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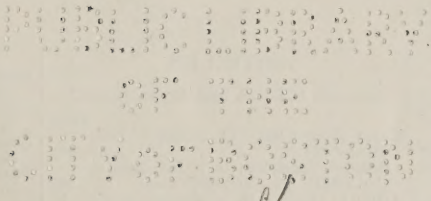

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6.	Bright star	Keats

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3. Be thou faithful unto death ("St. Paul")... F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") ... ... G. Rossini
5. The Lord is very pitiful ("St. Peter") ... J. Benedict
6. The soft southern breeze ("Rebekah") ... J. Barnby

CONTRALTO.

1. Slumber Song ("Christmas Oratorio") ... J. S. Bach
2. But the Lord is mindful ("St. Paul") F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") ... ... Handel
4. Evening Prayer ("Eli") ... ... M. Costa
5. There is a green hill... ... ... Ch. Gounod
6. O Thou afflicted ("St. Peter") ... ... J. Benedict

BASS.

1. Dost thou despise ... ... J. S. Bach
2. O God, have mercy ("St. Paul") F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... ... G. Rossini
5. How great, O Lord ("St. Peter")... ... J. Benedict
6. If Thou should'st mark iniquities ("Eli")... M. Costa

SECOND SET.

SOPRANO.

1. Thou, O Lord, art my Protector (Psalm xix.) C. Saint-Saëns
2. Lo! the heaven-descended Prophet ("The Passion") ... ... C. H. Graun
3. Jerusalem ("St. Paul") ... F. Mendelssohn-Bartholdy
4. Great is Jehovah ... ... F. Schubert
5. Turn Thee unto me ("Eli") ... ... M. Costa
6. Let the bright Seraphim ("Samson") ... Handel

TENOR.

1. Only be still, wait thou His leisure ("If thou but sufferest") ... ... J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... J. Benedict
3. Thus was the sun ("Samson") ... ... Handel
4. O come, let us worship (Psalm xcv.) F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) ... J. Raff
6. Song of Penitence (Busslied) ... ... Beethoven

CONTRALTO.

1. To living waters ("The Lord is my Shepherd") J. S. Bach
2. O God, have mercy (Pietà, Signore) ... A. Stradella
3. All my heart inflamed and burning ("Stabat Mater") ... ... A. Dvorák
4. The glory of God in Nature (Creation's Hymn) Beethoven
5. Fac ut portem ("Stabat Mater") ... ... G. Rossini
6. Morning Prayer ("Eli") ... ... M. Costa

BASS.

1. Mighty Lord and King all glorious ("Christmas Oratorio") ... ... J. S. Bach
2. Rolling in foaming billows ("Creation") ... J. Haydn
3. Litany for All Souls' Day ... ... F. Schubert
4. The glory of God in Nature (Creation's Hymn) Beethoven
5. Consume them all ("St. Paul") F. Mendelssohn-Bartholdy
6. Nazareth ... ... Ch. Gounod

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The Musical Times

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1915.

MEDTNER.

By Ernest Newman.

One result of the present animus against Germany in England will be to make a number of people more curious as to the contemporary music of our Allies. Modern French music is fairly well known over here; but comparatively little is yet known of the music of Russia apart from that of Tchaikovsky. Yet the Russian group—to speak of a 'school' is of course absurd—is on the whole the most interesting in Europe to-day; no other country can show so many composers of ability, or such diversity of ideals among them—a diversity so great that to speak of 'the Russian spirit' or 'the Russian point of view' has a touch of the grotesque about it. One of the most interesting of the modern Russian composers is Nicolai Medtner. Some people, it is true, deny that he is a Russian at all in what they regard as 'the true sense of the word'; but in the first place it does not really matter what the nationality of a composer may be so long as his music is good, and in the second place it is impossible, as I have often pointed out, to get the adherents of the nationalistic theory to agree among themselves as to who *is* 'national' and what constitutes 'nationalism.' A few weeks ago we had Mr. Francis Toye, for example, denying that Stravinsky's music is Russian. Stravinsky, according to Mr. Toye, is 'a convincing argument against the dangers of "cosmopolitanism"—nothing more. Insensibly there has crept into his music all the defects of the train-de-luxe Ritz-Carlton atmosphere in which he has passed so much of his time. He is about as "Russian" as a *salade russe*.' Yet Mr. Calvocoressi, whose opinions on Russian music will be listened to with respect by all English readers, assures us that 'Stravinsky is one of the youngest, but also the best, representatives of the actual Russian school whose vicissitudes have of late been so many and so confusing.' He is 'Russian born and Russian in spirit'; he 'has undergone no foreign influence, except perhaps to a slight extent that of the modern French "impressionistic" school—itself much influenced'—[a point that Mr. Toye, in his contempt for cosmopolitanism and the train-de-luxe, seems to have overlooked]—'by the more progressive Russian musicians, like Borodin and Moussorgsky.' Stravinsky is 'not an imitator but a continuer of the chiefs of the nationalist school'; he is 'the only one who has achieved more than mere attempts to promote Russia's true musical spirit and style.' To me this difference of opinion is amusing rather than vital. For my own part, if I do not like Stravinsky's music it does not matter a rap whether he is a 'true Russian,' living in an insanitary hut in the heart of Russia, garbed like a moujik, drinking vodka, and writing 'true Russian music'; and if I do like his music, it is a matter of perfect indifference to me that it should have been written by a Russian who prefers Paris to Odessa—as, I should imagine, every sensible man would do.

Medtner also seems to worry our nationalists a little. In a recently published book on Russian music I read that 'Worthy of mention as emphasising the difficulty of classification and revealing the variegated complexion of contemporary Russian music, are Steinberg, who, though taught for some time by Korsakov, has shaken off that influence, and Medtner, whose German origin must surely account in a large measure—and obviously a good deal more than his Moscow training—for his thoroughly Brahmsian style.' The remark about Medtner's heredity and style puzzles me somewhat. If Medtner is bound, by some law familiar to musicians but as yet unknown to biologists, to write like a German because, though born in Moscow, his parents were German, I cannot understand why Beethoven did not write like a Fleming, and why Delius, whose parents were German, also does not obey the call of his German blood and pen unmistakably German music. But that is not all. It would appear from the passage I have just quoted that if you have German blood in your veins you must inevitably write in 'a thoroughly Brahmsian style'; and that leaves me wondering how Germans like Wagner and Bruckner and Cornelius and Wolf and Strauss and Schönberg and a few hundred others have managed to behave in such a disgracefully un-Brahmsian and, therefore, un-German way as they did. Medtner is evidently one of those plaguey fellows, like Beethoven and Stravinsky and Borodin and Offenbach and César Franck and Delius and Sgambati, who obstinately refuse to fit into the frame the nationalists have so kindly prepared for them. To complete the confusion of the general reader, it only needs to be added that Medtner's style is anything but 'thoroughly Brahmsian.' But Brahmsian or not, Russian or not, Medtner is one of the most interesting young composers of the day*; and that ought to be enough for us.

The first thing that strikes anyone acquainted with Medtner's music as a whole is his extraordinary technical competence. A musician more thoroughly skilled in the mere craft of composition could not be imagined; and when this craft is exercised upon good material it gives us the joy that always comes from watching a master of any game perform at his ease. But I am not sure that the technique did not, in the earlier works, sometimes get in the way of the thinking. His mastery of device was in excess of his invention; hence the rather empty formalism of some of the developmental passages in his longer early works. His superlative pianism, too, has been

* He was born at Moscow in 1879. He studied first at the Conservatoire there, afterwards under Savonov.

something of a disadvantage to him at times. It has made him occasionally overload his scores with notes, and seduced him, especially in a few of his songs, into an elaboration of pianistic detail for its own sake that goes beyond what the idea really requires or will really bear. He is a pianoforte writer pure and simple; apart from three short pieces for the violin, and a few songs, the whole of his work, so far as I know, is for the pianoforte. And evidently by the time he began composing he had developed a pianoforte technique that was always a prime consideration with him when writing. Many of his early works are virtually studies in particular pianistic problems, especially problems of rhythm and cross-rhythm.

It is no doubt his absorption in these latter that has made some people imagine him to be merely a Brahmsian. There is certainly this similarity between the two men, that they are endlessly interested in the possibilities of rhythm. It was inevitable that two composers exploring the same field should sometimes hit upon the same discoveries; nor is there any reason to doubt that in his earliest days Medtner was attracted by Brahms's rhythmic innovations. But he soon went far beyond Brahms in rhythmic variety. He was an expert from the beginning in the two or three typical Brahms devices—bar-overlapping, the combination or alternation of duple and triple units, and so on. His later works abound in rhythmic novelties and felicities to which there is no parallel in Brahms; and the rhythm, however unexpected it may be, always gives the impression of perfect spontaneity and inevitableness.

I have already hinted that to a very young man so fine a pianistic technique as Medtner's is occasionally a danger to him as a composer. There is a good deal of mere academicism in the youthful Sonata in F minor (Op. 5),—a rather cubbish work, but with undeniable suggestions of strength about it, especially in the second movement; and there are plentiful signs of what Tchaikovsky used to call mere 'head work' in the fine Sonata in G minor (Op. 22). In such a song as 'Das Veilchen,' too, it is obvious that Medtner has over-written a simple poetic subject in the way that Max Reger so often does; the pianist in him has led him on to elaboration after elaboration when the poet in him must have been vainly whispering to him to stop. But in the bulk of his work the thinking is really helped by his technical assurance. Nothing is more remarkable in Medtner's music than the way in which a figure that is essentially quite simple is made interesting by some slight but effective touch of individuality in the handling of it—the harmonic decoration of the second main theme of the second of the two 'Märchen' (Op. 8), for example, or the curious way in which the melodic contour, the harmonic flavour, and the rhythmic gait all combine to give a clear and unusual physiognomy to the second subject of the G minor Sonata (Op. 22). We see the result of this technical sufficiency, again, in the interest that, from the very beginning, he was able to give to the inner parts of his music.

He resembled Brahms negatively, so to speak, in his scorn of the facile lyricism that is so seductive to most young composers. His mind is on the whole objective rather than subjective: not that he has no heart, but that he is never guilty of wearing it on his sleeve. At first there was a faint but unmistakable Chopinesque strain in him; we can see it in the fifth and eighth of the 'Acht Stimmungsbilder' that constitute his Opus 2; it is a Chopin, however, with a solid modern German technique. But for some years a good deal of his music was really 'Brahmsian' in the sense not that it derived from Brahms, but that it showed the same kind of high seriousness and the same close and skilled workmanship. The traits that remind us even distantly of Brahms have become less and less noticeable as he has developed. He seems to be simplifying his texture as he gets older. He is discovering that when the thinking is sufficiently direct, the vision sufficiently clearly seen, a good many notes can be left out that at one time he would have thought it necessary to put in. In the fine Sonata in E minor (Op. 25, No. 2), for example, the writing is as purely pianistic as in any of his early works; to no one but a pianist would it have occurred to state the ideas of the first couple of pages, for instance, just in the way that Medtner has done. But the involution, the rich decoration, are here not simply plastered upon the idea by the hand of the pianist, as they obviously were in some of the earlier works; now it all seems an organic part of the idea, something inwrought into its very tissue. His imagination and his style are perhaps seen at their best in this Sonata and in the Sonate-Ballade in F sharp major (Op. 27). The music flows swiftly and easily and continuously; there are no such gaps or ill-concealed joins in the texture as are observable in some of the earlier works, or even in a late one like the G minor Sonata, and no such academicism, brilliant as it is, as we have in certain parts of the second of the two 'Märchen' (Op. 8). The more he shakes off the tyranny of his super-pianism the clearer his music becomes, without any loss of weight. The little writing which he has done for the violin has probably made him conscious of this. Thinking in terms of the most sensitive of solo instruments has taught him how to draw lines of greater fineness, and at the same time has made him simplify somewhat the texture of the pianoforte accompaniment.

Individual as his music is, he is far too sane a spirit to think that originality is synonymous with singularity. He has none of the little *clichés* that the smaller composer fondly imagines will mark him out for all time as original, whereas they merely serve to make him hopelessly out of date in ten years. Medtner is another proof that it is possible to work in the ordinary harmonic medium—developing it in complexity, of course, according to the necessities of the idea—

and yet convey an expression of complete originality. For his forms he is content to rely on those that have already shown their serviceableness for his particular purposes. He began with the four-movement sonata, but has discarded this form in his later works of the sonata type, which are all written in one continuous movement, with the exception of that for violin and pianoforte, which is in three movements. But 'abstract' as his music seems on the surface to be, it is evidently the expression, in many cases, of a quasi-poetic train of thought. This is clear even from the markings: in the course of the G minor Sonata, for instance, we get such directions as *tenebroso*, *sempre affrettando*, *impeto*, *irato*, *precipitato*, *con timidezza*, *dolente*, *irresoluto*, *risoluto* (in the next bar), *sdegnoso*, *concentrando*. The 'Sonaten-Triade' bears as motto a quotation from Goethe, and the big E minor Sonata one from a Russian poem. There is no doubt there are two strains in him—an abstract one, to whose cultivation he has so far devoted most of his powers, and a delicately poetic one, of which we get many a hint in the 'Sonaten-Triade,' the Violin sonata, the three Nocturnes for violin and pianoforte, some of the songs, and elsewhere. He is still young, and it is quite possible that all he has hitherto written, interesting and masterly as it is, is only by way of prelude to something that shall fully express his whole personality. But already his music is of so fine a quality that no one who wishes to keep abreast of the best activities of the day can afford to neglect it. Those who cannot spare the time to go through his music as a whole will get an excellent idea of him from the following works—'Acht Stimmungsbilder' (Op. 1), the Etude, Moment Musical, and Prelude that form Nos. 1, 3, and 4 of the 'Quatre Morceaux' (Op. 4), the charming 'Idyll' from Op. 7, the 'Zwei Märchen' (Op. 8), the 'Sonaten-Triade' (Op. 11), the three exquisite Nocturnes for violin and pianoforte (Op. 16), the three 'Novellen' (Op. 17; the second is particularly striking), the beautiful Sonata for violin and pianoforte (Op. 21), No. 1 of the 'Zwei Märchen' (Op. 20), the G minor Sonata (Op. 22), the 'Märchen-Sonate' (Op. 25, No. 1), the E minor Sonata (Op. 25, No. 2), the 'Vier Märchen' (Op. 26), and the 'Sonate-Ballade' (Op. 27). Of the songs, the reader may be advised to make the acquaintance first of all of the set to words by Goethe (Op. 18); the third of these, 'Einsamkeit,' is particularly beautiful. Wolf or Marx might have been proud to sign it.*

Fritz Kreisler, who is in the United States, has said to an interviewer, 'My devotion to my own land is well known. I have many friends in France, Belgium, England, and Russia. How could I change my feeling towards them? How could any personal enmity enter in? To bridge over the abysses of hatred that this war will leave behind it—that must be the mission of the artist.'

*Medtner's works are mostly published by the Russischer Musik-Verlag. They can be obtained through Messrs. Novello & Co.

SOME REFLECTIONS OF A NATIVE COMPOSER.

We British composers are not a fortunate race there does not appear to be any particular reason or desire for us even in our own country.

Yet with extraordinary and admirable zeal, we keep on steadily producing a succession of works in the larger, as well as the smaller forms. The great majority of the works we write, if they even achieve a first performance in public, seldom come to a second hearing; and it is only in the rarest cases that they reach the ultimate goal, and secure a place in the national musical repertory. Most of our work that attains a public performance is listened to with bored indifference on the part of the public, and dismissed with faint blame or more damning faint praise by our professional critics. It is as if they said: 'Your music may be good, or it may be bad—we really are not sufficiently interested to decide.'

With unabated industry we continue to bring forth every year a fresh crop of choral works, symphonies, symphonic poems, overtures, concertos, suites. Day after day, our principal champion fights his way out through the ever-growing drift of scores which we send to him, hoping that he may be able to give them a performance during his next season of promenade concerts. But even Sir Henry Wood cannot for ever continue to produce works for which there is no public demand, and there comes a moment in the life of the composer when, the fever of striving having temporarily abated, he drops out of the fight for the time being, and ponders deeply on the problem of why he works so hard, and so continually, for nothing.

He regards, with bewildered eye, the countless days he has stolen from his righteous occupation of teaching, or performing upon an instrument, and the midnight hours he has filched from his proper rest; and it slowly dawns upon him that he may be only wasting his life in a vain dream.

Perceiving in the distance the inevitable logical conclusion to these musings, fear descends upon him, and he hastens back once again to the fray, enduring laborious days and nights that he may, on the one hand, gain the wherewithal to live, and on the other, strive to realise his dream of creating great works that will cause his name to be honoured and beloved in his own land.

When he occasionally becomes articulate with his wrongs and grievances, he wastes his time by blindly and indiscriminately attacking musical critics, musical publishers, and the general public. The truth lies much deeper than he supposes, for he is at odds with a great national quality which, as far at least as it touches him and his works, frequently appears to have degenerated from nobility to injustice. The open generosity with which England has always received his foreign rivals would naturally appeal more strongly to him if, to make room for them, he had not to stand aside.

Napoleon's famous jibe has no sting for us as a nation, because we rightly regard it as a compliment. If we are shopkeepers, we have seen to it that we are very successful ones—but it would be absurd to imagine that because we have our Wagner in German and our supper afterwards in French, this is enough to ensure a reputation for culture; just as it is not really more highly intellectual if we know more of Bach and Goethe than we do of our own Purcell and Shakespeare.

We take foreign invasions too much for granted, though there is a certain lavish grandeur in the way we bring to our shores the best procurable without thought of cost or difficulty. We are ready to pay the most extravagant prices, from our imported Italian and German singers down to our wines and cigars. Perhaps we do not always relish what is sent us, but having paid such a large price, we must at least appear to be pleased and satisfied. There is, of course, the small minority who know perfectly well what vintage to demand and what brand to smoke; our concern is with the innocent majority who feel that so long as they can pour something golden and fizzy out of a champagne bottle, and smoke something with a large red and gold band, it would be vulgar to drink honest English beer or smoke an honest English pipe.

It is just the same in a musical sense, for though there are those who can really understand the superb and rare musical gifts of a Richard Strauss, a Nikisch, or a Casals, the vast majority of our countrymen are entirely convinced that the first thing needful to musical salvation is the possession of a foreign name. Every musician can call to mind instances of fellow-artists who, failing to meet with recognition under their own names, have quietly and unostentatiously changed them to a foreign equivalent, and achieved complete success by means of this ingenious stratagem.*

To come to grips at once, let us look impartially and calmly at the position of music in England, and the chances this country offers to her native musicians.

Our only permanent Opera House is given over to the production of foreign operas in foreign tongues, with foreign conductors and principally foreign singers. Can we, for an instant, imagine a similar state of affairs in any other capital of Europe?

Private enterprise is answerable occasionally for a season of opera given in English, nearly always a failure from a financial point of view, and naturally so, for how can we hope to compete successfully, at a moment's notice, with those who have been familiar with the work and the routine from their childhood? That, under the circumstances, we can do it at all creditably is wonderful enough, and when one comes to consider that in spite of all our disadvantages we in some ways surpass our foreign competitors — notably in ease and purity of vocalisation—we cannot help feeling again that our lot is not fallen in pleasant places.

It is not the present purpose to do more than touch lightly in passing upon this branch of the subject, but assuredly the establishment of a National English Opera House would do greater things, and more speedily raise the conditions of music in England than any other scheme of improvement.

In discussing this reform, one is generally met with the reflection: 'But what is the use of an English Opera House if there is no English opera to produce in it?' The answer is twofold. What is principally needed, at least in the beginning, is opera in English, not necessarily English opera, and further, the British composer cannot be expected to spend years writing works for which there is absolutely no chance of production.

Let us see our National Opera House first—the operas will be written quickly enough when there is somewhere to produce them.

To resume our survey: In London we have two principal orchestras which have now been long enough in existence to be regarded as permanent. One of these, it is no secret, has been enabled to hold its own largely through the generosity of a gentleman resident in our capital, who, alas, we cannot claim as one of our own nationality. It is ironically humorous to reflect that the principal opportunities for the production of new English compositions are given us by this orchestra.

The members of the other permanent organization carry on its work as a limited company, prepared to accept good luck with bad, and gaining respectable audiences in its excellent yearly series of concerts by dint of employing well-known foreign musicians to conduct for it. On the few occasions when, with noble daring, it has chanced English conductors, the result has been of so disastrous a nature from the point of view of audience, that the orchestra in self-defence was obliged to discontinue this particular form of madness. Indeed, it has recently gone one step further, and in response to the cries of lamentation and protest of its subscribers, it has cut out all English compositions from its programmes. It is impossible to blame those responsible, even if during its recent important tour of the United States and Canada, British music was not represented by a single composition. The company must live, and naturally cannot afford to produce works which the public is not anxious to hear, or employ British conductors in whom the public refuses to believe.

The Royal Philharmonic Society (which can hardly be considered a permanent orchestra in the strict sense) recently stated with a kind of proud humility that in all its 102 years of existence it never gave an entirely native programme until last year (1913). Judging from the very moderate audience on that occasion, the experiment will probably not be repeated.

In the smaller forms of the art, the number of concerts and recitals given in London every year is almost incredible, and yet of these the only ones that can be said to pay are those given by certain foreign artists. Outside of London matters are no more encouraging. The principal orchestra in the

* It is significant and of happy augury that this desire to veil nationality by an alteration of name is now being reversed.—[Ed., *M.T.*]

North is conducted by a German,* and the only permanent orchestra in Scotland by a Pole, and what applies to the smaller concerts given in London is equally true of the provinces.

Looking at the matter from the point of view of the composer, it cannot be denied that the very sound of 'New Symphony by Johannes Schmidt' would have fallen pleasingly and appealingly on the ears of the average English concert-goer, and would have been a 'draw,' while if it had been written by John Smith it could hardly have been considered a business proposition.

An endeavour has been made to define the quality in our people which makes possible this lamentable state of affairs: the truth of what has been said can hardly be questioned by the fair-minded observer.

There is another aspect of the case which should not be left out of sight—though he who reminds British composers of it runs the risk of their displeasure, especially if he himself be one of their number.

We British composers produce with great zeal quantities of a commodity for which there is apparently no market, and we must finally confront the difficult problem, and ask ourselves frankly: Are we and our music really wanted by our countrymen? And if we reply—as we must—in the negative, we must further ask ourselves: Is there a remedy? We must be prepared to deal, and receive, shrewd blows; but before we gird up our loins, let us consider openly and with candour whether there be anything in ourselves that needs putting in order before we can hope to succeed in our campaign.

There is no good in wasting our energy in bitter, aimless attacks upon all who do not appreciate us; we must first of all put our own house in order before we have any right to do a similar office for our neighbours.

It is plain that in order to establish ourselves in that strong position which we feel to be ours by right, we must appeal to the only real and solid tribunal, that is, the people; for whether we wish it or not, it is their voice that decides what is necessary and must live, and what is of no service and may be forgotten. Every day this voice becomes more articulate and pressing. Every artist is first and last the servant of the public, and if he can manage to give the public what they want, even though they may not know how to ask for it, his reward will be swift and sure, and his name held in honour. We are in the strange and sad position of having given over our fields to the stranger, who tills and reaps till he is exhausted; while we, a disconsolate and unsociable band, sit under the hedgerows, and glean what little may have been left when the invader has finished. To a great extent it is our own fault. How can we expect our people to recognise us and encourage our efforts when they see in so much of our music ignoble and servile imitation of the methods of our foreign competitors? This is the root of the matter. If we desire the British public to accept and appreciate our music, we must give up our pathetic attempts to put English cider into empty champagne bottles and pretend it is as good wine as Cliquot or Pol Roger; and recognise that by adding alien colour to our honest home-brewed we have only made it look like claret. It can never taste like the real article. We ought rather to be proud of our own honest native products, and reflect that in their pure state they are just as good in their way, and as difficult for others to counterfeit.

There is a delightful and distinctive savour about old English music: it speaks so simply and so truthfully of our national characteristics, and that is why—unpretentious and unassuming as it is—we have not forgotten it, or allowed it to die.

We must not omit to recognise that the Irish, Scotch and Welsh, as the English, have each their own particular idiom in music, and in course of time will probably become more sharply defined in their aims and method of expression; but they all make up between them what we mean by British, and are in the same boat as far as lack of appreciation is concerned.

At present it is sufficient for a foreign composer who has something new to say, or rather, a new trick of saying old things, to have his name spoken of in England with the proper amount of awe and respect, in order to ensure that his methods and mannerisms will be copied by the young native composer with fatal and complete truthfulness. Just as ten or fifteen years ago most native music was either Brahms or Tchaikovsky, so to-day the methods and idiosyncrasies of Strauss and Debussy are already a commonplace part of our equipment, and now that Schönberg and Scriabin have made their much-heralded appearances amongst us, their conquest of England is probably only a question of months; and we shall recognise their banner and quarterings in the new work of Mr. A or Mr. B. (One of our most celebrated professors of composition was heard to remark, after the first performance in London of Schönberg's 'Five Pieces for Orchestra': 'This is bad enough, but what will it be like in a few months, when my pupils submit their own compositions to me?')

With amusing and child-like trust, we imagine that because we assume the mantle of the new prophet, we shall deceive the patient British public into the belief that it is our usual and national garb! It is possible that we may even succeed for a time in our immoral design, but the public will not buy our works while we are alive, nor be sorry when we are dead. If we could even make money by such trickery there might be some excuse for it; but we fail even there. We are ankle-deep in this bog of deception, and like the Irishman in the story, to be ankle-deep would not be so serious if we had not fallen in head first!

Let us, then, frankly and freely acknowledge that the lack of appreciation which is our lot in our own country may be partly due to our own fault, and let us carefully consider if there be a remedy for our backslidings.

* This was written before the War. It is only fair to state that this orchestra has now entirely reorganized its arrangements, and has engaged a number of British conductors to carry on the concerts.

The great dream of our secret hearts is to write as good music as we know how, and yet have it performed as frequently and successfully as so-called musical comedy, or the latest vapid or insipid drawing-room ballad. Our point of view ought to be that we are writing serious British music that will truthfully paint what serious British people feel and think about their own country—not what they feel about France or Germany, after a hurried week with the invaluable Cook. Deep down in every man's heart is, or ought to be, a special and strong love and pride in his own country, and if we can once again get the priceless fragrance of these qualities into our music, we may be sure of instant and full recognition.

And now, having purged ourselves as with hyssop, let us turn again with renewed joy and zest to the congenial task of rebuking the faults of others towards us; but without bitterness or exaggeration.

In the eyes of the average British composer there are three principal factors operating against him—the indifference of the public, the damning attitude of the professional critics towards British music, and the unwillingness of music publishers to print British works.

It is probable that the average British musical critic does not himself realise how helpful he might be to us; and we must remember that generally he is of the type suited to his generation and public. An ideal critic would be one who by training and special gifts would be capable on the one hand of perceiving not only the bad points and miscalculations in a new work, as well as the original and successful attempts at experiment, and by wise and temperate discussion be of real service to the artist, but he would also be continually helping to educate the masses, and teaching them to look for subtleties which are not at once apparent. At the best of times the critic has no right to lay down his opinion as a law against which there is no appeal, for he is a servant equally of artist and public, without either of whom he would have no being. In the absence of one he would have nothing to criticise, and without the other nobody for whom to criticise it.

To be truthful and honest, it cannot be claimed that—with one or two honourable exceptions—the British musical critic in this country is in every way fitted for his important position. He has, in a good many cases, musical knowledge and training of the most rudimentary type; and he allows himself, no doubt unconsciously, to be used as advance agent to foreign visitors to our shores, distinguished and otherwise. His attitude towards contemporary British music is too often one of insolent contempt. To be fair, however, one must see a certain amount of excuse in that he is employed principally to help to increase the circulation of the paper he represents, and as things are at present, the newspaper reading public holds it as an article of faith that music from abroad always was and always will be immeasurably superior to the home-grown variety. Therefore any periodical whose critic firmly and steadily fought against this impression would no doubt be acting nobly and heroically, but would hardly find that circulation and financial success were increased by this means. Occasionally indeed one may catch a glimpse of a more generous spirit in some newcomer to the ranks of professed critics, but these knightly endeavours do not endure for long. If the majority of our critics are entirely honest with themselves, they must feel, with a pang, how false and equivocal their position really is, and wish that circumstances had rendered their path a less difficult and thorny one to follow.

But to the eyes of the sympathiser it would seem that there might be one way of escape for them: in that knowing themselves to be not completely equipped from a musical point of view they might concentrate upon the literary side of their work. It would be thought that a well-written record of their personal feelings and impressions, without any claim to omniscience or omnipotence in the judging of music, could be made so charming and attractive as to be grateful and helpful alike to the artist and the public. The real musician is his own best and fairest critic, from a purely musical point of view, but he fails because he imagines that the world was created only for music, and the critic that has just been outlined would be of immense service to him in helping him to apprehend that there is a wider significance in everything than such as lies between the pages of his latest score.

The bitter attacks made from time to time upon our publishers can hardly be as justified as our attitude towards our critics. To be a good and successful music publisher one ought to be purely a commercial and businesslike dealer in a certain commodity. The music publisher's business is to buy as reasonably as he can, and sell at the largest possible profit. It must always be remembered that he has to print hundreds of works before he finds one that will repay him for his outlay upon the others, and that he is not in business only for pleasure. He is continually railed at because he publishes music of a cheap and ephemeral type but as a business man is it not his task to find out what he can sell the most of, and produce it as quickly as he can? The wonder is that he ever troubles himself with good music at all, and that he is ready and willing to do so should comfort and sustain our composer. True, the amount that the average native composer makes out of the yearly sales of his works about suffices for one good supper; but no doubt when he begins to produce music which, while still the best that he can do, manages to hit the public taste, he will find his royalties growing steadily in a thrilling and unaccustomed *crescendo*.

There is but one matter in which the music publisher deals with us rather hardly—he publishes a good many of our works, it is true, but he is too much inclined to look upon them with something of a Bluebeard's eye, and regard them as safest and least harmful in the depths of his darkest cupboard. He would reply to this objection by saying that it is easy for him to disinter them should there be any particular demand for them. It is purely a question of business, but he would very likely find that a little

judicious advertisement would, in time, lead to a steady if never brilliant sale. In the meantime, let us not attack so bitterly the music publishers who seem to the fair-minded observer to be as willing to take a sporting chance as any other class of business men.

The principal endeavour of the present writer has been to show that only those who help themselves can reasonably expect to be helped by others, and as a body, composers in this country are not entirely blameless for the scandalous neglect of their own works in their own country. We have, perhaps, been too intent upon our own special task to take an intelligent and searching interest in the fortunes of the rest of the great battlefield around us. A spacious outlook and broad sympathies can only be of help to us.

Therefore, let us occasionally look up from our fashioning and endeavour to gather how the tide of conflict may suddenly advantage us in our hopes and aspirations, and help us to write music that will give comfort and endurance to our brothers in the field.

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Though what has been written may seem to the casual reader to be too iconoclastic in spirit, yet he must remember that it is not logical to rebuild until the foundations are well laid and secure. Only when this is faithfully accomplished can we be sure of at length possessing a national edifice in which we can feel confidence and pride.

The foundations can be well and truly laid only if, from the first, the workmen feel that they have the trust and assistance of their own people, and that they are expected and encouraged to use the familiar, solid material of their own country. Separate details of construction demand fuller and more intimate discussion than can be given to them in this article. The vital question of State aid and the problem of the decentralisation of music, for example, are sides of the subject which demand special and exhaustive treatment.

It is sufficient for the moment if it has been made evident that the attitude of other countries regarding our music can be altered and improved only by our own patriotic exertions.

* * * * * *

To be simple and straightforward, this is an appeal for treatment as sportsmanlike and fair to the aspiring champion of Queen's Hall or Covent Garden Opera as that received by the idols of the National Sporting Club or the Crystal Palace on Cup-tie Day. A reverse to our favourite football team is a matter for serious thought, and we regarded it as a national calamity when, a short time ago, our heavyweight champion was knocked out in a few seconds by a brilliant French rival.

But is it not worse that the competitors in a still more trying art find it difficult even to obtain entrance to the musical ring in their own land?

All that is asked for is an unbiassed public, a just referee, and national sporting rules. Let us merely have the chance of putting on the gloves on equal terms with our foreign rivals, give us a straight fight, and then—well, in the language of the prize ring, 'may the best man win.'

THE CLAY AND THE POTTER.

By F. Corder.

I sing the Teacher: the man who gives so much and receives so little, whose work the whole world relies on, yet never appreciates, who may be greater than the greatest that shines before the public, yet who ranks in critical esteem lower than the lowest; and I sing the Minor Composer, the man who is scoffed at by all as a mere imitator and a thing of no account, yet who, fighting in the ranks and falling in the trenches, does more for his country than the glittering hero at the head who takes all the praise. In every subject save music, in every art and science, it is admitted as beyond question that the teacher condenses the knowledge and experience of previous generations, and sifts from the rubbish the gems of truth and knowledge. Without his assistance we should all be like young Ferguson, the shepherd-boy astronomer, who proudly brought his father a large manuscript volume wherein he had recorded all the principles of mechanics which he had spent months in formulating. How profound was his disappointment when his father reached out his hand and took down a volume of the 'Encyclopædia Britannica,' in which all this and far more was printed for all the world to read! How could there be any progress if we all had to work out the old problems for ourselves? We all acquire knowledge but to pass it on. Yet in the art of music alone this obvious truth is ignored by many and positively denied by some. Inspiration, say these latter, is all-sufficient; to be a great composer all you need is to have great ideas, the teacher can do little for you. If this were so, would not Schubert be a greater composer than Beethoven, Bellini than Schubert, and the writer of 'Tipperary' than either? I wonder whether the foolish people who talk thus have any experience of the embryo composer: nay, I do not wonder—I am sure they have not. What they must do is to conjure up in their minds an imaginary juvenile Beethoven or Wagner—nothing less will serve their purpose—and picture him as they would like him to have been. What he really was like they never, never would believe; but surely they might rely a little upon analogy! The future racehorse is a rough colt, often unpromising and turbulent; where would he be without his trainer? The future statesman or general is usually a dull and uninteresting cub, who afterwards confesses that he owes much (but he never knows how much) to the wise schoolmaster who guided his steps.

Most, if not all, of the greatest figures in the world, notably those two unfortunately chosen examples Beethoven and Wagner, so far from bursting upon an astonished world with brilliant

ideas, have only attained to greatness by long and arduous toil. When they won recognition it was always from musicians first, and not from critics. On the other hand, the freak composer may be acclaimed by those too ignorant to perceive his worthlessness, but the man of knowledge 'lays low and says nuffin' lest he should play the pretender's game by advertising him.

It is of very little use to generalise about great and little composers if you ignore the two dominant factors of circumstance and individuality. Therefore it is futile to talk of 'the Beethovens' and 'the Wagners' as if their careers could ever be duplicated. Would you discuss our generals in terms of Hannibal and Cæsar, or compare modern architecture with that of St. Paul's and Westminster Abbey? Among the few general statements which can safely be made concerning musical composers is this: those for whom Nature, or Heaven, has done most will achieve least. The child with the wonderful ear, who extemporises and composes (save the mark!) before maturity rarely becomes a great man; never, unless some wise trainer takes him in hand betimes. But the majority of real composers, whether famous or obscure, begin by writing crudities so appalling that everybody but the experienced teacher declares that they have no 'gift' for music. Their ears, their brains, their industry, all have usually to be coaxed into being; sometimes this is a swift process, more often a very slow one. With no two individuals is it alike. Very rarely do all three powers develop equally, and though I hesitate to assert that all men are capable of becoming great, I have never yet found a point in any man's capacity where you could say, 'Thus far and no farther.' I speak of composers, not of critics.

'But,' you will persist, 'why then does one man become a Beethoven and another only a village organist?' Again I answer that you are taking too extreme a case. No man ever 'became a Beethoven,' or ever could repeat another man's success. If you bring your query down to the more rational form of 'Why are some composers great and others small?' it hardly requires an answer. As well might you ask why some men play the fiddle and others play the fool; the reasons are obvious.

You will admit, I suppose, that the fact of some composers achieving fame while others remain little known, is a very rough criterion of their respective merits. Palestrina is far more famous than Purcell, and Puccini much more popular than Elgar. Stainer's 'Crucifixion' is played far more often than Mendelssohn's 'Elijah,' and the latest music-hall ditty sells more copies in a year than do all Schubert's songs in a generation. There have been many composers who died before reaching maturity, very many who have been starved into abandoning their career; few of even the greatest have become famous until recognition was of no use to them. For the world naturally prefers to leave merit unnoticed until the owner can no longer profit by his fame; this is the nature of the commercial mind.

The young composer, his training nearly completed, often begins life brilliantly—as brilliantly as any Great Master. This is, indeed, the rule with our English ones, such as ——— [name deleted by Censor]. The number that I have seen with simply glorious promise! You say, 'Why is it never fulfilled?' Don't ask me, my dear Sir, or Madam; rather wonder how it comes about that any composer, great or small, ever survives what he has to go through in order to achieve success in his lifetime. The writers who preach Beethoven and Wagner to us quite ignore the fact that in a country where composition is an expensive hobby, and where there is no native opera, these great men would have died in the workhouse. The English composer of brilliant beginnings ends them usually in teaching the pianoforte to school-girls—as did César Franck. Some few achieve a loftier end; they become teachers of form and composition.

Of all that is implied in these last words no outsider—no critic—has the least idea. The mental picture raised in the mind of the ordinary person by the words academy and academic is that of a kind of barrack or board-schoolroom, with a row of young persons standing timidly before a more or less fraudulent bully with a cane in his hand. Anything further from the reality of a modern conservatorium and its inmates could not possibly be imagined. An English school of music is a joyous nursery of the most enlightened form of art, and it certainly has no use for pedants. No; the first idea of the modern teacher here (as, I hope, everywhere) is to awaken the personal affection of his pupils; as to their respect, he knows that will come only if he deserves it. He strives first to arouse their enthusiasm, next their industry, and lastly, their intelligence. He knows that the 'conceit' of the young composer has no existence in fact; that the tyro's first crude attempts cause much more disgust to their creator than to his audience. The wise teacher cheers the struggler on, assists his stammering utterance, and *never sneers;* he leaves that to the critics, who may be trusted to do it to him all his life long—even as they did to Beethoven and Wagner.

The student comes to his teacher as so much china clay to the hand of the potter, to be moulded into porcelain of various grades, according to the capabilities of the material. It may prove but common crockery, but it rarely gets a chance of proving its quality. The individuality gradually comes into being, but generally not till schooldays are past. If the material fail to stand the fire (to pursue our metaphor), why, some less arduous profession has to be sought—such as musical journalism, for instance.

Once away from the conservatory the young idea commences to shoot; the rising composer blossoms forth, to be quickly wilted and destroyed by the rigours of the climate. There is but one means of livelihood; he must become a teacher. Thus the Young Composer merges into the Sound Musician. After a score of strenuous years, during

which he beats his wings against his cage till they drop off, he becomes resigned to his nobler calling, and when, be it by earnest endeavour or mere flux of time, he obtains some solid worldly position he is jeeringly styled an Academic. Well, if it be academic to acquire merit and to pass it on to the next generation, he may accept the epithet with complacency. For Beethoven and Wagner could not have done more, and, as a matter of fact, did not do as much. Perhaps the minor composer is only like a single insect in a coral reef, adding his mite to the vast edifice in which, and for which, he lives and dies; nevertheless, he lives and dies in faith and love for his art, and again, could Wagner or Beethoven do more?

It is of course very brilliant and Bernard Shaw-ish to bid the earnest aspirant choose his own parents—to have great ideas, and simply to compose well if he wants to be a great composer; but you must admit that it is not particularly helpful or sensible. Whereas, to tell a student that his future eminence depends solely upon the amount of his brains and industry, and then to show him all the short cuts, this is a thing that appeals to the learner, produces excellent results, and is a gospel which I defy any man to disprove.

— 1914 —

What music 's this that floats in doleful chords
From friendly shores across the watery main?
It is the wail of innocent children slain,
Of women slaughtered by inhuman hordes.

Where is the tongue that may to deeds lend words
As must for aye a nation's honour stain?
Deeds that e'en to repent now must be vain:
The doom is nearing—Vengeance is the Lord's.

O land of song, how art thou fallen low!
Was it not thou, e'en thou that gavest birth
To Master Music-Makers of the earth?

Abased before the eyes of friend and foe,
Go, hide in shame, O Germany, thy head,
Till thou again prove worthy of thy Dead.

GEORGE HENSCHEL.

Occasional Notes.

'King Albert's Book' (Messrs. Hodder & Stoughton) deserves a very special commendation. It is a beautifully produced volume containing 240 contributions from distinguished persons of thirteen different nationalities and its contents are an eloquent testimony to the sympathy of the civilised world (in this connection, at least, we exclude our unscrupulous enemies) for heroic Belgium. Musicians are represented by specially written compositions from Sir Alexander Mackenzie, Sir Edward Elgar, O.M. (the Carillon recently performed at Queen's Hall), Sir Charles Stanford, Sir Frederic Cowen, Claude Debussy, Edward German, Liza Lehmann, Pietro Mascagni, André Messager, and Dr. Ethel Smyth. Paderewski and Saint-Saëns send forceful literary contributions. The book costs only three shillings. All profits go to the relief of the suffering Belgian people.

The following letter was received too late for insertion in our December number. In order that the numerous friends of Mr. Charles Knowles might not have to wait a whole month, the letter was sent to the *Daily Telegraph*, and was published therein on November 28. Mr. Knowles has played many parts during his successful career, but he has never before played a nobler one than that for which he is now cast.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

MY DEAR DR. MCNAUGHT,—I am just writing to let you know that I am in Egypt with my Regiment, and waiting the call for France or elsewhere whenever we are required. We know nothing, but have many rumours as to what is going to happen; all we can do, however, is to wait and see.

I should be glad if you can put a paragraph in the *Musical Times* mentioning the fact that I am serving with my Regiment ——— in Egypt, so that many of my friends will understand why they do not hear from me, for it is quite impossible to keep up correspondence and do my duty here, for up to now it has been very, very hard work. Though even so, I have done a lot of singing, and I take charge of all our Brigade concerts. We can put on some fine programmes, for we have some good pianists, excellent humorists, and some good singers.

It seems rather strange at times to be singing the 'Prologue' on the desert, or listening to the Polonaise in A flat; but so it is, and General Sir John Maxwell said last Tuesday night that it was the finest concert he had heard. 'My old shako' is the favourite song, and is always asked for by officers and men, also the 'Trumpeter.'

The men and horses are looking very fit and well, and we trust that before very long we shall be ordered to France; and you can take it from me that the ——— will not disgrace the name they bear.

The ——— Brigade to whom we are attached have improved out of all recognition: they are working morning, noon, and night, and though not big men they are born fighters; their physique is wonderfully improved, and their drill is splendid.

Shall be glad to hear from you if you have time to write.—With kind regards, Yours sincerely,

(Signed) CHARLES KNOWLES,
Farrier Quartermaster-Sergt.

Sunday, November 15, 1914.

THE WAR AND MUSICAL FESTIVALS.

The announcement that Birmingham has decided not to hold the Triennial Musical Festival which is due this year has elicited some strong protests in *The Times* from leaders of the musical profession. The correspondence has interest not only because of its application to Birmingham, but because of its bearing upon the musical

situation generally. The discussion was initiated by Sir Charles Stanford. All the letters given below were addressed to the Editor of *The Times:*

SIR,—May I be allowed to write a word of strong protest against the postponement of the Birmingham Festival next October? The forefathers of the Festival Committee took no such step during the Napoleonic wars of a century ago, when the Empire and Birmingham alike were much smaller and poorer than they are now.

To drop the Festival means a loss to the musical profession, already disastrously hit by the war, of not less than some £5,000. To hold it as usual might or not mean a loss at this juncture of about £2,500. Is not the rich capital of the Midlands prepared to risk that sum rather than fine the players and singers who have worked so loyally for her in the past a sum of nearly treble the amount? There never was a greater claim for 'business as usual.'

I venture to hope for a reconsideration of the decision, and for a wide public request that it should be cancelled and the Festival restored.—Yours faithfully,

CHARLES V. STANFORD.

50, Holland Street, Kensington, W., Dec. 11.

SIR,—Permit me to express my strong agreement with the letter of Sir Charles Stanford on the abandonment of the Birmingham Festival. We, who are connected with large musical institutions, are well aware how greatly incomes, always small, have diminished since the War began among a class of people who shrink from making their wants known. This country is endeavouring with all its might to relieve distress; why create more? We owe it to our Fleet and Army which protect us to see that none of our normal activities shall be disorganized. Such disturbance always means suffering. The Birmingham Musical Festival means much to many. Let us hope that the decision of the Committee is not final.—Yours faithfully,

WALTER PARRATT.

The Cloisters, Windsor Castle, Dec. 12.

SIR,—With reference to the postponement of next year's musical Festival, I think that Sir Charles Villiers Stanford is not aware that the Birmingham General Hospital Committee is now responsible for the financing of the same. The Committee feels that, apart from the many difficulties of making necessary arrangements at this time, it is not justified in risking the depletion of the Hospital's funds. No one regrets the resulting loss to the musical world more than the Committee itself.—I am, Sir, yours truly,

ALFRED H. WIGGIN,
Chairman of Orchestral Committee.

Birmingham, Dec. 14.

SIR,—The musical professors of our two great Universities have entered a protest in your columns against the abandonment of the Birmingham Musical Festival of 1915 on the ground that the Festival is one of the most important means of livelihood to a number of first-rate musicians. But your Birmingham Correspondent puts them right this morning in a single flash of the wire. 'The Festival is promoted in the interests of charity.' Of course! Did these distinguished musicians think that our musical Festivals were promoted in the interests of music or musicians? As long as the musicians can earn thousands for 'charity' they may take a few guineas for themselves. When they cannot, 'charity' will not give them their few guineas, and it appears that no one cares enough about music to keep a Festival going for the sake of music alone.

If each Festival which has earned a thousand pounds for 'charity' had put aside 10 per cent (£100) as a reserve fund, the Festivals could all be kept going now and musicians could earn their livings and make good music without aid from 'charity.'—I am, Sir,

AN UNDISTINGUISHED MUSICIAN.

Dec. 15, 1914.

SIR,—Mr. Wiggin practically puts the responsibility for the suspension of the Birmingham Festival upon the shoulders of the General Hospital Committee. In other words, the Hospital Committee, which has profited by the exertions of musicians to the tune of many thousands of pounds, will not return the compliment if it involves any risk. The Festival, as an historical and artistic institution with a European renown, does not count. But where is the public spirit of the Birmingham of Peyton, of the Beales, of Matthews and of Jaffray, which would never have allowed such a lapse for lack of a guarantee to the hospital against loss? A guarantee which would have meant a hundred pounds apiece from a handful of men who could well afford it.

Save your reputation, Birmingham, as the guardian of a great trust, handed down for a century and a-half by your forefathers, and lead the way in showing that in England music is not always dependent upon commercialism.—Yours faithfully,

CHARLES V. STANFORD.

Dec. 16.

SIR,—In cordially supporting the appeal of Sir Charles Stanford, Sir Walter Parratt, and others for the continuance of the Birmingham Festival, may I mention that the Royal Choral Society has determined to give the usual concerts this season (certainly with some necessary change in the works to be performed), and thus to ensure to the musicians, vocal and instrumental, their usual incomes from this source without any deduction? I am glad to be able to state that so far the public has supported us as well as usual, and the secretary informs me that the prospects of the coming Carol Concert are even better than in previous years.

Surely the Birmingham musical public would do the same by their Festival?—I am, Sir, Yours faithfully,

J. FREDERICK BRIDGE.

The Cloisters, Westminster Abbey, Dec. 17.

We do not doubt that there are many difficulties in the way of the Festival being held, and the precedents of the recent abandonment of the Worcester, Cardiff, and Sheffield Festivals may be quoted to show that Birmingham is not acting exceptionally. Is there no middle course between complete abandonment (the disaster of which will fall entirely on the musical profession, whose aid is universally and so effusively welcomed in the cause of charity) and a festival on the usual scale? Would it not be worth while to hold a series of concerts at prices which would enable those classes of the community of the great city that are rarely able to afford to attend an ordinary Festival, to experience the solace to be derived from hearing the performance of fine music? In coin the scheme would not pay, but in uplifting of the spirit it would be a great gain to all concerned and, moreover, it would help many musicians to live.

The title-page and contents of Vol. 55 (January to December, 1914) are now ready, and can be had post-free by subscribers on application to the publishers.

QUESTIONS OF MODERN HARMONY.

BY G. H. CLUTSAM.

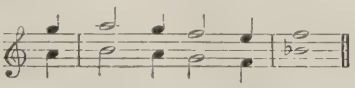
Although the futility of the old systems of teaching harmony by means of contrapuntal exercises is being generally, if tacitly, admitted by all recent writers who reasonably recognise the modern aspect of the subject, there is as yet little sign of a method appearing that will ensure a young and ambitious student any tangible comprehension of the whirlwind of harmonic complexities thrust within his sympathetic purview in recent years. The idea that a student is best assisted to ultimate knowledge by following lines of study that to all intents and purposes recapitulate the history of musical development from the days of modal scales to, let us say, the Choral Symphony, has always appeared to be reasonable, useful, and wonderfully healthy, and has also effectually prevented the ranks of great composers being overcrowded. But the intelligent modern student has, unfortunately for text-books, discovered that the true value of any composer, classical or modern, is generally if not precisely in conformity

with the extent of his breaking away from every tradition, convention, or whatever other historical shackle may have been busily occupied at his particular period in impeding or limiting the progress of his individual musical consciousness.

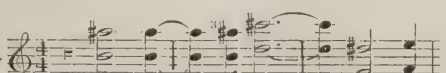
The difficulty in the way of any teacher or theorist using the historical method is that he is compelled at the outset to apologise for the creaking of his teaching wheels. What with being told that any rule, law, or attitude inflicted on his early experiences is only insisted on as a test of the sobriety of his musical thought or vision; that some structure of sounds or other, though called *this* should actually be *that*; that any common triad loses its character by inversion, and as a $\frac{6}{3}$ or a $\frac{6}{4}$ takes on other aspects (though his modern ear and his pianoforte tell him that its character is scrupulously immaculate and articulate in any position), the student is likely to be discouraged at the very outset of his work. Further, when he is sufficiently independent to do something on his own account he has a thousand-and-one precedents for justifying any musical criminality his rebel spirit may be induced to perpetrate.

So many ill-equipped and recalcitrant composers have taken the bit between their teeth lately, that their immature efforts have had confusing and perhaps disastrous results on the unprepared and untechnical layman, who cannot be expected to realise the distinction between good, bad, or indifferent of startlingly unfamiliar things that are also in many respects at the outset belligerent retorts to his belief in and satisfaction with his own tranquil musical tastes.

Dr. Eaglefield Hull* has collected over four hundred examples from the music of modern composers (Bordes, Debussy, Delius, Elgar, Grovlez, Karg-Elert, Ravel, Rebikov, Reger, Rimsky-Korsakov, Florent Schmitt, Schönberg, Scriabin, Sibelius, Strauss, and Stravinsky are among those represented) that should quicken the stifled imagination of any student who has been carefully plodding through the mazes of the ordinary text-book in the ordinary way and with the ordinary teacher. Dr. Hull makes no attempt to reconcile modern with ancient systems, although he insists that 'it is the greatest possible mistake to view these modern schools as things separate from the past.' One would, however, prefer to think, with a mighty show of reason, that the aims and ideals of the modern composer have no root in the past whatever. Certain usages and broad lines of method have decidedly been utilised—grafted, as it were, on to the modern stock, which, however, is unquestionably planted and established in a new soil. From any practical point one must profoundly disagree with Dr. Hull in his suggestion that 'Debussy's sequences of sevenths are but a reverberation of the practice of Guillaume de Machault in the 14th century' on the evidence of the following example:

Ex. 1.

It might be equally suggested that the sequence of Scriabin sevenths:

Ex. 1a.

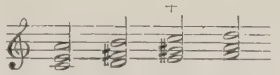


could also reflect the same source.

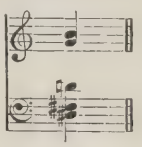
* 'Modern Harmony, its explanation and application,' by Dr. A. Eaglefield Hull (Augener & Co., 6s. net).

Further, it cannot be sustained that early instances of the tonal chord are to be found in the works of any old composer who landed upon the chord of the augmented fifth in his contrapuntal exercises, and was pleased with its consonance. This chord, which, by the way, would be extremely difficult to find in 17th-century music in any other position than that in the following example, was the outcome of a treatment of the modal minor scale customary in the Polyphonic period:

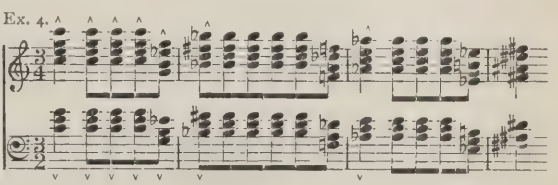
Ex. 2.



and is actually a primitive harmony. Further, it is no more a tonal chord than a major triad is a dominant eleventh. The 'Valkyrie-call' of Wagner, for instance is no voucher for the composer's appreciation of either the scale system or its chord combination, and however you may delve into old or recent classics it is not possible to discover in any shape or form the tonal chord as understood by the modern composer. You can find this combination in Bach:

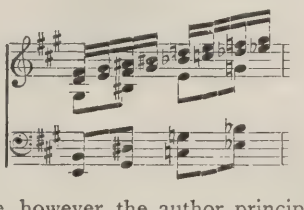
Ex. 3.

but you would not therefore accuse him of anticipating Schönberg! In his chapter on the tonal scale Dr. Hull gives a couple of examples from Debussy that in no wise illustrate its particular characteristics. The following, of course, is only a series of augmented fifths:

Ex. 4.



and the second, with its clean substructure, easily resolves itself into a pleasant series of complete major ninths which casually harmonizes the tonal scale:

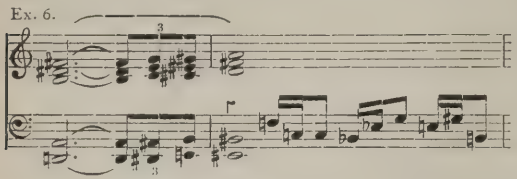
Ex. 5.



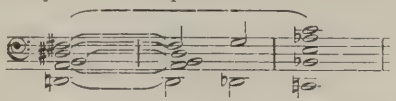
In this case, however, the author principally desires to call attention to the unequal *look* of scale-passages where the scale is concerned, and regrets the clumsiness of the notational system. But this is only a question for the eye, after all, and the eye can take in infinitely more than it has yet been tested with. Of course, there are examples of indubitable tonal scales given, and the possibilities of the chord in the matter of resolution are shown more clearly, as a guidance to the student, than any other of the fanciful harmonic schemes and scale arrangements that are discussed in the volume.

It is probably quite impossible to investigate modern harmony in its broadest and most complete aspect in the same way that the well-defined limitations of the tonal chord or the Scriabin innovations (which, by the way, are well examined by Dr. Hull)

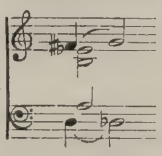
can be explored. There are a myriad combinations that will never permit any satisfactory analysis. They may be *sensed* by the composer from directions that do not involve any scheme of harmony whatsoever. What is the use, for instance, of trying to analyse the chord—definitely expressed and reiterated throughout the work to repletion,—that provides the harmonic leit-motif of 'Elektra'?:

Ex. 6.

To Dr. Hull this stridulant group of fifths would appear as comprised of distinct tonalities running simultaneously, a principle that, as the author develops it, immediately absolves any culprit seeking notoriety from the most outrageous musical misdeed, simply because he could explain it with a certain ingenious facility. The Strauss example could also receive justification from another point, and that on the authority of the composer himself:

Ex. 7.



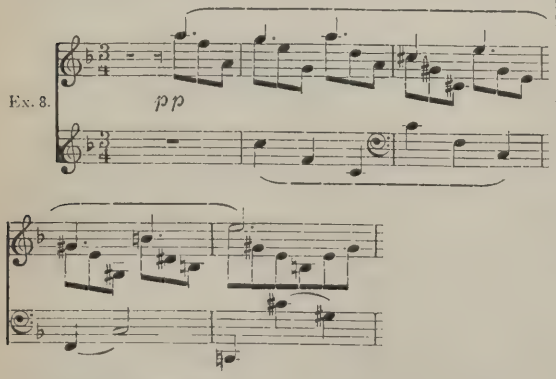
i.e., a long-drawn-out double appoggiatura, as in 7*a*:

Ex. 7*a*.

with the unessentials taken as an entity, carried through a chromatic succession of basses (precisely as the diminished seventh suffered in its palmy days) and ultimately resolved or not according to the composer's feeling in the matter.

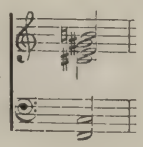
But this explanation would not assist the student either; it would only bewilder him.

In the case of such a passage as the following, from Ravel's 'Valse nobles':

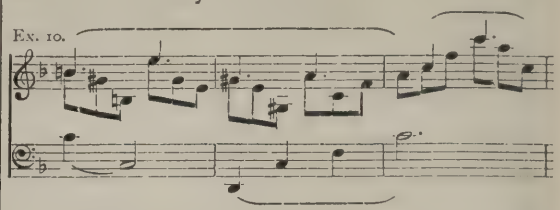
Ex. 8.



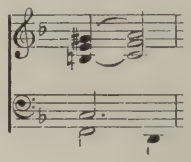
Dr. Hull suggests that the harmonic scheme is based on:

Ex. 9.

evidently indicating three distinct tonalities—tri-plane polytony!—when, by completing the illustrative example (the same harmonic scheme goes gaily on for another five bars), the analytical trouble is settled in a most cynical fashion:

Ex. 10.



Obviously Ravel is simply testing the carrying power of the ear with one of the longest appoggiaturas extant:

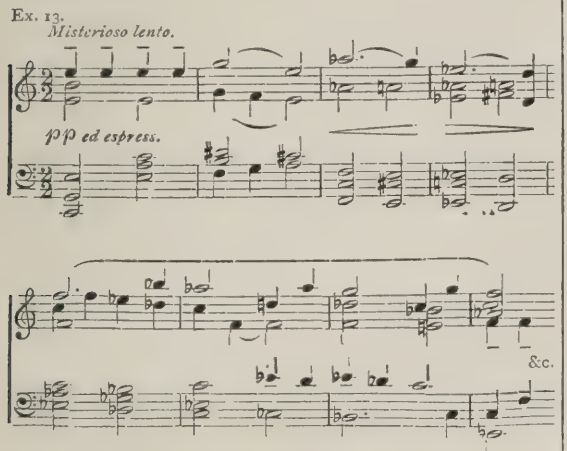
Ex. 11.

and after a couple of bars of subtle transition he calmly proceeds to do it all over again a note higher. The C♯ (as in Ex. 9) of course looks after itself in these days of generous added sixths.

It is impossible in the course of a necessarily brief article to discuss fully the points on which one might join issue with Dr. Hull, but the main and probably the essential disagreement would be concerned with the complexities of explanation he considers necessary for comparatively simple matters. He favours evidently the 'twelve-note' or 'duodecuple' scale as a theory basis, but distinguishes it from the 'chromatic' with difficulty and uncertainty. The explanations and analyses generally appear to be written for one who would like to talk about such things with a pose of fantastic intelligence rather than for one who would like to be assisted practically by them. They are for the dilettante rather than the student. Again, the author is extremely promiscuous in his authorities; some of the quotations included are anything but exemplary, and appear dragged in for other than musical reasons. But there is also included much that is splendidly representative of modern art and wholly worthy the attention of the student. Certainly, if after reading Dr. Hull's volume, the disciple can successfully balance an interesting musical structure on the basses provided as exercises in the first Appendix, or harmonize the melodies given in the second, throwing in 'impressionistic outlinings,' or chunks of the whole-tone system, or (see third Appendix) write pieces for pianoforte solo on Scriabin chords, or on some cold inconsequent bars lifted from Ravel, or on the Strauss double-barrelled triad quoted above, or 'compose bi-planal or tri-planal polytony' on combinations such as the following:

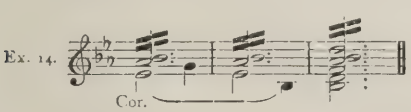
Ex. 12.

he is unquestionably quite capable of wasting his time to a greater advantage with some original work. As for the fifth Appendix, why any innocent student should be invited to invent eleven-part chords in orchestral tone-colour, à la Schönberg, surpasses understanding. Besides, the cruelty of it! Again, a passage from Delius's 'Appalachia' is given to be analysed and finally orchestrated. Delius is one of those composers who absolutely resent any sort of

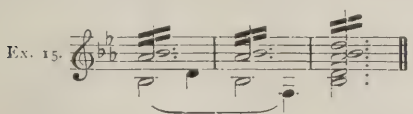
technical analysis. The submission of his music to cold and careful examination soon reveals the fact that Delius has the weakest technical ability of any strong composer living. How he creates his artistic illusion is another matter, but who with the best will in the world could analyse the following—the first eight bars of Dr. Hull's extract from the 'Appalachia' variations?:

Ex. 13.

The meandering crudities of all this are appalling!

One must heartily agree with Dr. Hull's opinion of the 'pure scale.' Its obsolescence is not to be denied. Modern chord-structures could not be maintained if the idea of its existence was admitted. Regarding the frequent assertions that many of the old masters anticipated modern innovations, one of the examples that persistently crops up is again quoted by Dr. Hull: 'Take, for instance, the daring horn passage in Beethoven's Symphony in E flat, which is thrown on to a background of A flat and B flat—a major second—in the strings. This is a sufficient presage of the part which that new element, tone-colour, was shortly to play in harmony.' These well-known bars:

Ex. 14.

which are approached by conductors with bated breath and apologetic air, cannot be paralleled in idea in any other of all Beethoven's numerous works, and certainly cannot be accepted as a musical subtlety of the composer's. Its value or effect is scarcely worth a moment's consideration. This is the alternative:

Ex. 15.



Beethoven could easily have made a slip in his notation of the E♭ horn part. His transposition for horn purposes of the phrase required two notes down instead of up! and a moment's carelessness would account for everything unusual in the passage.

The libretto of 'The enchanted garden,' the opera-ballet which Mr. Joseph Holbrooke has been commissioned to write for the Metropolitan Opera House, New York, is by Mr. Douglas Mallock, of Chicago. Madame Pavlova is to be *première danseuse* in the first production, which is to take place in April next.

ILLUSTRATIONS OF THE HISTORY OF MUSIC PRINTING IN THE LIBRARY OF MR. ALFRED H. LITTLETON.

By Jeffrey Pulver.

(Continued from November number, page 651.)

Another example of German music printing early in the 16th century is found in the 'Syntagma de Musis' by Lilius Graegorius Ziraldus (or Giraldus), printed by Matthias Schurer at Strasburg, in 1511; this work is not in the British Museum. Another volume in Mr. Littleton's collection which shares the distinction of not being represented in the British Museum is Ludovicus Senfel's 'Liber Selectarum Cantionum quas vulgo Mutetas appellant, &c.' This work, printed by Sigismund Grimm and Marcus Wyrsung, at Augsburg, in 1520, is 'a splendid example of music typography, produced by two printings and not by wood blocks as asserted by Fétis, who apparently had never seen the original work.' Another work containing well-printed musical examples from type, produced by two impressions, is the 'Rerum Musicarum Opusculum rarum ac insigne, &c.,' by Joannes Froschius, a folio printed by Petrus Schoeffer (son of the more famous Peter who was the colleague of Gutenberg and Fust) and Mathias Apiarius at Strasburg in 1535. Xistus (or Sixtus) Dietrich's 'Magnificat octo tonorum' (Altus and Tenor) by the same two printers and bearing the same date, is now no longer in this collection, Mr. Littleton having presented it to the Fétis Library (later taken over by the Bibliothèque Royale de Belgique) in order to complete their copy. An interesting work, inasmuch as it is produced from type in one impression, is Sebaldus Heyden's 'De Arte Canendi, &c.,' a quarto printed by Johannes Petreius, at Nuremberg, in 1540. The collection also contains a copy of the 'Dodecachordon' of Glareanus (Henrichus Petri, Bâle, 1547); but since the British Museum possesses two copies of this edition, only this passing mention need be made of it here. Another work *not* in the British Museum is 'Enchiridion utriusque musicae' (Wittenberg, 1551, Rhaw). Two 'Kirchenordnungen,' one dated Wittenberg, 1552, and the other 1570, are contained in the collection, although not entered in the catalogue: both have lozenge-shaped notes. Interesting, too, is Gallus Dresler's 'Musicae Practicae Elementa, &c.,' printed by Wolffgang Kirchner at Magdeburg in 1571. The British Museum has a copy dated 1575. A similar difference of editions is noticeable in Henricus Faber's 'Compendiolum Musicae Pro Incipientibus,' Mr. Littleton's copy being printed by Conradus Corneus, Henricopoli, 1575, while the British Museum example was issued from Nuremberg in 1579. Katherina Theodorici (Gerlachii relicta), Nuremberg, is represented by Leonartus Paminger's 'Tertius Tomus Ecclesiasticarum Cantionum, &c.' (1576). Paminger's works are not frequently met with, a circumstance which makes the volume all the more interesting. The author was born in Bavaria in 1495, and was a follower of Luther; he is known as the writer of many pamphlets and some hymns in the vernacular, but chiefly as 'one of the greatest contrapuntists of his time' (Proske). The practice of issuing 'Die Psalmen Davids in allerlei Teutsche gesang-reimen' soon became popular in Germany, and an interesting specimen of such a

[*** Since these lines were sent to the press I, in common with musicians in general and musical bibliophiles in particular, have suffered an irreparable loss in the death of Mr. Littleton. None who knew him can but mourn this gap. I for one must ever think with admiration and gratitude of a friend whose endeavour it always was to further music and to assist the musician in his search for knowledge.—Jeffrey Pulver.]

work is Caspar Ulenberg's collection of psalms, printed by Gerwinus Calentius and the successors of Johan Quentels at Cologne in 1582. The same year saw the publication at Bâle of the 'Paedagogus' of Joan Thomas and Joan Osualdus Fregius, a didactic work containing a section on music (pp. 157-217) in the form of a catechism. This work is not catalogued.

Interesting on account of the size of the type, Francisco Sale's 'Missarum solenniorum, &c.' deserves mention. This work, in large folio, printed by Adam Berg at Munich in 1589, has separate voice-parts on opening pages, printed 'sufficiently large to be easily read by the whole choir from a single copy.' This is the ninth volume of a series produced by Berg under the patronage of the Duke of Bavaria. Mr. Littleton obtained six out of the eight parts that go to make up the complete set of Praetorius's 'Hymnodia Sionia' (1611), and also the famous 'Syntagma Musicum' by the same important writer (vol. i., printed by Johannes Richter, Wittenberg, 1615; vol. ii., by Elias Holwein, Wolfenbüttel, 1619 [Theatrum Instrumentorum, 1620]; vol. iii., by Holwein in 1619), but since they are easily accessible in the British Museum they need not be described more fully here. Especially interesting to us in England is the work which Robert Fludd (1574-1637), physicist and philosopher, published at Oppenheim in 1618. The Littleton collection includes the second part of it—'De Templo Musicae, &c.'—with pictures of instruments, and specimens of music produced by engraved plates, movable types, and wood blocks.

Turning to the products of the Italian presses, we find represented in the collection of Mr. Littleton a fine copy of Franciscus Niger's 'Grammatica Brevis,' printed by Theodorus Francus at Venice in 1480. Both in this example and in the one in the British Museum (showcase) the notes only are printed from types, the lines being wanting. The work is 'the earliest known specimen of secular music printed from type or by any other method.' A later edition (Bâle, 1500) has the staff added. Mr. Littleton considered the copy of 1480 the most important book shown at the Fishmongers' Hall Exhibition, 'and one moreover that seems to have escaped the notice of musico-bibliographers. It is the first book containing melodies or songs, as Gerson's "Collectorium" of 1473 has only five notes. The printer of the "Grammatica Brevis" must have possessed a more or less complete fount of music-type. This book may have been his first venture in the art of music printing, and so far as is known he would seem to have been the first practical printer of non-liturgical music.' Another important treatise on music, the earliest of its kind, is the 'Theoricum opus musice' of Gafurius. The printer was Francisco di Dino, Naples, and the date 1480; no printed music is contained, but spaces are left blank for the purpose of supplying the want in manuscript. In Mr. Littleton's copy the music has been so filled in. An interesting work, printed from type (two colours) is the 'Missale secundum Ordinem Fratrum Predicatorum,' issued from the press of Octavianus Scotus, Venice, 1482. The 'Musices Opusculum' of Nicolaus Burtius, printed by Ugo de Rugeriis, Bologna, in 1487, is also contained in this magnificent collection; it affords examples of the first use of wood blocks for music printing. The British Museum possesses a copy, exhibited in one of the showcases, and Grove gives a reproduction of one of the pages in Mr. Littleton's copy (Ed. 1913, iii., 324; *cf.* also Grove, iii., 323, col. 2). The 'Theorica Musice' of Franchinus Gafurius (or Gafori), printed by Philippus Mantegatius dictus Cassanus at Milan in 1492, is, in its second edition, another work with music printed from wood blocks. The same method of reproduction was used in the 'Caesenatis Elegia' of Marcellinus Verardus, printed by Eucharius Silber (Franck) at Rome in 1493, and presented by Mr. Littleton to the British Museum, thus completing their copy of 'Caesenatis Historia Baetica' by the composer's uncle, Carolus Verardus. Gafurius is further represented in the Littleton collection by his 'Practica Musice' (Guillaume Signerre, Milan, 1496); 'Musice Utriusque Cantus practica' (the second edition of the foregoing), printed by Angelus Britannicus at Brescia in 1497; the third edition, printed by Bernardino Misinta de Papia at Brescia in 1502; and 'De Harmonia Musicorum Instrumentorum opus,' printed by Gotardus Pontanus at Milan in 1518. 'De Arithmetica, Musica, et Geometria,' by Boethius, and printed by Joannis and Gregorius de Gregoriis Fratres at Venice in 1499, is also in the collection.

With Ottaviano dei Petrucci the art of printing from movable type was much improved, and in his productions we can see some superlatively beautiful specimens of florid-song printing. The collection contains his 'Motetti a Cinque' (Venice, 1505), a wonderful example of printing for that, or any other, period. 'His fount of music-type was so beautiful, and the whole of his workmanship so perfect, that it scarcely admitted of improvement.' For the next few years the noteworthy examples of the music printer's art continued to come from Venice. Bernardino and Mattheo di Vitali, represented by Pietro Aaron's 'Thoscanello de la Musica' (1523); Jo. Antonius de Sabio, by the 'Musica Theorica' of Ludovicus Folianus (1529); Marchio Sessa, by Aron's 'Toscanello in Musica' (1539); Girolamo Scotto, by Aron's 'Lucidario in musica, &c.' (1545), are all included in Mr. Littleton's collection. The famous press of Antonio Gardane (Gardano), in Venice, contributes a quarto of 'Mottetti del Frutto' (1538), printed from type at one working. This was his first essay in music printing, and 'probably the first attempt in Italy at printing from type at one impression.' Other examples from the Gardano press owned by Mr. Littleton are Cipriano de Rore's 'Musici eccelentissimi, &c.,' in five parts (1544), another set of five-part vocal pieces by various authors (1549), and a further fine example of Gardano's work, the 'Novi Thesauri Musici' by Petrus Joannellus (1568).

Equally important in the history of music printing is Hieronymus Scotus, of Venice, and we find him represented in the collection by 'Il Primo Libro de Madrigali a Quatro Voci.' The book was printed 'a Notte negre' in 1550, and contains thirty-eight madrigals (Bassus only preserved). 'Cantorinus ad eorū instructionē, &c.,' printed 'in officina heredii Luceantonii Junte' at Venice in 1550, is a curious production containing square black notes on red lines. Another interesting work is Fabritio Caroso's 'Il Ballarino' (Francesco Ziletti, Venice, 1581), containing specimens of type printing in notation, and also of tablature. Engraved plates were used by Simone Verovio (Rome, 1597), in his issue of Claudio Merulo's 'Toccate d'Intavolatura d'Organo,' and Mr. Littleton said that Verovio 'appears to have been the first printer to use engraved copper plates; his earliest known publication of this kind is dated 1586.' This collection also contains a copy of the folio edition of Peri's music to 'Euridice' (Florence, Marescotti, 1600), printed in full score from type. The British Museum edition is dated from Venice (Rauerii), 1608. Two more works from engraved plates in the library are Frescobaldi's 'Toccate e Partite' (Nicolo Borboni, Rome, 1615), and the same composer's 'Toccate d'Intavolatura di Cimbalo, &c.' (also Borboni, 1637).

(To be continued.)

MR. ALBERT SAMMONS.

Although the 'ill wind' of present days has blown some good to British music by removing many foreign obstacles from its path, it is not to be supposed that every triumph of native art and artists is achieved, as it were, on sufferance. The subject of these paragraphs provides a case in point. At the moment of his definite 'arrival' the Kreislers, Thibauts, and Elmans are far away; but it was arranged long ago that Mr. Sammons should play the Elgar Violin concerto at a London Symphony Orchestra concert, and it was ordained still longer ago that he should have the gifts, intellect and temperament to earn, in such music, the epithet of 'great violinist.' Mr. Sammons has won his position by force of great ability that was bound to bring him to the front in all circumstances, and he has happened to step into the front rank at a time when a conspicuous success by a British artist is peculiarly gratifying. His performance of Elgar's Concerto on November 23, to which reference is made in another column, drew forth glowing unanimous praise from public and Press alike. In view of so notable an event it may interest our readers to have some particulars of his career.

Albert Sammons was born in London on February 23, 1886. The greater part of his education as a violinist was received from his father. Afterwards he had lessons from Ferdinand Weist-Hill and John Saunders. He was, however, satisfied with far less teaching and, moreover, far less practice than is usually found necessary to success. His aptness for the violin was inborn and its development largely self-evolved. Deprived not only of the atmosphere, musical and social, of a teaching institution, but also of its material helpfulness, Sammons did not quickly earn recognition. At length he was engaged for the Beecham Orchestra, and was soon promoted by the perceptive conductor to the post of leader, which he held for five years. He took part in over fifty operatic performances by the Beecham company. He has also done orchestral work as a member of the King's Band and as leader of the Philharmonic Orchestra. His playing of the violin obbligato in 'Ein Heldenleben' at a Philharmonic Concert earned unstinted praise from the conductor, Mengelberg, who is not reputed to lavish it unduly.

As a soloist, Sammons was given his first opportunities by the Patron's Fund. At his first appearance he played the G minor Concerto of Max Bruch; later he achieved a greater success in the B minor Concerto of Saint-Saëns, before an audience that included King George and the composer. He proceeded to fulfil engagements in the provinces, and received the honour of an invitation by M. Monteux to be leader and principal soloist for a season with the Colonne Orchestra at the Casino of Dieppe. Here he quickly lived down the feeling that manifested itself against the 'foreigner.' His rising reputation then led to the engagement with the London Symphony Orchestra that has established his fame. For Elgar's Concerto he has whole-hearted admiration and close temperamental sympathy. He is to repeat his interpretation at the Albert Hall on January 17, with the New Symphony Orchestra. He is studying the Concerto of Brahms, as yet new to him, for performance with the London Symphony Orchestra in April. His style as a soloist is marked by serene confidence and the suggestion that nothing exists for him but the music and his unhampered intimate expression of it. There is no sense of demonstration or of external appeal to the audience.

There is yet to be mentioned a branch of his work that alone would give him a claim to eminence. He is the first violinist of the London String Quartet, a body that has earned a European reputation for an almost unique combination of skill, unity, and expressive power. Its first meeting had something of the casual. His present associates, Messrs. Petre, Waldo Warner, and Warwick Evans, invited him to join them for specific rehearsals. The four revealed to themselves such intimacy of idea and identity of style that they decided to associate permanently, with results that are well known. It was as the New String Quartet that they first came before the public. They quickly established their position in England, and in later visits to Amsterdam and Paris they have materially advanced the esteem in which British executive artists are held abroad. They are equally to be admired in classical and in modern music, but their most notable achievements have been made in the presentation of up-to-date or more than up-to-date works. We are indebted to them for our first acquaintance with Schönberg's Sextet and Quartet and the Quartet of Dr. Ethel Smyth.

[*Photo by Histed & Co., London.*

Mr. Sammons has a considerable private connection as a teacher, and is an examiner for the College of Violinists. He has written several violin pieces that are published, and his portfolio contains a Concerto and a Fantasy String Quartet.

We print below two extracts from the numerous highly favourable Press notices of Mr. Sammons's performance on November 23:

In quite an unusual degree he possesses the capacity for extracting the last breath of pure emotional beauty from the music without for a moment touching on sentimentality. His tone is very sweet and grateful, and the whole of his sense of style is highly distinguished, while his gift of interpretation is such that without hesitation we give his performance of Elgar's Concerto the palm over all others of the many which we have heard.—*Daily Telegraph.*

Extraordinary beauty of tone is united to feeling pure and deep, and in addition to an unfailing but unobtrusive technique he has a remarkable power of grasping the meaning of the music he plays. At his hands there was full revelation of the wonders of Sir Edward Elgar's Violin concerto. Heard again after an interval, its greatness, already recognised, becomes more emphatic. There is nothing like it in existence, and it can be held up to the world as an example of what this country can achieve in the direction of original creative music. The same may be said of Mr. Sammons's reading of it. It can be recorded with perfect conviction that one has never really heard the work before until Mr. Sammons gave his version.—*Morning Post.*

Church and Organ Music.

THE COMPLEAT ORGANIST.

By Harvey Grace.

(Continued from December number, page 700.)

XI.—OF A DIOCESAN REPORT.

At a Diocesan Conference held at Wakefield rather more than a year ago it was resolved: 'That with a view to enhancing the efficiency and reverence of our church music, the Bishop be respectfully requested to appoint a committee'—in a word, will his Lordship kindly see that we have with due speed a full, true, and particular account of the church musical arrangements in our Diocese?

No sooner said than done. A committee was appointed, and the result* lies before me. A most interesting and suggestive pennyworth it is. *Mutatis mutandis*, so much of it will be found to apply to other dioceses that it deserves a wider circulation than the committee had in view. Obviously, the value of a publication of this kind depends almost entirely upon the constitution of the committee. The findings of a body of well-meaning clergy with more zeal than musical knowledge would be received by choirmasters and their charges with irritation or indifference. Similarly, no group of professional musicians could expect an altogether sympathetic hearing in clerical circles. If it did it would be disappointed. Church music is not a purely musical question. An orchestral or choral society may be satisfactorily run on the lines of absolute monarchy. Given a more or less benevolent despot who knows his work, success may be looked for. The musical arrangements of a parish church demand more democratic methods. The congregation is as the free and independent electorate, whose wishes as to the type of music in a general way may be expressed through its churchwarden or church council. The organist is as the faithful Commons, doing his best to carry out the reasonable wishes of the congregation, but reserving to himself the right to run counter to the wishes when they are not reasonable—always with the minimum of offence and the maximum of persuasiveness. The parson is at the upper House, with the right of veto, which, if he be wise in his generation, he will use but rarely, and even then disguised as a suggestion. Clergy there are, of course, and organists as well, who strive to combine in themselves the three estates. They get all the trouble they ask for. This Wakefield committee deserves a respectful hearing because of its composition. It included such well-known musicians as the organists of Huddersfield, Halifax, and Dewsbury Parish Churches, the Precentor of Wakefield Cathedral, two or three divines whose knowledge of special kinds of church music is equal to, if not greater than, that of the average organist, together with the usual names of local weight.

The committee began its task by preparing a list of questions, and sending it to organists and incumbents. Of the 180 inquiry forms issued, 135 were returned carefully filled up. Passing by some statistics as being of more local than general interest, let us look at some of the findings and suggestions of the committee.

As to choir practices we read: 'Owing to the fact that organists are often delayed by other calls of business, and that many adults also arrive after the hour fixed for rehearsal, full practices are sometimes prolonged to a late hour, a fact which causes parents to be reluctant in some cases for their boys to become choristers. The claims of the night-school also make it increasingly difficult to retain the services of boys, just at the time too when they are beginning to repay choirmasters for all the time and trouble spent on them. This is a problem that will have to be faced, if the musical part of our services is not to suffer.'

This difficulty of late hours for boys applies less to London than to the provinces, especially rural districts. Your London boy, if not at choir-practice till 9.30 or even 10, would very likely be at the local cinema, or running the streets. The evening-school difficulty is one that hits the London choirmaster hard. The most intelligent boys of his district are of course the very ones to gain scholarships, involving evening work either at home or at school, and consequently the choir is not for them. In regard to the lateness of the weekly full practice, I should think that in the winter something may be done in the way of stealing a half-hour on Sundays after the morning service. The mid-day meal on Sundays tends more and more to stretch out a hand towards tea-time. (Shall I ever forget calling at a chorister's home in a noisome street in the Borough at 3.30 on a summer Sunday afternoon and finding the family just about to attack a piping-hot Irish stew?—a noble dish, but not lightly to be taken in hand in the dog-days.) The morning service is usually over by 12.30. With the choir all on the spot, it would surely be possible to rehearse till 1.0, or even later. This should be a rehearsal, not a practice. Boys and men would have prepared their parts separately during the week. This Sunday rehearsal would only be feasible, of course, in small provincial towns or villages, or in London parishes where the choir lives near the church. Where a tram or train journey is involved, as is often the case in central London, it would be out of the question except on special occasions. The Report goes on to say: 'In some choirs there appears to be a difficulty in getting the adults to practise the psalms and hymns on the ground that they know them quite well already. . . . Certain lukewarmness seems to prevail as regards the rehearsal of the Responses, Litany, &c., which, according to the replies sent in, appear to be practised only "when necessary," or "occasionally," or "never."' We know that 'certain lukewarmness!' It is one of the prices we have to pay for using anthems and other delights as a cunning bait wherewith to draw the coy choirman to practice. An excellent plan if, having got him there, you can teach him to acquire a taste for such plain, wholesome fare as routine work done well, details looked after, and so on. Not quite so excellent, however, if it ends in his developing an unhealthy appetite for bait only, with no stomach for anything else. It has been for some time painfully evident that in effect the choirman not only chooses the music, but also decides what shall be practised. In many cases he is thus not only

* Diocese of Wakefield. Report of the Bishop's Committee on Church Choirs, 1914. (W. H. Milnes, Wakefield. 1*d.*, by post 1½*d.*)

choirman, but choirmaster as well, and the organist is his very humble and obedient servant. This will always be so until organist and vicar put their foot down, regardless of corns in the choir stalls, and intimate that they are prepared to adopt a simpler kind of service rather than submit to the tyranny of the man with (or without) a good voice who condescends to attend practices and services only when there is music in hand that meets with his approval.

Under the heading 'Choice of music and other details' it is good to see organ music receiving attention. The committee finds that 'little attempt is made to interest congregations in the organ voluntaries, and the opening voluntary in many cases appears to be spoilt by the undue prolongation of bell-ringing.'

On this point, among the recommendations, we read: 'The committee desires to draw attention to the value of five minutes' quiet music as a preparation for matins and evensong, and recommends that with a view to obviating interference with the opening voluntary, all pealing of bells cease at least five minutes before the commencement of the service. Also that steps be taken to interest congregations in the voluntaries, and in other music to be played at the close of the service, by publishing the titles of the music selected.'

This is a welcome recognition of a feature in church music that has great educational as well as devotional possibilities. This country is rich in good organs and capable players. There is abundance of fine organ music, old and new, easy and difficult, long and short. It ought to be impossible to go into a church where there is at least a fair instrument and a man whose special work it is to play it, and to hear before the service a few minutes of rambling alleged improvisation (a blundering printer who once altered the word to 'impoverisation' builded better than he knew!), and at the end a well-worn classic or a trivial march, chosen during the sermon, and played—or rather 'gone through'—without practice. This experience, so far from being impossible, is highly probable. In regard to the opening voluntary, no one is likely to complain when the improvisation is by one gifted in that delightful art. But the gift is rare, and the consciousness of not possessing it is rarer still. I would suggest a further recommendation for any future edition of the report: 'In cases where the organist cannot improvise, and is unaware of his limitations, the bells should be "fired" during the voluntary before the service. If the bells are so hung that they are not very audible inside the building, or if there is no peal, the Sunday-school children should be led up and down the aisle for five minutes, and instructed to walk as far as possible on any iron gratings or other resonant features.' The suggestion that particulars as to the music played after the service should be published is excellent in every way. The parish magazine usually includes a list of choir music for the month. Why not organ-music as well? An organist choosing his voluntaries by the month in this way will inevitably ask himself questions such as, 'How can I make my organ music apposite? I see that on such a Sunday we have Hymn 024. What a good opportunity of playing so-and-so's beautiful fantasia on the tune—a work that can only be properly appreciated by hearers familiar with the hymn, and aware that the organ-piece is based on it!' He will often find himself able to play appropriate pieces by taking thought betimes. A hurried overhauling of the music cupboard at the preacher's 'One more word, dear brothers and sisters, and I have done' is apt to lead to poor results. Or again, he may feel some reasonable anxiety as to the appearance of his list of music under the fierce light that beats upon a parish magazine. There are in every congregation at least a few musical people who know the names of good organ composers. Our organist will hesitate before publishing abroad his neglect of good, strong music, and his use of the commonplace. Induced thus to improve his choice of music, he will find himself compelled to practise, and both he and his congregation will be the gainers. After all, an organist's job is to play the organ. He should not be satisfied by playing as limited and easy a répertoire as possible with no more efficiency than is to be gained from the minimum of practice. He ought, in effect, to say to his congregation: 'We have a good organ. About the organist I will say nothing beyond the fact that he is anxious to do his best. I have in my locker a fine stock of organ music. Let 's enjoy it together, week by week.' I believe that the congregation at such a church would soon become as well educated in organ music as the Promenade audiences have in orchestral music. Even on the lowest grounds such a policy is sound. The organist's reputation as a player would go up, with material advantages that are obvious.

The committee notes with regret that 'there are many choirs where the adult members make no attempt to kneel, either sitting bolt upright or merely bending forward.' One can only wonder how the incumbent at such a church can dare to exhort his people to reverence when he knows, as he must or should, that his choirmen merely *pretend* to be reverent. On this point the report says: 'It is sometimes urged as an excuse for not dealing with choirmen who do not kneel when they can, and with other acts of irreverence, that a voluntary choir has to be handled very gently. But although there is no compulsion to volunteer, a voluntary singer, once a member, must be just as amenable to rules and discipline as a paid member.' This latter sentence should be printed in bold type and hung up in every vestry, that he who runs may read. It is not unlikely that in some cases he who reads would run. If so, he would be no real loss to the choir, had he the voice of a Caruso.

The report is sorry to say that unaccompanied singing is not sufficiently frequent, and that congregational singing does not seem to be encouraged by practices. On this latter point, more anon.

An interesting suggestion is that organists shall be granted occasional leave of absence, apart from their holidays, in order that they may have the opportunity of hearing services other than their own.

As to the long list of choir rules suggested, it may be pointed out that a rule that cannot be kept is a snare. It is very well in theory to say that a man not attending practice shall not sit in the choir on the following Sunday, but when your only soloist fails to appear on Friday night, and you have either to alter your Sunday music at the last moment or break the rule, the rule generally goes by the board. You cannot have one law for the soloist and another for the duffer, unless the latter knows he is a duffer. But he doesn't. In his heart of hearts he fancies he is a neglected soloist. There is only one rule that no choir can do without, and it is one that may be and should be kept, namely, that the adult section of the choir is open to communicants only. This rigidly enforced, many things that are at present wrong would right themselves.

The report includes various lists of music and books. Some of us may feel regret that there is no mention of plainsong. It seems to be taken for granted, too, that all the little fishes will go on trying to talk like whales—in other words, all the churches

will go on attempting a cathedral service. Many other points I pass over, for want of space, to draw attention to a clerical shortcoming that leads to bitterness in many an organ-loft. 'All the blame [for indifferent singing] must not be allowed to rest on the shoulders of choirmasters or choirs. It cannot be doubted that many of the clergy are, musically speaking, a real hindrance. Quite apart from musical inefficiency which a short course of lessons from a competent teacher would do much to remedy in many cases, some of the clergy are guilty of mannerisms and exaggerations that excite wonder in a stranger, whilst the adoption of what is sometimes described as the "Church voice" does much to annoy the sober-minded layman.' It also causes a clerical form of laryngitis, which sympathetic members of the flock ascribe to overwork. Clergy who cannot intone often assume a kind of pride in their incompetence: 'My dear man! I can't sing! I haven't a note in my head. I know only two tunes and neither of them is "God save the King,"' and so on. The results when this bluff humorist attempts to sing the Litany, or delivers the Comfortable Words to a most uncomfortable tune, are only too well known.

On the whole the report leaves one depressed. Here, as in other dioceses, there is much excellent voluntary work being done. Many hundreds of men are cheerfully giving up part of their scant leisure in order to help in the musical part of the church services. All honour to them and their fellows throughout the country. One can only feel regret that their efforts and skill should be so often wasted on unworthy music, and that there seems to be no central organization to ensure that their enthusiasm should be made the most of. And after all, the final responsibility for any slackness that has crept in rests with the parson. He has too often forgotten, and allowed them to forget, that they are members of the congregation, sitting together in a special part of the church for convenience' sake, and not in order that they may indulge in casual behaviour that they would be ashamed of if they sat in the nave.

(*To be continued.*)

A special service on Festival scale was held in Lincoln Cathedral on December 2 under the conductorship of Dr. G. J. Bennett. Spohr's 'The Last Judgment,' Mozart's 'Dies Iræ,' and Mendelssohn's 'Sleepers, wake' were performed by the Lincoln Musical Society's choir of 200 voices, the Lincoln Cathedral Choir, and an orchestra of fifty (including two musicians from Belgium). The soprano solos were taken by Miss Gladys Moger, and the remaining solos by members of the Cathedral Choir. Prior to the service the orchestra played the 'Adagio espressivo' in C minor from Schumann's second Symphony. The Cathedral was packed to overflowing, and a collection realised £62, all of which goes to the Prince of Wales's Fund.

Choir Festival services were held at the Halifax Place Chapel, Nottingham, on November 15, when Sullivan's 'Prodigal Son' was given under the direction of Mr. E. M. Barber. Mr. C. E. Blyton Dobson presided at the organ.

Mr. Herbert Schartau, senior Lay-Vicar of Westminster Abbey, has retired after thirty-six years' service. His colleagues recently presented him with a silver inkstand, suitably inscribed, as a token of their regard and esteem. We hope Mr. Schartau will live long to enjoy his well-earned period of rest.

On December 4 Sir Frederick Bridge gave an organ recital at Westminster Abbey in aid of the Belgian Funds. His programme included Silas's Elegy 'In Memoriam,' on a theme of the chimes of Malines Cathedral.

Bach's 'Christmas Oratorio' was performed at St. Anne's Church, Soho, on December 11, with the distinction that always characterizes the work of Dr. E. H. Thorne.

ORGAN RECITALS.

Mr. Herbert Hodge, St. Stephen's, Walbrook—Fantasy-Prelude, *Charles Macpherson.*
Mr. Harvey Grace, St. Mary Magdalene's, Munster Square—Prelude on the hymn-tune 'St. Mary,' *Charles Wood.*
Mr. G. Virgil Dawson, Abbeydale P. M. Church, Sheffield—Movements from first Sonata da Camera, *Peace.*
Mr. W. Anderson, Mayfield Parish Church, Edinburgh—Concert Fantasia in D minor, *Sir R. P. Stewart.*
Mr. Claude A. Forster, St. John's Church, Forfar—Overture in F minor, *Morandi.*
Dr. James Lyon, Wallasey Parish Church—The Pilgrim's Progress, *Ernest Austin.*
Dr. Caradog Roberts, Welsh C. M. Chapel, Waterloo, Liverpool—Funeral March and Hymn of Seraphs, *Guilmant.*
Mr. Ernest J. Turner, Wesleyan Methodist Church, Leamington Spa—Sonata No. 1, *Guilmant.*
Mr. William H. Dawes, Nazeing Parish Church—March in B flat, *Ferris Tozer.*
Mr. H. Goss-Custard, St. Saviour's Church, Ealing—Sixth Sonata, *Mendelssohn.*
Dr. A. H. Mann, Peterborough Cathedral—Fourth Sonata, *Mendelssohn.*
Mr. C. E. Blyton Dobson, Central Mission, Nottingham—Concert Fantasia, *Jackson.*
Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham—Benediction Nuptiale, *Hollins.*
Mr. Albert Orton, Walton Parish Church, Liverpool—Fourth Sonata, *Mendelssohn.*
Mr. Paul Rochard, St. Peter's Church, Loughborough—Spring Song, *Alfred Hollins.*
Rev. A. J. Clark, St. Leonard's Church, Sandridge—Choral Prelude, *Stanford.*
Mr. Harold M. Dawber, St. George's Church, Heavily, Stockport—Cradle Song and Angel Chorus, *Bellerby.*
Mr. Edward Bartlett, Arundel Parish Church—Sonata No. 2, *J. Callaerts.*
Mr. H. Egbert Lane, St. Catherine's, Feltham—Grand Chœur, No. 2, *Hollins.*
Dr. Orlando A. Mansfield, Wilson College, Chambersburg, Pennsylvania—Concert Overture in E flat, *Faulkes.*
Mr. J. A. Meale, Wesleyan Central Hall, Westminster—Concert Overture in C major and minor, *H. A. Fricker.*
Mr. William G. Parkyn, Railway Clerks' Association Meeting, Queen's Hall, London—Romance, *Lemare.*
Mr. S. H. Wéalé, Conisborough Parish Church—Canzonette, *d'Ambrosio.*
Dr. E. H. Thorne, St. Anne's, Soho—Toccata and Fugue in D minor, *Bach* (a Bach programme).
Mr. E. Stanley Jones, Parish Church, Maindee—Sixth Sonata, *Mendelssohn.*
Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Sonata in A, *F. E. Gladstone.*
Mr. W. A. Roberts, Peterborough Cathedral—Legend, *Harvey Grace.*
Mr. Arthur S. James, St. Peter's Church, Rickmansworth—Postlude in E flat, *Lefébure-Wély.*
Dr. Hamand, Malvern Priory Church—Fugue in F sharp minor, *Liadov.*
Mr. W. Cary Bliss, St. Magnus-the-Martyr, London Bridge—Legend, *Harvey Grace.*
Mr. Donald Edeson, Kidmore End Parish Church—Marche Triomphale, *Alcock.*
Mr. Sydney Townshend, St. Columba Church, Helensburgh—Fantasia on two English Melodies, *Guilmant.*
Mr. H. Edward Knott, Kington Parish Church—First Sonata da Camera, *Peace.*
Mr. G. Bernard Gilbert, Town Hall, Stratford—Funeral March and Hymn of Seraphs, *Guilmant.*

APPOINTMENTS.

Mr. Greenhouse Allt, organist and choirmaster, St. John the Evangelist's, Edinburgh.
Mr. J. W. Barron, organist and choirmaster, St. Peter's, South Tottenham.
Mr. H. E. Carter, organist and choirmaster, St. Clement's Church, Ipswich.

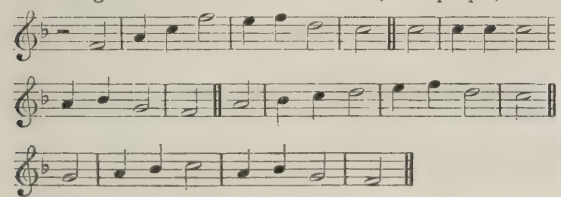
THE ADVENTURES OF A LONG-METRE TUNE.

The article under this title that appeared in our August number has excited considerable interest. We regret that until now the pressure on our space has prevented the insertion of any of the numerous communications received.

Mr. W. COWAN, of Edinburgh, writes:

As supplementing the article in the August *Musical Times*, entitled 'The adventures of a long-metre tune,' the following additional particulars as to the transmogrifications of the tune and the books in which it has appeared may be of interest. Doubtless the list of books containing the tune might be greatly enlarged, for my references are confined to those books to which at the moment I happen to have ready access.

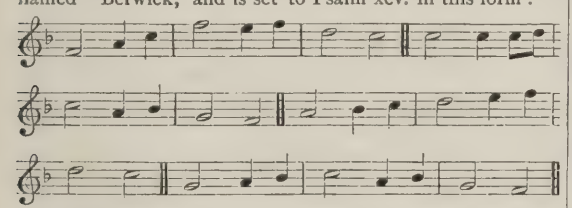
The date of the earliest appearance of the tune is still uncertain, for it appears in Holdroyd's 'Spiritual man's companion,' third edition, 1733, and may therefore have been in either or both of the two earlier editions of that work, copies of which I have as yet been unable to find. Holdroyd's version of the melody is as follows, the words set to it being those of the Hundredth Psalm, 'All people,' &c.:



This form of melody is found in the following books, but in most of them the final minim of each line is altered to a semibreve, and a minim rest is inserted after the double bar:

A. Milner's 'Psalm-singer's companion,' *c.* 1750.
Moore's 'Psalm-singer's companion,' Glasgow, 1762.
J. Hewitt's Collection, 1765.
Williams's 'Universal Psalmodist,' 1770.
Knibb's 'Psalm-singer's help,' *c.* 1775.
Gilmour's Collection, Paisley, 1793.
Hamilton's 'Psalmist's sure Guide,' Edinburgh, *c.* 1810.

In the fifth edition of Holdroyd's work, 1753, the tune is named 'Berwick,' and is set to Psalm xcv. in this form:

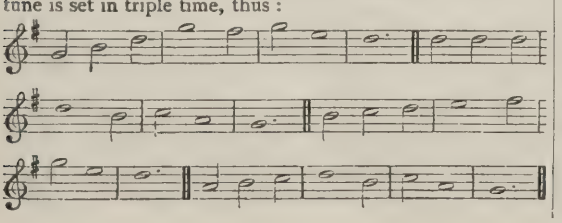


It will be noticed that the rhythm here closely resembles that in Matthew Wilkins's version. The only other book in which I have found this form is a collection published by James Thomson, Edinburgh, in 1793. Here also it bears the name 'Berwick.'

The form of the melody quoted by Mr. Potter from 'Essex harmony' appears in C. Ashworth's Collection, 1766, and also in the following:

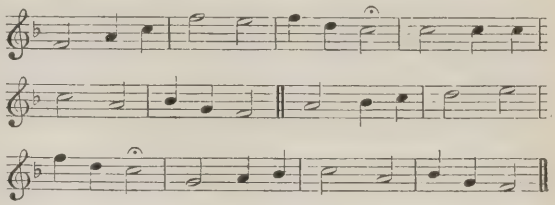
S. Addington's Collection, *c.* 1780.
Smith and Major's Collection, *c.* 1790.
Brown's 'The Precentor,' Glasgow, 1799.
'Harmonia Sacra,' Glasgow, 1814.
Robertson's Selection, Glasgow, 1827.
Steven's Selection, Glasgow, *c.* 1827.
Duncan's 'The Choir,' Glasgow, 1828.

In Harrison's 'Sacred Harmony,' published in 1784, the tune is set in triple time, thus:



This form is also adopted in Clarke's 'Parochial Harmony,' Glasgow, 1831, but without the syncopations in the third bar of each line.

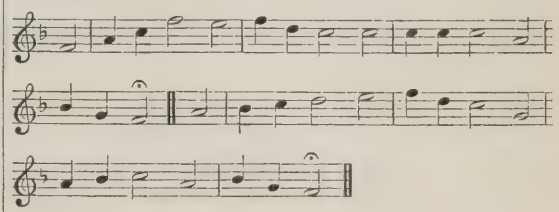
About 1795 a collection of tunes was issued by the Rev. Dr. Rippon, which had much popularity, and went through several editions. In this collection the tune appears thus:



This form is adopted in the following:

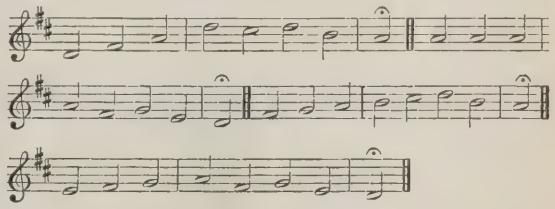
Green's 'The clerk's companion,' *c.* 1820.
'Psalmo-Doxologia,' 1823.
'The Psalmist,' edited by V. Novello, 1835.
'Companion to the Wesleyan hymn book,' 1846.
'Wesleyan Hymn Tune Book,' 1859.

In Alexander Hume's 'British Psalmody,' Edinburgh, 1844, the tune is again put into triple time, but in the following form:

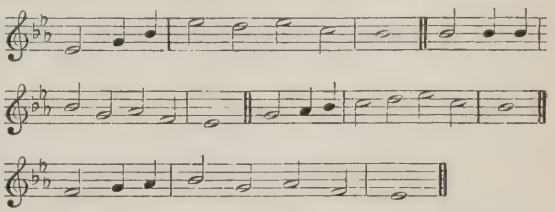


This version appears also in 'Scottish Psalmody,' 1866.

In Gauntlett's 'Comprehensive Tune Book,' 1846, the melody is reduced to equal notes, thus:



Finally, in 'Havergal's Psalmody,' edited by Miss Havergal in 1871, the tune appears as follows with the superscription 'Har. by W. H. H., 1860':



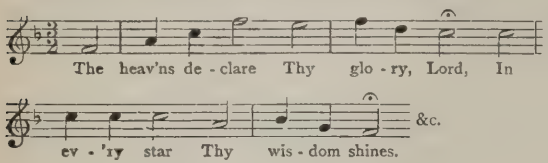
From these notes it will be seen that Mr. Potter is not correct in his conclusion that 'the tune was seldom republished.' Probably fuller investigation would show that the tune is contained in the majority of the books published during the century following its first appearance. It is certainly remarkable that from first to last this tune should have been classed as an iambic long metre, thus doing violence to its rhythm and accentuation. Such incongruous adaptations are, however, not uncommon in the old books of psalmody: and numerous instances might be given in which it seems to have been thought sufficient that the number of notes in the tune should somehow fit the number of syllables in the line, without any regard being paid to the matter of rhythm and accent.

Mr. J. ALLANSON BENSON writes:

In the interesting article on 'The adventures of a long-metre tune,' the writer does not seem to know that the tune under consideration was a fairly-popular one for a long period; and under the name of 'Wells,' and in the form given by Bayley, was included in the collections of Milner (1751), Addington (1787), Rippon (1791), and others. Even in such late collections as those of Warren (1850) and Novello (1851) it appears. (In 'The Psalmist' Novello reharmonizes it and re-bars it.) Harrison (1784) gives it in triple time.

[See above in Mr. Cowan's quotation from Harrison. But Mr. Benson gives it in key F.—ED., *M.T.*]

The barring of these old tunes cannot be relied on to show the position of the accent. Doubtless this was sung:



if the singers ever troubled about the true rhythm, which I am sure the authors of the hymns did not. When I first saw the tune in Wilkins, I thought I recognized it as a song by one of our early composers, but I have never made any attempt to trace it.

Mr. J. W. EMBURY writes:

Mr. G. W. J. Potter, in his interesting article on 'The adventures of a long-metre tune,' suggests that 'some readers . . . will be able to supply details of an earlier appearance' of the tune in question, which he traces back no further than the beginning of the 18th century. We can find a very much earlier appearance. The tune is simply the Fifth Gregorian Tone, with the extended mediation which is found in the modern 'Parisian Tone.' It would be interesting to know if the 'Parisian Tone' were taken from the 'Long-Metre Tune' or the Tune from the Tone.

Dr. W. H. GRATTAN FLOOD writes:

Mr. G. W. J. Potter's article on the above leaves three important matters unsolved, namely: (*a*) Who composed the tune? (*b*) When did it first appear? and (*c*) When was the name 'Wells' assigned to it? Let me premise that 'Wells' is to be found in the official Methodist Hymn Book, as revised in 1875, and published by the Wesleyan Conference in 1877. Mr. Potter gives us the Hymn Book of Matthew Wilkins, *c.* 1730 (? 1725), as the earliest appearance of the tune, and he also gives 'The Essex Harmony' of 1785 as the first appearance of the name 'Wells' assigned to it.

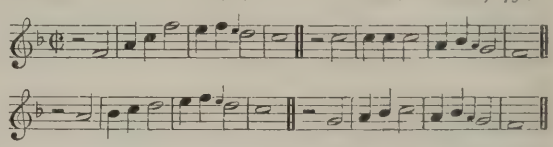
(*a*) As to the composer of the tune, I have been informed by one of the most eminent of hymnologists that it was written by Israel Holdroyd, about the year 1705, and was published by him in a remarkable work entitled 'The Spiritual Man's Companion, containing great variety of Chants and Anthems, and also Tunes fitted to all the different Measures of the Psalms, which may be sung in One, Two, Three or Four Parts.' This quarto volume was issued about the year 1722 by William Pearson for William Dyson. A second edition of this work appeared in 1725, followed by a third in 1733, and a fourth in 1746. Scant biographical details are forthcoming as to Israel Holdroyd, but he flourished in the first half of the 18th century. He described himself as 'Philo-Musicae,' and he apparently died in 1753 after the issue of the fifth edition of his work. His tune 'St. Nicholas' is still sung, and is included in the 'Church Hymnary.'

(*b*) The earliest appearance of the tune was naturally in the composer's own volume, and it subsequently was reprinted in Matthew Wilkins's Book of Psalmody in 1725, as stated by Mr. Potter.

(*c*) The name 'Wells' is said to have been given to it in 1745, but personally I have not met with it earlier than in a rare little volume in my own collection of hymn books, which may be dated as 1750. This work is 'A Collection of Tunes in three Parts . . . by Thomas Knibb.' The date of this work is uncertain, although in the Catalogue of the British Museum it is given as '1745?' Possibly, as Warrington writes me, the work was not issued till 1755; but even so, it is thirty years earlier than the work quoted by Mr. Potter, namely, 'The Essex Harmony,' containing 'a variety of plain and fugeing [*sic*] Psalm and Hymn Tunes,' in 1785.

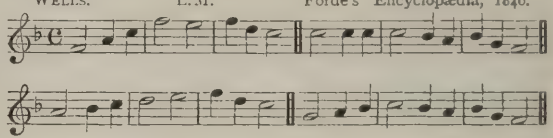
I herewith give the setting of 'Wells' as found in Thomas Knibb's collection, *c.* 1750, where the melody is assigned to the tenor part:

'WELLS.' L.M. Knibb's Collection, 1750.



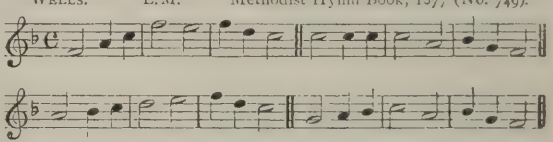
The following is a setting from a MS. book of the year 1835, which is reprinted almost exactly in Forde's 'Encyclopædia of Melody' in 1846, but in the key of G, instead of F:

'WELLS.' L.M. Forde's 'Encyclopædia,' 1846.



Finally, here is the setting of the melody as found in the official Methodist Hymn Book of 1877, but it is the selfsame as that printed by Mr. Cowan from Rippon's 'Selection,' 1791:

'WELLS.' L.M. Methodist Hymn Book, 1877 (No. 749).



Head of Thy Church, Whose Spirit fills
And flows through every faithful soul,
Unites in mystic love, and seals
Them one, and sanctifies the whole.

Reviews.

Two fanciful Pieces for Organ: (1.) *The Starling;* (2.) *A colloquy.* By Francis Edward Gladstone.

Voluntary on the Russian National Anthem. For organ. By James T. Pye. (Original Compositions for the Organ, No. 446.)

Romanza. By Alfred Hollins. Original Compositions for the Organ (New Series), No. 35.

Short Preludes for the Organ. Books IV., V. and VI. [Novello & Co., Ltd.]

Dr. Gladstone has taken for the motive of the first of his little pieces the actual song heard from a starling, and has treated it neatly in fugato style. The 'Colloquy' is, as its title suggests, a song without words, in which a soprano and tenor hold melodious discussion.

Organists desirous of making use of the Russian National Anthem for voluntary or recital purposes will find Mr. Pye's arrangement useful. The hymn is treated first quietly, with the air played by a solo stop, and after a few bars of connecting matter, repeated on the full organ with a florid pedal bass.

This Romanza is in the typical Hollins vein, with a pleasant theme, a well-contrasted second subject in the tonic minor, with the two deftly combined by way of close. The piece is not difficult, save for some awkward cross-rhythms on page 6, at which point an easier alternative is thoughtfully provided by the composer.

The 'Short Preludes' in the above collections are intended for use as Voluntaries before divine service, especially under circumstances where the time for such music is limited. Each book contains ten pieces, among the composers being Alfred Hollins, C. H. Lloyd, Percy E. Fletcher, and J. Lemmens. The music is printed on three staves, and is in no case of more than a moderate degree of difficulty. The pieces, besides being admirable for preludial purposes, would be 'grateful and comforting' to many young organ students.

Recollections of a Violinist. By William Michael Quirke. [William Dawson & Sons, Ltd.]

To residents of Brighton, Mr. W. M. Quirke needs no introduction, as he has been honourably connected with the musical life of that city for over forty years. His book—running to 144 closely-printed pages—is packed full of good things. The pen-portrait of Wagner, as he rehearsed the 'Rheingold' at St. James's Hall in May, 1877, is admirable. Several of the second violins pretended to wring water from the tails of their frock-coats, as the result of the extended *arpeggi* to represent the descriptive music of the Rhine in the opening movement. Suffice it to add that Wagner ceded the baton to Richter. But this is only one item of most interesting anecdotage, told in a pleasant colloquial style. Mr. Quirke tells some capital yarns regarding scenes he witnessed in his native county of Tipperary. The book, which has as a frontispiece a photograph of the genial violinist, can be cordially recommended.

The Dream of Gerontius (miniature full score). By Edward Elgar.

[Novello & Co., Ltd.]

The variety, skill, and inexhaustible beauty of Elgar's orchestration in 'The dream of Gerontius' have long been known and admired. The publication of a full score at a price within the reach of a student's purse will do good service in bringing so splendid a model within the reach of the many.

Let all the world in every corner sing. Anthem by John Pullein.

[Sidney Riorden.]

Mr. Pullein's setting of George Herbert's well-known lines is appropriately vigorous, and would be an excellent musical feature at a festival. While the music is mainly diatonic, it is modern in style. The anthem is short, and moderately difficult.

Autumn leaves. White heather. For pianoforte. By F. Alford Armstrong.

Spring song. By Alfred Hollins. Arranged for pianoforte by H. A. Chambers.

[Novello & Co., Ltd.]

Mr. Armstrong's pieces are both pretty and musicianly. 'Autumn leaves' has the more to commend it, on account of its individuality and a style that grows out of pianoforte technique. 'White heather' is a graceful waltz. Both pieces are neat in design and detail.

Mr. Hollins's well-known 'Spring song' for organ makes very suitable music for the pianoforte. The piece is a characteristic example of the composer's facility in melody and modulation.

There is a green hill far away. By Charles Gounod. Arranged as an anthem with organ accompaniment by John E. West.

[Novello & Co., Ltd.]

Gounod's famous song lends itself admirably to an arrangement of this kind. Mr. West gives the first three stanzas and a part of the fifth to soprano solo, the remainder being delivered in four-part harmony by the choir.

BOOKS RECEIVED.

A Course in Music. By R. T. White. Pp. 187 + vii. Price 4*s.* 6*d.* net. (Cambridge: At the University Press.)

Trouvères and Troubadours. By Pierre Aubrey. Translated from the second French edition by Claude Aveling. Pp. 174 + vi. Price 4*s.* net. (New York and London: G. Schirmer.)

Library of Congress. 'The Star-spangled Banner,' with 25 plates. By Oscar George Theodore Sonneck. Pp. 115. (Washington: Government Printing Office.)

An Open Door for Singers. By R. L. Herman. Pp. xi. + 231. Price 4*s.* net. (London: G. Schirmer.)

Letters from and to Joseph Joachim. Selected and translated by Nora Bickley; with a Preface by J. A. Fuller-Maitland. Pp. 464 + x. Price 12*s.* 6*d.* net. (London: Macmillan & Co., Ltd.)

Correspondence.

THE INTERNATIONAL MUSICAL SOCIETY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The following paragraph appeared in the columns of a recent issue of one of your contemporaries: 'The War will break up the International Musical Society. It was never a strong body. The president of the German branch has resigned.' The paragraph is here quoted entire, and there is no context. As I have been the general secretary of the Society for the last six years, and still occupy that position, I beg permission to make a reply in your journal.

The fatidical statement made at the beginning is at least a rash one. Given health and strength on the part of various persons (myself included), the Society will most certainly not be allowed to perish through the War. On the contrary, its chief officers regard the excellent international principle which is its basis, along with the existing organization and machinery, as held in trust by them, to be applied to the best advantage in accordance with the course of public events; and they confidently anticipate that the Society will emerge from the present world-trouble purged, as by fire, of some of its defects.

It is not generally realised in this country to what an extent the International Musical Society is constitutionally independent of what are at the present date to England enemy-countries. The Society is divided into seventeen 'national sections,' corresponding to as many national areas; of these, eleven are outside the said enemy-countries (the United Kingdom, with Colonies, forming one out of the eleven), and only seven are inside the said enemy-countries. The finally-responsible governing body consists of seventeen principal personages, one in each of the national sections; consequently eleven of these are outside and only seven are inside the said enemy-countries, giving a vote to the former of nearly two to one as regards the latter. The governing body elects biennially a central executive of three persons; of these, at the present date, the general president is French, the general secretary is English, and the general treasurer only is German. Of the members, about three-fifths are outside and about two-fifths are inside the enemy-countries.

Under such a constitution, the common-sense policy for national sections separated by the War is for them to pursue the sectional activities (if any) which they deem desirable during the War, and combine again in joint action afterwards. For this purpose, as above said, the central executive is fully determined to keep open the *cadre* of the Society. By a curious coincidence, a business contract which has bound the Society for a term of years came to an end on September 30, 1914, the ground being thus left clear for new business arrangements.

As regards the statement that the Society 'was never a strong body,' adjectives are unarguable. *In dubiis libertas.* Nevertheless, weakness is the last attribute which I should have thought could be fairly ascribed to this Society, whatever else might be said of it. I beg to enter a reply to the statement under three heads—General aims, Publications, Congresses. (*a*) It was certainly no sign of weakness to establish fifteen years ago an organization, then without the least precedent and up till now unique, whereby

musicians of almost every civilised country have been brought together under a single banner. If the widely-laid foundations have not yet been fully built upon, that is the most that can be said in derogation of the scheme; and the scheme remains an excellently-thought-out one, doing credit to its founder. (*b*) Owing to a cumulative defect of editorial organization, of which the Central Executive is quite conscious, and which it means to take the first opportunity to mend, the Society's polyglot publications have gradually tended to become too narrow in their purview. But accepting that purview for what it is, the publications have, I believe, been recognized as the best in existence of their kind. (*c*) In respect of its Congresses, the Society can surely boast success without fear of detraction. It has held five Congresses in five countries: at Leipsic, Basle, Vienna, London, and Paris. With the growth of the Society the last three have been the most notable. Each Congress has had its own particular merit, but the charge of the Society 'never having been a strong body' comes with a specially bad grace from this country, considering the character of the London Congress of 1911. Assuredly nowhere, and on no occasion, have musicians met with such open-hearted, widely-spread, and thoroughly successful hospitality as was given here to representatives of all countries. We may really hold that there was 'the courteous host and all-approving guest.' The City vied with the West End. The Government for the first time in history entertained musicians to a quasi-banquet in the House of Commons, a member of the Cabinet presiding. The *éclat* of the Congress was such that 222 new members then and there joined the Society, of whom nearly all have been retained. The life and soul of the London Congress was that extremely able administrator and very lovable personage, Alfred Henry Littleton, whose death we are now deploring.

As regards the statement that 'the president of the German branch has resigned,' all that is known here is as follows: Prof. Hermann Kretzschmar, Director of the Berlin Royal High School of Music, was general president of the Society for two biennial periods from 1904 to 1908; and has been till now president of the North-German National Section (the other four such within the German Empire being Baden, Bavaria, Saxony, and South-West Germany). At a Paris Congress meeting of the governing body held on June 3, 1914, Prof. Kretzschmar was nominated to be general president for two years from October 1, 1914. He accepted the nomination on July 15, 1914. Nothing remained to complete that transaction except a formal written vote by the entire governing body. At the Paris Congress it was also decided to hold the next Congress at Berlin in 1916. On August 4, 1914, war was declared between England and Germany. On September 5, 1914, a 'Copenhagen despatch' contained a paragraph regarding the Society (reproduced in *Musical America* of October 10, 1914), which included the remark that 'Prof. Kretzschmar and other officials have resigned, and have appealed to German musicians to form a Society exclusively for themselves.' At the end of September, 1914, the Society's Monthly Journal for September was issued at Leipsic, omitting from the wrapper the usual list of national sections and local branches; this may have been due either to Press-censorship or to the action above alleged. Nothing further is known. Comment does not seem desirable on facts so imperfectly ascertained. But it may perhaps be pointed out, first, that all German professors are Government officials; and, secondly, that it is more consonant with the German than with the English character to yield to the emotions on such occasions. These secessions, made as early as the month of August, seem at any rate to have been of a precipitate nature.

May I state, in conclusion, that as regards members in this country they are not being asked for subscriptions from October 1, 1914, or until there is some valid *quid pro quo* to offer to them. But they are invited to retain their membership, relying on the assurance already mentioned in this letter, that the responsible officers are keeping open the *cadre* of the Society, and decidedly mean to maintain it in existence, especially with a view to its international characteristics.—Yours faithfully,

Charles Maclean.

November 23, 1914.

BEETHOVEN'S NATIONALITY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—The present moment seems opportune for raising the question of what nationality was Beethoven, and I do so in the hope of eliciting an authoritative pronouncement.

Undoubtedly the general impression is that Ludwig van (sometimes wrongly written 'von') Beethoven was a German, who was born at Bonn (in 1770) and died at Vienna (in 1827). It will suffice to give an example of this. In the epilogue of the late Emil Reich's 'Germany's swelled head' (1914 edition, at p. 172), is written, 'Of course, no one denies that the world is heavily indebted to the race which has produced Leibnitz, Bach, Lessing, Kant, Niebuhr, Savigny, Goethe, Schiller, Beethoven,' &c. (Kant, by the way, believed himself to be of Scotch antecedents.) Should Beethoven's name be included in this list? Is he one of the builders-up of German 'Kultur'?

In Sir C. Villiers Stanford's recently-published book, 'Pages from an unwritten diary,' Beethoven is thus referred to (at p. 56): '. . . . the immortal Netherlander, wrongly termed a German from the accident of his birth in the Rhineland. (He was no more German than César Franck was French.)'

In a 'Biographical dictionary of musicians' (1900, compiled and edited by Theodore Baker, Ph.D.) we read of Beethoven that 'his grandfather, Ludwig van B., a native of Maestricht, was bass singer, opera-composer, and *Kapellur* at Bonn to the Elector Clemens August. B.'s father, Johann van B., was a tenor singer in the Electoral Choir: he married Maria Magdalena Laym (*née* Keverich), the widow of the chief cook at Ehrenbreitstein; and Ludwig was the second child born to them.'

By way of comment on this quotation from Baker's 'Dictionary,' it should be pointed out that according to the article on Beethoven in 'Grove,' vol. i. (1904), the father's name was Johann or Jean, that the mother was the daughter (not widow) of the chief cook, and was at the time of her marriage to Johann van Beethoven a widow by name Leym or Laym.

The 'Grove' article is headed 'Beethoven, Ludwig van,' and to the word 'van' there is the following footnote: '*Van* in Dutch is not, like *von* or *de*, a sign of nobility. On the attempts to assign a Dutch origin to the composer, see a *Lettre à M. le Bourgmestre de Bonn, contenant les prénoms de l'origine hollandaise de L. v. Beethoven*, Amsterdam, 1837.'

Is not the inference from this footnote that the writer thinks such attempts have been unsuccessful?

In the body of the article it is said that 'the family belonged originally to a village near Louvain; thence in 1650 they moved to Antwerp, where in 1680 the name appears in the registers.'

Was, then, Beethoven of Dutch or Flemish ancestry; and was he of German origin on his mother's side only?—Yours faithfully,

T. Francis Howell.

22, Stafford Terrace,
Kensington, W.,
December 7, 1914.

[A discussion in the *Birmingham Daily Post* on the above point has been one of the minor alleviations of life during last month. The question is, Whence does a man derive his national label: from his father, his grandfathers, his mother, his grandmothers, the place where he happens to be born, his artistic environment, or the country of his adoption? The chief hereditary character of Beethoven was Flemish, and all else was what we now label German. But even so, it is a moot point whether Beethoven created German music or German music created Beethoven.—Ed., *M. T.*]

MR. NEWMAN ON FORM AND COMPOSITION.

TO THE EDITOR OF 'THE MUSICAL TIMES.

Sir,—The hardy individual who sets out to comment on any of Mr. Newman's articles is generally made to look excessively foolish before that gentleman has finished with him. Nevertheless, he serves a useful function. I have read the letters which have appeared on the above subject

in the last two numbers of the *Musical Times* with the eagerness with which I always devour Mr. Newman's contributions. Whilst keenly appreciating and agreeing with the whole of his second letter and most of the first, I should like to make some remarks on his sad experiences as a student of harmony at the hands of the professors and their rules. An outsider may speak for his tutors with more freedom than a professional man. I understand that Mr. Newman finds the teaching of harmony largely a mumbling of formulas and a dogmatising over rules for which no justification is ever vouchsafed to the student. My own experience has been quite otherwise, and I should like to call your attention to the existence of at least one school at which very different methods have been in use.

Mr. Newman asks of the theorists and their rules, 'To what can they appeal in support of their own dogma?' Well, in our case the final court of appeal was always—through the works of the great masters—to the musical instinct of the student: and in all cases of condemned progressions, and so on, the student, on examination, could not but agree with the verdict. The exceptions to the rule were justified to us in precisely the same manner. May I give a simple example of what I mean? Bare consecutive fifths certainly sound objectionable in diatonic part-writing. Once admitted, the rule for their exclusion is reasonable. As for the exceptions, it was pointed out to us that whenever the progressions in the other parts became exciting attention was distracted from the fifths, they became unobjectionable, perhaps interesting, and we might use them with impunity. A few examples of this, and we were convinced we were in future our own judges regarding such rules, and rejoiced in our freedom. This is but a simple example, but the guiding principle was the same throughout. 'Rules' which did not at once carry conviction in this way were never dreamt of for a moment. Rules of another kind, less binding in character, were given us, and readily justified on the ground of expediency. Such rules as those for answering a fugue subject 'correctly,' if I may quote an example outside the subject of harmony strictly speaking, were of this nature. They might be disregarded at will, but the wary student knew that if he did so he was quite likely to land in a situation from which he might find it very difficult to extricate himself without leaving the listener with an impression of imperfect workmanship. If, as I believe, there are many earnest young musicians who have ideas much the same as these, and who are on the best of terms with their tutors and text-books, they will have read with some amazement Mr. Newman's description of a 'petty tyrant' to be kicked 'ignominiously out of the house'!

The school to which I refer is in a Northern University. I studied there only as an amateur, and am not entitled to defend its teaching methods in any way, so I shall not name it. I only hope there are more like it, and that the teaching of harmony is, on the whole, in not quite such a bad way as Mr. Newman would have us believe.—I am, Yours, &c.,

E. O. TURNER.

December 8, 1914.

MARCHING TUNES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I should like to ask if the music is on sale, or procurable, of the following old Irish marching tunes, which an esteemed correspondent of your contemporary 'Notes and Queries' enumerates in a communication referring to the very limited number of inspiriting airs for recruiting: 'The girl I left behind me,' 'The peeler and the goat,' 'Maureen from Gibberland,' 'We'll give them the shillelagh,' 'The plant that grows in Paddy's land,' 'Billy O'Rourke,' 'The Fox,' 'Modireen a rhu ra,' 'The Connaught man's rambles,' 'The little home under the hill,' 'The top of Cork Road,' 'The rakes of Mallow,' 'Garry Owen na glory,' 'The young May moon.'

Your obedient servant,

J. LANDFEAR LUCAS
(Spectacle Makers' Company).

Glendora, Hindhead, Surrey.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the course of his article in your issue for October Mr. Ernest Newman says: 'The only really national song—*i.e.*, a song that has really come from the people, not from the accredited composers of the race—that is worth the paper it is written on is "La Marseillaise."'

I am, however, forced to disagree with Mr. Newman in the above statement, for I really believe that the Welsh nation has at least two national songs comparable with 'La Marseillaise' in all respects. These are respectively 'Rhyvelgyrch Cabden Margan' (Captain Morgan's March) and 'Rhyvelgyrch Gwyr Harlech' (The March of the Men of Harlech), and both, it may be emphasised, came literally from the people. I am thoroughly of opinion that no other nation throughout the entire universe has finer national songs or possessing such martial rhythmical qualities.

To prove that these national songs of Wales came 'from the people,' and not 'from the accredited composers of the race,' it is necessary for us to investigate the history of their birth.

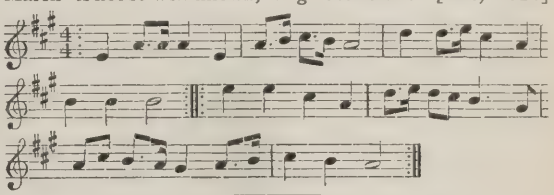
In the year 1294 formidable insurrections took place throughout Wales, in consequence of the taxes levied by King Edward I. These risings occurred under several provincial leaders. Morgan, a chieftain in Morgannwg (Glamorgan), who was at the head of the oppressed Cymry in that district, drove out the Earl of Gloucester, and it is said regained possession of the territory of which the earl's predecessors had formerly deprived his ancestors. It was during this period of hostility that 'Rhyvelgyrch Cabden Morgan' was composed, and selected by Morgan to animate the march of his followers.

Again, in the reign of Edward IV., when Harlech Castle was besieged by the Earl of Pembroke on behalf of the English king, 'Rhyvelgyrch Gwyr Harlech' was composed, This particular national song has been recognized by some of the greatest men of the day as the greatest war-song in existence.—I am, yours truly,

HAYDN MATTHEWS.

University College, Cardiff.
October 2, 1914.

'The March of the Men of Harlech' is known to everybody, but as the stirring melody of 'Captain Morgan's March' is not so well known, we give it below.—[ED., *M. T.*]



TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—From my own experiences with my regiment I can readily confirm the truth of Mr. Newman's statements about the poorness and irrelevance of our marching-songs. We are a battalion of gentlemen, and yet our artistic capacities seem no more developed than those of the regular 'Tommy.' The popularity of certain songs varies with the 'mood' of the men, but amongst those which have been adopted with particular affection are such gems as 'Who were you with last night?' 'Hullo! Hullo! Who's your lady friend?' 'Oh, I do like to be beside the sea-side,' &c. I and a few others have tried to popularize Elgar's march-tune, best known as 'Land of hope and glory,' but so far our efforts have not met with conspicuous success.

The remainder of the article ('The artist and the people') shows Mr. Newman at his very best; in fact, the whole thing is one of the most brilliant contributions that he has given us. Nowhere is Mr. Newman so enlightening and I might say inspiring as when he is sifting the why and wherefore of things and digging deep into the realm of musical æsthetics. England's contribution to the list of first-class composers may not be very great, but she may pride herself on possessing in Mr. Newman one of the deepest and most cultured musical critics and æstheticians who have ever put pen to paper.—Yours, &c.,

ROBERT LORENZ.

14, Craven Hill, W.
October 11, 1914.

PSALM TUNES: THE MELODY IN THE TENOR.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am interested in your article 'The Compleat Organist,' for December, in which reference is made to the 'revival of some of the old settings of Psalm tunes with the melody in the tenor.'

I have recently been going through some scores of old Scottish Psalters, and re-arranging such old tunes in the modern way.

The arrangement with the melody in the tenor is the only proper way in men-communities—*i.e.*, in monasteries, ecclesiastical colleges, &c., in which the higher voices (at least), if not all, take the melody, or plainsong theme—the harmonization accompaniment being provided by a small choir of men and boys, or organ, or both.

I have heard plainsong in Notre Dame, Paris, in this wise: the plainsong being sung by ecclesiastical students massed together before the altar.

What I wish to point out is that I think the arrangement is quite unsuitable where treble (women's or boys') voices are in the ascendant, as in our churches—*i.e.*, if *congregational* worship is desired.

The old arrangement with a tenor as precentor taking the melody lingered on in Scotland, judging by the Psalters, till 1860 or later.

Nowadays treble voices in choirs are not content unless they, as well as the precentor, have the melody. No wonder the old arrangement fell through!

As the tenor arrangement is advocated also in the 'English Hymnal,' it seemed to be necessary to draw the above distinctions.—Yours, &c.,

HERBERT WESTERBY.

Obituary.

We regret to record the death, on December 15, of GIOVANNI SGAMBATI, an eminent Italian musician who, though little known to the public at large, especially in this country, helped by his own compositions and by his propagandist enthusiasm to influence the course of the world's music. He was born at Rome on May 28, 1843, appeared as an infant prodigy pianist, and developed into an interpretative artist of the front rank. The coming of Liszt to Rome led to a strong friendship between the two virtuosi. Sgambati became Liszt's pupil, and in 1869 accompanied him on a tour through Germany. His sympathies for German classical music deepened with the knowledge thus gained, and became a lifelong enthusiasm, which was strengthened by the personal influence of Wagner. On returning to Italy he became an apostle of the music of Beethoven and the great Germans, and by concert-giving he succeeded in awakening his countrymen to a much-needed appreciation of German art. As a composer, Sgambati won considerable renown, although he never achieved greatness. It was owing to Wagner's persuasion that Messrs. Schott published some of his songs and two Quintets. He wrote a Symphony in D (performed at the Crystal Palace in 1882), a Symphony in E, a Pianoforte concerto (played by himself at a London Philharmonic Concert in 1882), an 'Epitalamio Sinfonico' (given at a London Philharmonic Concert in 1891). His best-known work is a dignified 'Messa da Requiem,' written to commemorate the death of King Humbert. His works for pianoforte have earned wide attention for their distinction and grace.

We regret also to record the following deaths:

CHARLES SHERWOOD JEKYLL, on November 7. Born at Westminster, November 29, 1842, he became a chorister at Westminster Abbey, and afterwards organist of St. Paul's temporary Church, Kensington, and assistant-organist of Westminster Abbey (1860-75), organist of the Parish Church, Acton, 1860, St. George's, Hanover Square, 1861-77, and of the Chapels Royal, St. James's Palace and Whitehall, from 1876 until his retirement from the profession owing to ill-health in October, 1891. He wrote two morning and evening services (one for male voices), and many anthems, songs, and part-songs that obtained favour.

HUBERT CECIL BROMILOW, on November 17, at the age of twenty-nine. Trained by Sir George Power, he earned a high reputation as a baritone singer. He gave successful recitals in London, and joined Miss Marie Hall on three of her concert tours, one of which took them to India.

There are many to whom the death of E. CUTHBERT NUNN, which occurred on November 26, brings a keen sense of personal loss. As organist of St. John's Church, Leytonstone, for twenty-five years, as a teacher, and as an assiduous composer of church music and children's music he worked with whole-hearted and unaffected sincerity which, combined with the gentleness of his nature and his sterling ability, earned him the warm regard of a large circle of friends. He was a pupil of the Royal Academy of Music, where he gained the Lucas Prize and the Sterndale Bennett Scholarship. Conspicuous among his numerous compositions are the operettas of which he was author, composer, and producer. He died at the age of forty-six.

THE ROYAL PHILHARMONIC SOCIETY.

The second concert of the season was given at Queen's Hall on November 24. The programme was as follows:

Concerto Grosso, for Strings, Pianoforte and Organ .. *Handel*
Pianoforte .. Miss MARGUERITE ELZY
Organist .. .. Mr. H. GOSS CUSTARD
Air (Tenor) .. 'God breaketh the battle' (from 'Judith') *C. H. H. Parry*
Orchestral pieces { 'The Dance at the Fair' .. / 'The walk to the Paradise Garden' } *Delius*
Chorus and Tenor Solo 'Fatherland' .. .. *Arnold Bax*
Te Deum .. .. *Berlioz*
Soloist: Mr. WALTER HYDE. The Hallé Choir from Manchester and Choirboys from the London College of Choristers.

Conductor: Mr. THOMAS BEECHAM.

Mr. Delius's pieces are from the opera 'A village Romeo and Juliet,' which was introduced to London by Mr. Beecham. The selection, although divorced from stage action, served very well to exhibit the composer's peculiar idiom and to convey the feeling that he has something interesting to say. Mr. Bax's work, which was first performed at Liverpool in 1911 under the direction of the late Mr. Harry Evans, contains some fine broad effects of the massive kind, but melodic interest is not its strong point.

Thanks are due to the Society for permitting us this opportunity of hearing Berlioz's 'Te Deum.' As we know, the composer thought something of the work, and it may be said that it has suffered undue neglect. It was composed in the years 1849-54, and was dedicated to the Prince Albert, and first performed at St. Eustache, Paris, on April 30, 1855. The 'Te Deum' calls for three choirs, one for S.T.B., another for C.T.B., another of children for S.C., and there are solos for a tenor voice. The choral writing is nearly always of the contrapuntal order, and it presents no particular technical difficulty. It is difficult to believe that Berlioz could have had any experience of children's voices, or he would not have written this part in their most ineffective registers. As a matter of fact, the third choir could only make its due effect when sung by mature contralto voices. Mr. Bates's celebrated boys had no chance to make themselves heard, or even felt. The opening sections of the work give plenty of opportunity for choral effect, and there are some striking climaxes, but it is the long last section, the 'Judex Crederis,' that reveals fully the dramatic power of the composer. The chief theme, which gradually acquires an almost terrible significance, is relentlessly iterated with imposing and thrilling effect, the orchestra pouring out a magnificent stream of sound. None of the possibilities of this number were missed by the choir, which in all it had to do showed first-rate training if not an exceptional sonority. The audience was a good one.

The choice of Tchaikovsky's fourth Symphony and Grieg's Pianoforte concerto for the concert on December 10 lent a popular interest to the programme, which was heightened by the presence of M. Savonov as conductor and Miss Katherine Goodson as pianist. Liadov's 'The enchanted lake' proved an attractive study in delicate tone-painting.

Give peace in our time, O Lord.

FULL ANTHEM FOR FOUR VOICES.

Composed by F. W. Wadely.

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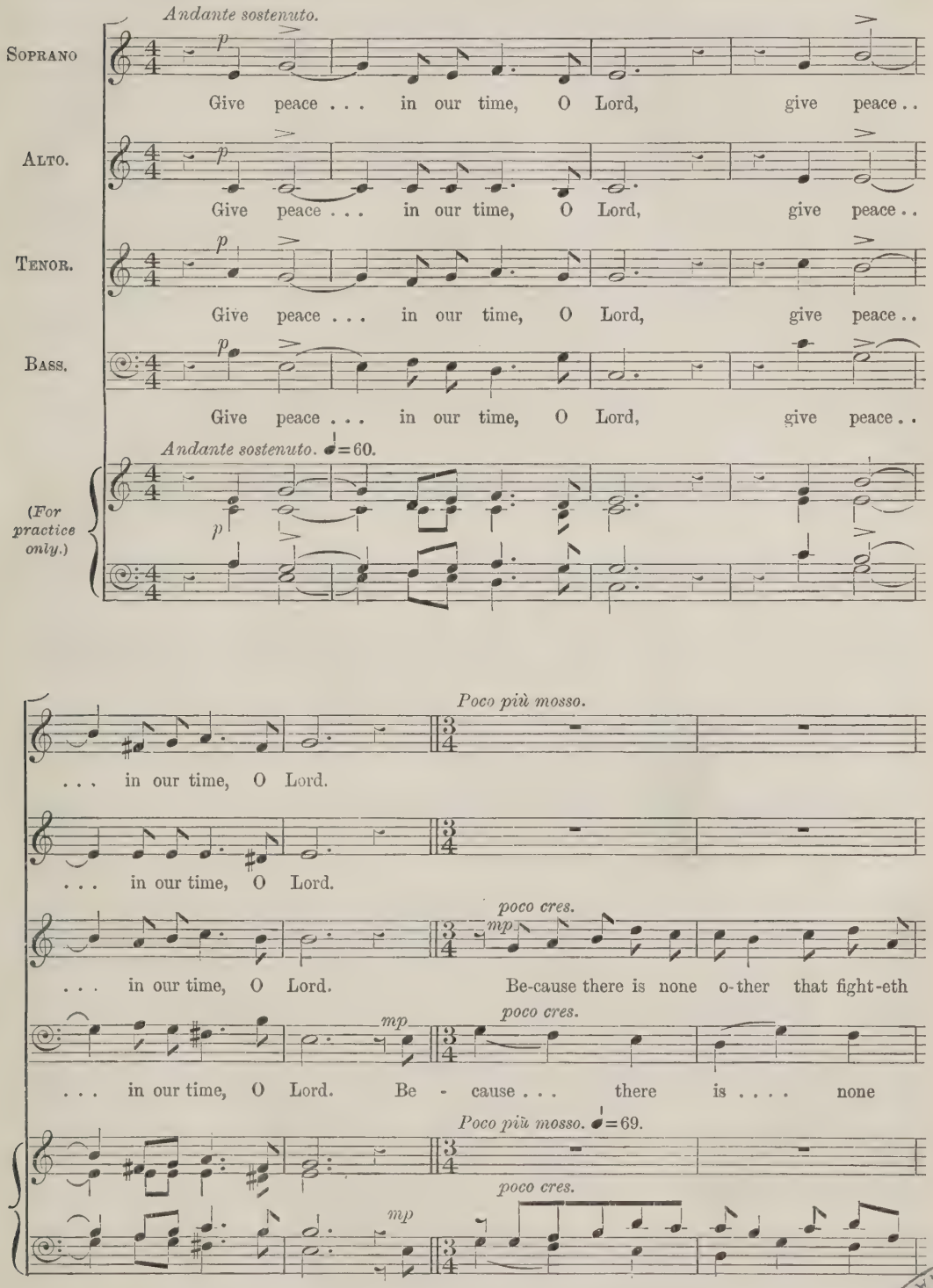
Andante sostenuto.
Soprano
Give peace . . . in our time, O Lord, give peace . .
Alto.
Give peace . . . in our time, O Lord, give peace . .
Tenor.
Give peace . . . in our time, O Lord, give peace . .
Bass.
Give peace . . . in our time, O Lord, give peace . .
Andante sostenuto. ♩=60.
(For practice only.)
Poco più mosso.
. . . in our time, O Lord.
. . . in our time, O Lord.
poco cres.
. . . in our time, O Lord. Be-cause there is none o-ther that fight-eth
poco cres.
. . . in our time, O Lord. Be - cause . . . there is . . . . none
Poco più mosso. ♩=69.
poco cres.

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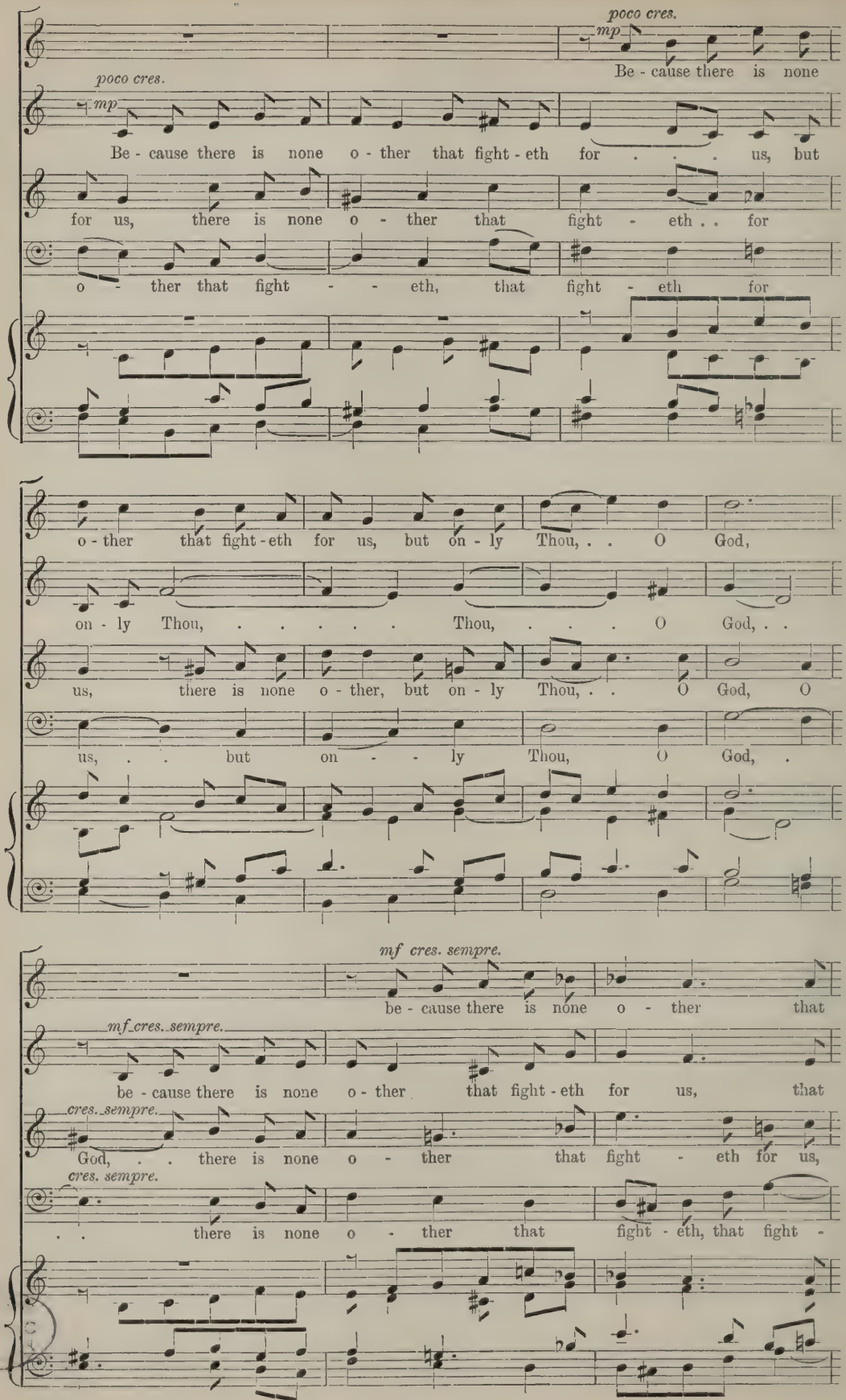
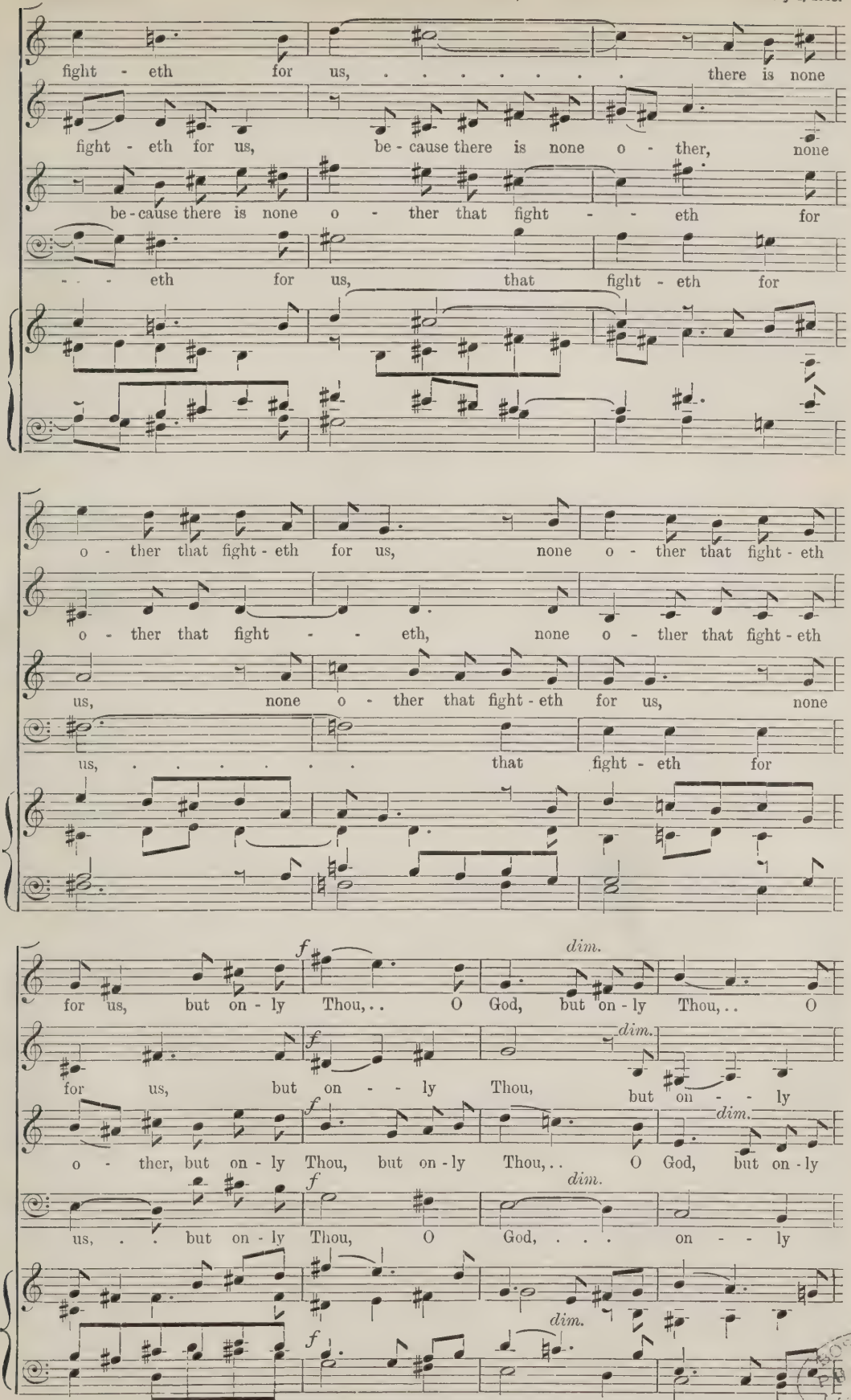
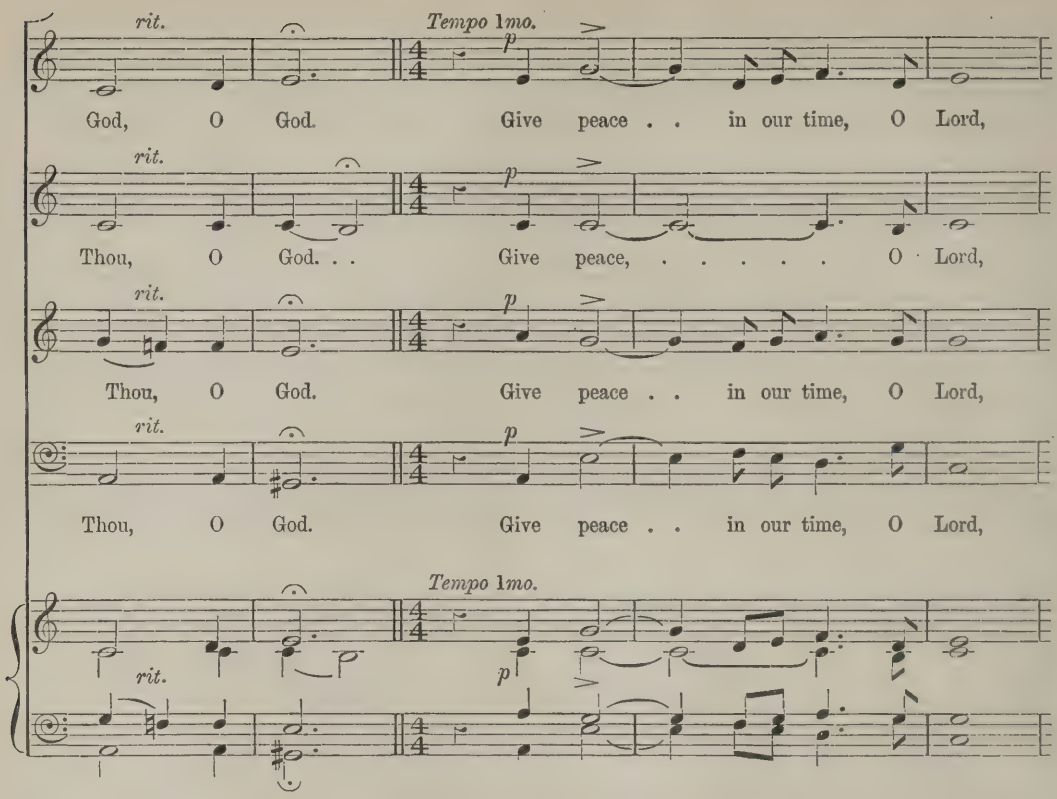
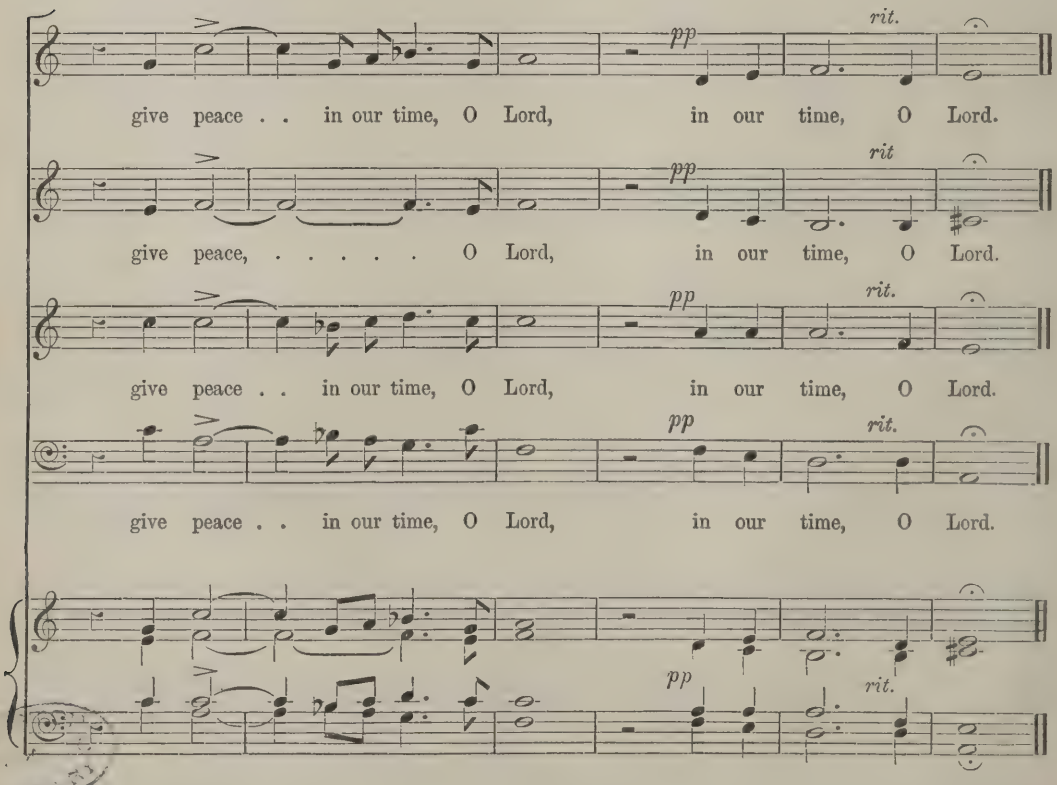

poco cres.
mp
Be - cause there is none
poco cres.
mp
Be - cause there is none o - ther that fight - eth for . . . us, but
for us, there is none o - ther that fight - eth . . for
o - ther that fight - - - eth, that fight - eth for
o - ther that fight - eth for us, but on - ly Thou, . . O God,
on - ly Thou, ... Thou, . . . O God, . .
us, there is none o - ther, but on - ly Thou, . . O God, O
us, . . but on - - ly Thou, O God, .
mf cres. sempre.
be - cause there is none o - ther that
mf cres. sempre.
be - cause there is none o - ther that fight - eth for us, that
cres. sempre.
God, . . there is none o - ther that fight - eth for us,
cres. sempre.
. . there is none o - ther that fight - eth, that fight -


fight - eth for us, ... there is none
fight - eth for us, be - cause there is none o - ther, none
be - cause there is none o - ther that fight - - eth for
- - - eth for us, that fight - eth for
o - ther that fight - eth for us, none o - ther that fight - eth
o - ther that fight - - eth, none o - ther that fight - eth
us, none o - ther that fight - eth for us, none
us, ... that fight - eth for
f dim.
for us, but on - ly Thou, . . O God, but on - ly Thou, . . O
f dim.
for us, but on - - ly Thou, but on - - ly
f dim.
o - ther, but on - ly Thou, but on - ly Thou, . . O God, but on - ly
f dim.
us, . . but on - ly Thou, O God, . . . on - - ly
f dim.

rit.
Tempo 1mo.
p
God, O God. Give peace . . in our time, O Lord,
Thou, O God. . . Give peace, ... O Lord,
Thou, O God. Give peace . . in our time, O Lord,
Thou, O God. Give peace . . in our time, O Lord,


pp
rit.
give peace . . in our time, O Lord, in our time, O Lord.
give peace, ... O Lord, in our time, O Lord.
give peace . . in our time, O Lord, in our time, O Lord.
give peace . . in our time, O Lord, in our time, O Lord.

ENGLISH AS IT SHOULD BE SUNG.

LECTURE BY MR. HERMAN KLEIN.

At the monthly meeting of the Tonic Sol-fa Association, held on December 9, Mr. Herman Klein delivered a lecture on 'English as it should be sung.'

Illustrations were given by two of his pupils, Miss Violet Essex and Mr. Laurence Brydall. The former was heard to great advantage in 'Hear ye, Israel,' 'Orpheus with his lute,' and 'Home, sweet home'; while Mr. Brydall gave with excellent emphasis, 'Revenge, Timotheus cries,' 'Thou art so like a flower' and 'The two Grenadiers' (Schumann), and 'The Vagabond' (Vaughan Williams).

Mr. Klein devoted the first part of his lecture to a careful analysis of vowel formation and the effect of speech upon tone and song. In this regard he referred to the experiences of his boyhood at Norwich, and the influences of the Norfolk dialect upon his own youthful tone-production. The English language abounded in broad sounds which were vocal in themselves. Nature had provided us with all the needed apparatus, and if we were only to sing upon the same natural principle that we spoke we should do one as well as we did the other. In the pronunciation of English one of the chief obstacles to be conquered was the delivery of diphthongs in their true proportion. Diphthongs required the first part of the sound to be prolonged and the concluding part shortened. Examples of this were given, and also the difference between the pronunciation of the Tonic Sol-fa syllables as given in the English and Italian manners. They had been invented because they were easy to sing and pronounce, but sung in the Italian manner they were far more pure than in the English. They should be repeated upon a single note as well as upon the notes of the scale, the note being carefully breathed and sustained and the syllables pronounced with very great distinctness.

People who wanted to sing well must sing naturally. The singer must apply the same rules to singing that he would observe in elocution. Thus, the same considerations would apply to a stanza of poetry as to the delivery of the Sol-fa syllables. The first verse of Gray's 'Elegy,' recited on a monotone, might be carefully practised as a study, every word being brought out with equal clearness, strength, and purity. It must be taken for granted that scientific breathing was an indispensable aid towards this, and that neither vowel formation nor enunciation could be properly effected with a stiff jaw. The essential point was that everything should be accomplished without effort. The lecturer gave many examples of words that required to be modified in singing in order to make them sound the same as when heard in speech. He pointed out the dangers of over-accentuation and a too literal sound or long vowel in final syllables, as for example in words like 'nature,' 'curtain,' 'fountain,' 'garden,' and so forth. The effect was disagreeable and bad if they were sung as 'naytewer,' 'curtayn,' 'gardenn,' &c. The English language was prolific in short vowels, and it was highly important to study how to pronounce them correctly and harmoniously.

The singer must command perfect mobility of the muscles of the face. The Americans cultivated this in chewing, but repressed it in singing. Their 'nasality,' however, was a help when they sang. American soprano voices on the average were astonishingly fine. The consonant *v* was often suggested only by its absence, and *th* was also often left out. That showed that in singing there was need for what to the singer appeared to be excess of enunciatory action.

Often the singer had to enunciate words with great swiftness, and here the audience should suffer no disadvantage. Throaty singers were only too numerous. Choirboys and curates might often adopt a throaty manner of singing without serious protest, but it could not be tolerated in the trained artist. The pinched, tight, muscular method of the speaker in church was adopted to make his words carry through the large building, and a dark, sombre tone was developed which Nature never intended. Our national training in that matter ought to undergo a revolution. How much colour should be put into the voice?—that was the question. A whole gallery of black-and-white pictures produced a sense of monotony. The variety and beauty of artistic singing depended on the mixing of the colours. Like the painter, the singer must study the effect of colour. The indistinctness of some singers was due to their deep or throaty production. If the English language were more carefully pronounced, it would be found to be second to none as a medium for the singer. In the course of his remarks Mr. Klein quoted from his new edition of Manuel Garcia's 'Hints on singing.'

Mr. F. C. Field-Hyde was in the chair and, as a singing teacher, concurred with Mr. Klein in his experience of the want of care in pronunciation shown by many English singers.

At this juncture it will be of interest to record that Mr. Herman Klein is a native of Norwich. He represents the *Belle Alliance*, for he is of Russian descent on the paternal side and French on the maternal. His father (a professor of languages at King Edward VI. Grammar School, Norwich, under the Rev. Augustus Jessopp) was born in the Baltic Provinces, and migrated to England in the 'fifties. He became a naturalised British subject, and was among the first of the East Anglians to enrol as a volunteer when that force was organized. He took up his residence in London in 1866. Herman Klein's mother was also born at Norwich. Her father had been a native of Lunéville, in Alsace, but came to this country when a youth, and, after being naturalised, went to live at Norwich, of which city one of his great-grandsons, Mr. Arthur Samuel, was last year the Lord Mayor.

COLLEGES AND SINGERS: MR. BEECHAM AS ÆSOP.

Mr. Thomas Beecham has been saying some strong things about the output of the chief colleges and academies of the country, more especially as regards singers. It was an added piquancy that his first onslaught was made in the course of a speech delivered at the annual meeting of the Royal Manchester College of Music, held at Manchester on December 4. He expressed his gratification that a miracle achieved by the War had been the expulsion of the accomplished foreigner. He then stated his conviction that England had better composers than the Continent, and having thus applied a flattering unction to the souls of his audience (which included the Lord Mayor and a distinguished company), he proceeded to consider 'the hopeless and tragic subject of singing.' Out of all the singers in England to-day he would have the greatest difficulty in getting together a second-rate opera company. The Paris Conservatoire could produce magnificently-trained singers, but in this country there was only one artist he knew of who could walk on the stage with any grace, and only one (it was not made clear whether it was the same *rara avis*) of whose singing a word could be heard. Dilettantism, lethargy, and amateurism had been the curse of art in this country. Mr. Beecham censored the name of the One; so, fortunately, five hundred or so singers will be able to breathe freely and, judging from our experience behind the scenes, will probably all fully agree with the speaker.

A hot discussion followed in the *Manchester Guardian*. An able letter from Mr. Stanley Withers, the Registrar of the Manchester College, was the first contribution, and others followed from Mr. William Eller (a member of the College Council) and Miss Edith Robinson; and, 'further South,' Mr. Henry Coates wrote an 'open letter' to Mr. Beecham in the *Daily Chronicle*, in which he expressed general agreement with Mr. Beecham's views. This led to a long letter from Mr. Beecham, which appeared in the *Guardian* on December 16. It was a more carefully reasoned statement of the writer's views than was the speech. After severely denouncing commercialism (which, of course, he might also have described as bread and butter), he said that never was talent more eagerly demanded, never efficiency and individuality more strenuously looked for than now, and never were the (commercial?) rewards of merit so magnificent as they were to-day. The public was hungering for first-class singers—witness its rapture when it hailed anyone who had the smallest touch of genius. All over the country musical organizations, festival committees, &c., were scanning the horizon for signs of marked ability, and the sober truth was that there never was a time when the demand for the first-rate was so great and the supply so limited. Then he went on to say that he was concerned in the performance of a work by Mr. Frederick Delius which would be given at

the Hallé Concerts in March. He stated his unbelief that the Manchester College had within the last few years turned out a single student who could do justice to such a work, and he challenged the College to produce one. He was authorized by the Hallé Concerts Committee to say that if any young baritone could satisfy Mr. Delius that he could competently sing the rôle in the work (which had frequently been performed in Germany) he would be engaged for the concert. The competition would be confined to students of the College during the last ten years. A letter from Mr. Delius stated that it would be easy to find in Germany twenty or thirty baritones able to give a good account of themselves in this work. The College authorities announced that they hoped the challenge would be taken up. Elsewhere Mr. Beecham hinted at the possibility of his instituting a new Conservatoire to meet the needs of the musical situation.

We may indulge the hope that this stir may result in some useful developments. Although Mr. Beecham included concert singers in his survey he had, we believe, opera mainly in his mind. Whether the fully-equipped and subsidised opera house would give birth to operas and opera singers, or whether composers of genius and great performers would create the opera house, is as difficult a question to settle as that of the chicken and the egg. But it may be hoped that one of the results of the War will be the evolution of both phenomena.

BELGIAN MUSIC IN LONDON.

(TRANSLATED FROM A NOTICE BY FRANZ HELLERS.)

An interesting afternoon's music was given on Thursday, December 10, at the residence of Sir Edward Elgar, a composer well known in Belgium, whose works we have often applauded at our concerts over there. It was an afternoon of art, sincere and full of life, in which some of our best musicians took part before a discriminating audience. The music performed was all Belgian, of recent date and of the most modern type. To some hearers it was a new experience. The first piece was a Quartet for pianoforte and strings, by Joseph Jongen, a composer of the first rank, which has already been heard once or twice in England. It had the advantage of a faultless performance, which did justice to its great merits. The music shows inventive power and variety, ranging from light fancy to impressive depth; it is music that will last, and must be often heard, music full of spirit and refinement, now melancholy, now fiery, an expression of life strongly felt and well realised. The composer was at the pianoforte, and was well supported by the string players, MM. Desiré de Fauw, E. la Prade, and Léon Renland.

A number of songs followed; 'La Ronde,' by Guillaume Lekeu, César Franck's 'Panis Angelicus,' and a very effective setting by Desiré de Fauw of Mallarmé's fine poem, 'Le Sonneur':

> Cependant que la cloche éveille sa voix claire
> A l'air pur et limpide et profond du matin. . . .

This song, accompanied by string quartet, is sombre and grandiose in style, like the words, which describe the despair of the bell-ringer who, unable to realise his ideal, calls on death to deliver him. Irreproachable in style, and of undeniable beauty, it was admirably sung by Madame Marie-Anne Weber Delacre, whose clear and flexible voice and impressive diction quite captured her hearers.

The dominating feature of the programme was a fine Sonata for violin and pianoforte by Guillaume Lekeu, a composer of Liège, snatched prematurely from the art over which he already showed such mastery. The tender and passionate beauty of this Sonata received full justice in the hands of M. and Madame de Fauw. It is a good example of the school of César Franck.

The concert ended with a string of Belgian Folk-songs, some sad, some gay, whose simple charm and natural straightforwardness won much applause. The spirit of these was rightly rendered by Madame Delacre and a choir of amateurs. Altogether an interesting concert, crowned with marked success for composers and performers alike.

THE MODERN FLEMISH SCHOOL OF MUSIC.

At the meeting of the Musical Association held on December 1, M. Prosper Verheyden, of Antwerp, read a paper (in English) on the above subject, in the course of which he dealt very largely with the influence exerted by Peter Benoit on the renaissance of Flemish music. At the time of the establishment of the present kingdom of Belgium in 1830 the Flemings laboured under many disadvantages as compared with the Walloons. The Flemish tongue was despised, and the control of the state was seized by the Walloons, but in 1834 began a long struggle for equal rights and intellectual well-being. The promoters of the movement recognised the great help and power of song, and amongst the composers of an early time were Miry, Gevaert, Van Herzele, and Wytsman, who wrote cantatas and music of a light character. Gevaert in particular of these, by his ability, influenced the general advance of musical art in Flanders.

It was, however, Peter Benoit who devoted himself to inculcating the development of a school of national musical art. By his many works of striking merit, by his example, by his zealous work as an organizer, by his spoken and written word, he strove to persuade his fellow-countrymen of the truth that Flanders could win its own independent place only by developing and improving its own characteristic features. It was a truth not universally recognised fifty years ago, though it was a principle that governed the work of such composers as Grieg, Smetana, Fibich, Dvorák, &c. In 1866 the production of Benoit's Oratorio 'Lucifer' won for its composer an immediate and enduring reputation, and in 1867 he became the Director of the Antwerp School of Music. Here he was enabled to put into practice his views on artistic education, and thus to watch over and influence the growth of the Flemish school.

Benoit was not an opera composer, his only work of that type being 'Isa,' a small and early production, portions of which, however, were still frequently performed on the concert platform. He wrote incidental music to two dramas which were produced in 1875 and 1876, respectively, at a lyric theatre he established. In 1893 further progress was made with a performance of 'Der Freischütz,' which was followed by the production of many other foreign masterpieces, given in Flemish, and thus the public of Flanders had been enabled to appreciate a large number of works with which it was previously unacquainted. Gradually the Flemish people became conscious that it possessed a number of excellent musicians and composers who had profited by the example and teaching of Benoit. An opera by Jan Blockx was produced in 1896 with such success that at Antwerp alone it was performed a hundred times in the course of six years, while it was also given many times in Belgium, France, and Germany. Blockx was in the highest degree original and national, a lesson he had imbibed from Benoit. Some twenty other Flemish composers had also had works produced. If these were not all masterpieces, it could at any rate be said that they conduced to the progress of the national art. Amongst Flemish composers of to-day, August de Boeck deservedly occupied a very high position, but beyond all doubt the very first place belonged of right to Paul Gilson, a Fleming by birth, whose most important works had been composed to Flemish poems.

For the last seven years there had been a most luxurious Opera House at Antwerp, possessing everything required by a modern and up-to-date institution. The City not only provided the building, but voted subsidies, and the people of Antwerp and of Flanders were thus able to enjoy at a very small cost well-performed works by the best foreign composers as well as by native composers. It might truly be said that the results of the last twenty years' endeavour were a guarantee of what might be expected in the future.

The following awards have been made at the Royal Academy of Music: Battison Haynes Prize (composition) to Adolph Hallis (of Port Elizabeth, S. Africa); Hine Prize (composition) to Dorothy Howell; Rutson Memorial Prize (for sopranos) to Mabel James; Sainton-Dolby Prize (singing) to Zöe Körner (of Christ Church, New Zealand); Philip L. Agnew Prize (pianoforte) to Adolph Hallis; Potter Exhibition (pianoforte) to Katharine Hogg; Fred Walker Prize (singing) to Elsie Gough.

ORGAN POSTS IN CANADA: AN UNPROFESSIONAL OPINION.

By WILLIAM Q. PHILLIPS.

'Look after him a bit, will you?' asked my partner, who was himself going away for a month, 'they are awfully decent people, and were very civil to me when I was in London.' With this he threw over a letter stating that 'Our Mr. Algernon Ramsden is sailing for Canada, per s.s. *Victorian*, and expects to have the pleasure of calling on you about the 25th inst.' So when in due course his card came in I put aside other work and gave him immediate attention. Turncliffe & Ramsden, I knew, had been a firm for at least four generations, and enjoyed an extensive foreign and domestic trade; probably they were opulent—certainly much respected and influential. This was the first time I remembered their sending a man to Canada; but I had noticed that they no longer committed the atrocity of addressing letters to 'Canada, U.S.A.,' which is not only inaccurate but undiplomatic. Canadians do not like the suggestion that they belong to the United States of America.

But to return to Mr. Algernon Ramsden: one could see the effect of a century of family comfort in the well-knit, well-groomed young fellow of easy manners, who probably regarded business chiefly as a good thing to provide an income, and give one a chance to exercise a little authority; always remembering that there are other things in life,—which is a sane and wholesome doctrine for those who can afford it. Knowing my man, or rather his class, I encouraged him to talk about his trip.

Montreal had been kind to him, he said, especially after it was discovered he spoke French. The trip up the Gulf—the junction of ocean and inland navigation—the number and size of the churches—all these he mentioned without in any way lugging them into the conversation; and it seemed quite the thing that he should speak of the excellent placing of the fine organ in Notre Dame, and the impressive effect of a Bach fugue as heard from the ground floor. If a Yankee 'drummer' had talked to me like this I should have thought him daft. Eventually, of course, Ramsden got me to promise to look over his new samples, and when business had been concluded preferred a small request. A relation in England, who was an organist, proposed to come to Canada. Toronto had been mentioned as a likely centre to afford him professional employment; what did I think, or could I put him in the way of reliable information?

'Not in my line,' I said, 'I have just a nodding acquaintance with our organist—think he is an Englishman who has done very well here. But perhaps I can put you in the way. Anything to do to-night?'

Accordingly, in the evening I took him for a run in my car, and just before the long, warm twilight faded, stopped at the tasteful bungalow of my friend, Billy Barron, amateur of church music and several other things, in time to discover Billy himself busy drenching his flower-beds and lawn with our highly-nutritious city water. He hailed me cheerfully, and upon my presenting Ramsden, dexterously shook hands without in any way interrupting his labours. He would have acted in exactly the same way if I had been presenting him to King George V.—at least I think so! But it appeared that he and Ramsden were well met, for they were soon deep in the discussion of a new variety of cannas and the best way of growing sweet peas. When darkness put a stop to the feeble imitation of J. Pluvius there was an adjournment to the verandah for a smoke, Ramsden producing a typical bull-dog pipe, which he preferred to a cigar, and lighting up with great satisfaction. Then he unfolded his subject.

'An English organist,' repeated Billy doubtfully, 'well now, can he play? That is—oh, you know what I mean—is he a first-class performer and good with a choir?'

'Yes,' replied Ramsden, 'decidedly a good executant, and quite successful with a choir. Of course, I am giving you my own opinion.'

'Yes, of course,' said Billy, shifting uneasily in his seat, 'but it's a serious thing to advise a man to break up his connections and come to a new country. How old is he?'

'Under thirty, I should say; single—at present.'

Billy nodded encouragingly. "That's good,' he said, 'and I'll tell you why. Canada is a big country, that runs into long distances, as you know. A young man coming here to look for a berth as organist might have to do a lot of travelling to get a good opening. He would need to be foot-free and without encumbrance. Also, some private means, at least enough for a few months, unless he would engage in other employment while looking around.'

'Yes, I see,' replied Ramsden, 'and now can you give me any idea of what he might expect—under favourable circumstances?'

'Why, it all depends on the man himself. For instance, is he used to a good mixed choir? Some of our best appointments are with the Methodists and Presbyterians, who have mixed choirs as a matter of course. Very good choirs, too, composed of well-educated people, who must be treated with tact and civility. They would be quick to discover a duffer, but to a capable man—one whose musicianship was attractive—they would give loyal support. It is not at all the same thing as handling a choir of boys.'

'I can understand that,' said Ramsden, 'but go on.'

Billy wriggled uneasily. What he wanted to say was, 'There is not a bit of use a man coming out here who has been a failure in England or anywhere else,' but this was obviously not the way to put it.

'I suppose he could pass a decent exam.?' he inquired.

'He is an L.R.A.M. and an A.R.C.O.' said Ramsden, smiling, 'and used to conducting a small choral society. His best subjects are the organ and composition. Can blow a horn, on occasion, I believe.'

'Oh, that's all right,' remarked Billy, with evident signs of relief. 'Not that we pay much attention to alphabetical decorations, but they indicate that a man can at least read music, and play a hymn-tune. Do you know, there have been alleged English organists among us who could do neither—properly? On the other hand, reputable graduates, blessed with common-sense, and not too old to be adaptable, get along very well.

'You'll hardly believe it,' he continued, 'but I have met queer specimens, usually of the Micawber type—not even decent amateurs—but with a fixed idea that anything will do for the Colonies. That is a great mistake so far as music is concerned; our local standards are rather high. I suppose you have heard of the Mendelssohn Choir? Yes? But I was going to say—a few years ago, when I came here from a small town, where I dabbled in choir-work, I was appealed to by the Rev. Hollingsworth to help in an emergency. He had an organist, just out from England (he said) and claiming to have great experience; but he could not get along with the choir at all. Would I take charge for a few weeks?

'I refused at first, knowing it would be a thankless job, but Hollingsworth was a decent fellow, an old acquaintance, and at last I promised to do what I could, until he could make better arrangements.

'Just as I expected, I found things generally run down, and all the music we could attempt for the next Sunday was of the simplest. The new organist, Simmons by name, was a rough-looking individual, with the hands and manners of a labourer. His playing of the vestry harmonium was slipshod, but you can't judge by that sort of thing.

'On the Sunday I discovered that the church organ was horribly out of tune, and at first supposed that Simmons's peculiar style of playing was intended to make the best of things. In giving out a tune or chant he produced an inarticulate wail, beginning and ending with the swell closed, and with a humped-up *crescendo* in the middle. With the music before one it was possible to identify the sound with the notes—in spots—but as an intimation of what was to be sung, to those who did not know, it was vague—very vague! So were all the accompaniments; time and tune were uncertain, there were amazing experiments with the stops, and the result was a queer discordant background which the singers wisely ignored. Not content with the score, our organist embellished as many chords as possible with sevenths and ninths, not taking the slightest trouble to resolve them. His pedalling was of the hit and miss variety, and altogether *ad libitum*.

'Needless to say I didn't like his playing at all, but it was not for a week or two that I made up my mind to the simple explanation that Simmons was grossly incompetent. His voluntaries were nearly all improvised, that is, the most aimless, dreary vamping you can imagine. His fingers simply "wandered idly over the noisy keys"—the swell pumping so persistently that he might have hitched it to the bellows!

'I took occasion to look over a few sheets of music he had brought to church, and found scraps from elementary works for the piano—the sort of thing that a ten-year-old girl might play—and about half a dozen of the shortest and easiest pieces by Batiste. This was the only organ music I ever heard him attempt. On one occasion, however, he asked for a copy of the "Messiah," as he proposed to perform the "Hallelujah Chorus." You never heard such a row! He could play only the easiest parts, and these he mangled over and over again, concluding with a flourish of his own. "Grand, wasn't it?" he asked me afterwards. The absurdity of the whole thing was that he took himself seriously, and was quite huffy because his playing was not appreciated.

'Simmons soon got to be beyond a joke. The members of the choir spoke their minds, and there were complaints from the congregation. He and I did not pull together, because he was jealous of my being there at all, and anyway I queered myself with the fellow by remarking that the church organ was all out of tune, only to be told he had just finished tuning it—quite a versatile genius! It was discovered afterwards that he had done a lot of damage to the pipes, some of which looked as though he had been operating with an axe.

'I told the parson that his English organist was an impostor, whereat the good man was grieved and surprised. "The poor fellow has a wife and family," he said, "and I should be sorry to turn him off; besides, he claims to have had a great deal of experience, and at least knows the service." Simmons was a voluble and plausible talker, when it suited him, and had got on the soft side of the parson, who knew nothing of music, and was otherwise what we call an "easy mark" in this country. I told him that Simmons ought to be at work with a pick and shovel instead of masquerading as an organist. At the best he was an undisciplined, half-baked amateur, who could barely read music. I had discovered that he played mostly by ear, and he probably never had a lesson in his life. But the parson was very loth to act, and after all Simmons saved him the trouble.

'More than once he had come to the church smelling strongly of whisky, and on the last Sunday night when we were favoured with his services he was plainly tipsy. How he pulled through the first part of the service I don't know, but his playing was not much worse than usual. In sermon-time he went fast asleep, and not responding to a gentle shake, I deemed it best to let him alone, and finished the service myself. When the people had gone we roused him up—very nasty and quarrelsome he was, and I was glad that a policeman off duty, a member of the choir, undertook to see him home. That was evidently the beginning of a spree. A day or two afterwards he was arrested in the street, drunk and disorderly, and got thirty days of durance vile. Hollingsworth, the parson, like the good man he was, looked after Simmons's wife and children, and got the fellow a job afterwards, which he soon lost because he would neither work honestly nor keep sober.

'Now I don't suppose, for a moment, that he was in any sense a sample of the *genus* English organist—nothing but an impostor: in fact, who had taken advantage of Hollingsworth's good nature and credulity—the very last type of man we want in Canada in any capacity. But perhaps I must apologise for dragging him into the conversation, for you will be thinking it an insinuation——'

'Oh, not at all,' said Ramsden, laughing. 'No offence meant, I'm sure, and none taken. Rather good story, and I happen to know where I can retail it with good effect when I get back home.'

'Well,' resumed Billy, 'about your friend: if he comes here I can at least introduce him to some members of the profession, and in the summer I might get him an opportunity to supply—to show his mettle. But I won't make any rash promises, and—er—you might intimate to him that we are not exactly savages.'

'Certainly,' said Ramsden.

'And now to answer your question about possible earnings. At St. Luke's, where I attend, which is a typical parish church, we pay six hundred dollars a year—call it £120. Not enough for a man to live on if he is married and keeping house, but our organist has other employment, so that altogether he makes a good living. At that big Methodist church across the street the organist gets twelve hundred dollars, and makes as much more teaching vocal music, which is his speciality. Besides, he has odds and ends, lecturing at the University for example, for he is a man of culture, an Oxford graduate, and well regarded personally. Of course, he did not build up his connection in a month, or even a year.

'In a country town, where it is often easier for a new-comer to get a start, an organist with the indispensable qualification of choirmaster will get from £50 to £100, English, and make as much more teaching if he is a good teacher, who can prepare his pupils for the local exams. of the University and Conservatories. If not, he will need other employment, which he may accept without any loss of caste. In this country, an organist is not necessarily and *ex officio* a gentleman or a menial, but exactly what he makes himself, socially and professionally.

London Concerts.

ROYAL CHORAL SOCIETY.

A performance of Christmas Carols and Patriotic Music drew a large audience on Saturday afternoon, December 19. No doubt it was difficult to construct a scheme the jangling keynotes of which were severally 'Peace and goodwill to all men' and warlike sentiments. 'The Cradle of Christ,' a Christmas Cantata by Sir Frederick Bridge, was one of the most important and interesting features of the programme. The carols selected included some old favourites, and a new Festival Carol, 'Ring out, wild bells' composed by Percy Fletcher for choir, orchestra, and organ. This new work was a great success. A selection from Sir Hubert Parry's Cantata 'War and Peace,' conducted by the composer, was a great feature of the second part of the programme. Another item that was well received was the chorus 'The comrades' song of hope' (Adolphe Adam), accompaniments to which had been scored effectively by Percy Fletcher. The soloists were Miss Emily Shepherd, Madame Kirkby Lunn, Mr. Alfred Heather, and Mr. Frederick Ranalow, and Mr. H. L. Balfour presided at the organ. Sir Frederick Bridge conducted.

LONDON CHORAL SOCIETY.

This Society is helping bravely to keep music going. On December 9, with the assistance of attractive resources, it gave a popular concert at Queen's Hall for the benefit of Princess Mary's Fund. Miss Carrie Tubb and Miss Gwladys Roberts were the soloists. The National Hymns of the Allies and 'It comes from the misty ages' (the last chorus of Elgar's 'The Banner of St. George') brought out the power of the choir, which as usual was conducted by Mr. Arthur Fagge. Nothing gave more pleasure than the performance of a Fantasia on 'Tipperary,' played by the Coldstream Guards Band under Captain Rogan. The well-known humorous potentialities of the bassoon were admirably exploited.

THE ORIANA MADRIGAL SOCIETY.

The annual concert of Christmas music given by this choir on Tuesday, December 15, at the Westminster Cathedral Hall, was as usual a feast of good things. The conductor is surely a past-master in the art of drawing up programmes of beautiful and unhackneyed items. The music on the occasion under notice was chosen from a wide field. All was English, save Bach's fine cantata 'The Sages of Sheba.' Among the ancients were represented Gibbons, Dering, and Byrde, and the moderns included Von Holst, Norman O'Neill, Rutland Boughton, and Vaughan Williams. Although the choir was smaller than usual, there was no falling short of the high standard of excellence we have come to look for. Mr. C. Kennedy Scott acted as conductor and accompanist. There was a large audience.

LONDON SYMPHONY ORCHESTRA.

The War has had a disastrous influence on music, but it is also responsible for some compensations. The barring of the alien enemy has laid bare the fact that we have amongst us British executants of the first rank who have not hitherto had their fair chance owing to the infatuation of so many concert-goers for foreign names. The large audience that assembled at the concert given by this Orchestra on November 23 was astonished at the outstanding ability displayed by Mr. Albert Sammons in his memorable performance of Elgar's Violin concerto. Rarely has an instrumental executant earned such a tribute as was almost excitedly bestowed on this occasion. Mr. Sammons did not show merely adequate technical skill; it was his interpretation that moved his listeners. His reading was suffused with the individuality of his temperament, and he revealed new beauties in the work. Elsewhere in our issue (p. 23) we give Mr. Sammons's portrait and a short account of his career. The programme of the concert included Schumann's 'Manfred Overture,' Beethoven's second Symphony, and Mozart's delightful Serenade in C—which the conductor, M. Vassili Savonov, from the time of his first coming to this country has almost made his own.

The fourth concert of the season, given on December 7, derived special interest from the reappearance of M. Henri Verbrugghen, the Belgian conductor, and the first performance of Sir Edward Elgar's orchestral piece associated with the poem, 'Chantons, Belges, chantons,' written by M. d'Emile Cammaerts, and on this occasion recited with extraordinary intensity of feeling by the poet's wife, Madame Tita Brand. The poem recalls the woes of the Belgian nation, and breathes vengeance on their brutal aggressors. The music is entitled 'Carillon,' and is founded upon a descending tetrachord which is repeated 255 times, mostly as a ground bass. As all the movements are in triple time, the four notes of the theme are presented with every possible variety of accent. Except for a few thrillingly solemn bars, the music comes only between the verses of the poem. Although the music, theoretically, is in the shackles of a contrapuntal device, it flows with conspicuous freedom. The orchestration is brilliant, and the welcome 'Elgar touch' is always evident. The combined work of poet, composer (who conducted), and reciter was received with almost frenzied enthusiasm by a large audience. The programme also included Beethoven's 'Egmont' Overture and his seventh Symphony, and Bach's 'Brandenburg' Concerto in G. Mr. Arthur Rubinstein gave a notable performance of Brahms's Pianoforte concerto in B flat. M. Verbrugghen fully maintained his reputation as conductor.

The 'Carillon' was repeated with equal success at the concert given by the London Symphony Orchestra on December 17, again with Madame Tita Brand as reciter and Sir Edward Elgar as conductor. The remainder of the programme was conducted by M. Savonov. Wishnegradski's second Symphony earned respectful attention, although no great enthusiasm, as its inspiration does not run high. M. Meytschik played Scriabin's F sharp minor Pianoforte concerto with feeling for the Chopinesque charm of the composer's early manner. Tchaikovsky's 'Manfred' Symphony completed the programme.

QUEEN'S HALL SYMPHONY CONCERTS.

On November 28 distinction was given to the programme by the inclusion of Elgar's first Symphony, a work that had a remarkable vogue for a time, but which has not been frequently heard in recent seasons. This performance served to confirm the best opinion that the work is one of the noblest and most beautiful produced by the composer. Sir Henry Wood conducted sympathetically. Brahms's Violin concerto was the other important item. It was played very finely by Miss Lena Kontorovitsch.

At the Symphony Concert of December 12, Tchaikovsky's 'Pathetic' Symphony was played, to the evident delight of a large audience. The interpretation had all the fire that has always characterized Sir Henry Wood's reading of the work, and some new points of individuality. In Saint-Saëns's second Pianoforte concerto M. Benno Moiseivitsch (wearing some Russian national costume) gave a remarkable exhibition of brilliance and expressive power. The programme further included Beethoven's 'Coriolanus' Overture and Debussy's Nocturne 'Fêtes.'

ORCHESTRAL CONCERTS FOR YOUNG PEOPLE.

The second of this excellent series took place at Æolian Hall on November 21, Miss Gwynne Kimpton being as usual the conductor and Mr. Stewart Macpherson the lecturer. His preliminary address was on the subject of Mozart's orchestra, and little solos on the various wind instruments were given by way of illustration. Miss Irene Scharrer gave Schumann's Pianoforte concerto and Miss Doris Montrave sang. The concert was one of the best that Miss Kimpton has given. On December 5 the Symphony was Beethoven's 'Pastoral.' The soloists were Miss Fanny Davies, who gave Schumann's 'Introduction and Allegro,' and Miss Florence Giles, who sang two of Elgar's 'Sea-songs.'

CHAMBER CONCERTS.

Beethoven's Pianoforte trio in C minor was played for the Classical Society at Bechstein Hall on November 25 by Miss Adila d'Aranyi, Miss Rebecca Clarke, and Miss Guilhermina Suggia. Miss Jelly d'Aranyi joined her sister in Spohr's Duo in A minor for two violins, and the vocalist of the concert was Mr. Frederic Austin.

On December 2 Haydn's Quartet in F sharp minor (Op. 50, No. 4) and Beethoven's posthumous Quartet in B flat were played by the English String Quartet. Miss Myra Hess played Schumann's Pianoforte sonata in G minor.

The London String Quartet took part in the concert of December 9. It was heard in Beethoven's E flat major Quartet and, with Mr. Charles Draper, in Mozart's A major Clarinet quintet.

At Æolian Hall, on December 3, the London String Quartet exercised its great powers with exceptionally attractive results upon a programme made up of Quartets by Glazounov (Op. 26, in G) and Dr. Ethel Smyth (in E minor), and Schubert's Quintet in C (Op. 163), in which Mr. Cedric Sharpe was the second violoncellist. The playing was throughout of the highest standard, and held the attention of a large audience. It was interesting to resume acquaintance with the Quartet of Dr. Smyth, a work of characteristic strength and crowded with individual ideas.

ROYAL ACADEMY OF MUSIC.

The programme of the chamber concert given by the Royal Academy of Music at the Duke's Hall on November 25 was largely drawn from the compositions of Academy students, past and present. It included movements from J. B. McEwen's String quartet in A minor; the first Movement from B. J. Dale's Pianoforte sonata in D minor; Hood's 'Queen Mab,' with Sir A. C. Mackenzie's incidental music; three pieces for violin by Miss Bessie Kiek; and three Preludes for pianoforte by Miss Morfydd Owen. Beethoven's String quartet in F (Op. 135) was also in the programme.

The Royal Academy of Music Orchestral concert took place under Sir A. C. Mackenzie's direction at Queen's Hall on December 11. Sir Charles Stanford's Variations on 'Down among the dead men,' for pianoforte, played by Miss Hilda Klein, and a clarinet Fantasy by Eric Grant, played by Mr. E. J. Augarde, were among the items of particular interest.

ROYAL COLLEGE OF MUSIC.

An admirable 'costume recital' of Humperdinck's 'Hänsel und Gretel,' given at the Royal College of Music on December 7, served to prove once more the enterprise and skill devoted to this side of the College students' training. The chief characters were played by Miss Ethel Toms (Hänsel), Miss Bessie Jones (Gretel), Miss Helen Davidson (the Mother), Mr. William Allen (the Father), and Miss Etty Ferguson (the Witch). Sir Charles Stanford conducted.

An orchestral concert was given by the College on December 14, under Sir Charles Stanford's direction. Miss Maud Gold played Bruch's D minor Concerto, Miss Margaret Champneys sang, and the orchestra gave two pieces by Herbert Howells, and Schumann's second Symphony.

The Violin sonata in G of Alberic Magnard, a Belgian civilian who died in September at German hands, was chosen as the opening number of a concert given at Æolian Hall on November 24, in aid of the Belgian Relief Fund and British Red Cross Society. It was performed by M. Samuel Dashkin, a Polish violinist, accompanied by Mr. Walter Morse Rummel. The vocalists of the concert were Madame Marie-Anne Webber and M. Tony Magnus, both of Belgium, and Prof. Joseph Jongen accompanied.

A concert with similar objects was given at Æolian Hall on December 1. The London String Quartet, Miss Agnes Nicholls, M. Arthur de Greef, the noted Belgian pianist, and Mr. Albert Sammons, supplied an excellent programme, and gave effect to it in the manner of front rank artists.

The Band of the Royal Engineers, under Mr. Neville Flux, gave a concert at Queen's Hall on November 25, the most interesting features of which were provided by the Misses May and Beatrice Harrison. The former played Lalo's 'Symphonie Espagnole,' and her sister the 'Rococo' Variations of Tchaikovsky. The band played a Fantasia on extracts from Glinka's 'La vie pour le Tsar.'

A St. Andrew's Day Scotch Festival and Patriotic Chorus took place at the Albert Hall on November 30, a number of well-known artists assisting. The 'Boy Scouts' Patrol,' by Miss Henriette Murkens, given by fifty Scouts and the Band of the Scots Guards, proved highly popular. Mr. William Carter's Choir also took part.

Mlle. Mania Seguel, assisted by M. Richard Brinkman, a Belgian violinist, and Madame Krasavina, a Russian vocalist, gave a concert at Æolian Hall on December 2 in aid of the Belgian Relief Fund and the Three Arts Fund.

A series of matinée recitals by pianoforte pupils of M. Isador Epstein opened at Portman Rooms on December 2.

A recital was given by Mr. Ben Whitman, an American violinist, at Æolian Hall on December 3.

Mr. D. F. Tovey gave a recital of works by Chopin at Æolian Hall on December 4, devoting the proceeds to the Motor Ambulance Fund.

A group of able Belgian musicians gave a successful concert at Æolian Hall on December 9 in aid of the Belgian Red Cross Fund for the relief of wounded Belgian soldiers in England.

The programme of a concert given by Mr. George Freeman at Æolian Hall on December 10 included a number of compositions by Mr. F. Alford Armstrong, characterized by refinement and graceful melody.

The chief feature of the students' concert given by the Guildhall School of Music on December 12 was the violin-playing of Miss Margaret Harrison, a sister of the Misses May and Beatrice Harrison. The orchestra gave Mozart's 'Figaro' Overture and a Haydn Symphony under Mr. Landon Ronald's direction.

Under the direction of Mr. Frank Idle, the Patriotic Concerts given on Saturday evenings at Kingsway Hall have upheld their success and good standard. It is announced that the series is to be continued into the spring.

The series of Patriotic Concerts at the Crystal Palace on Saturday evenings, under Mr. W. W. Hedgcock, is also to be continued. The concerts take place in the theatre, and various military bands and well-known soloists provide interesting programmes.

M. Savonov, assisted by M. Michael Doré (violin), M. Emile Dorhaerd (violoncello), and some members of the London Symphony Orchestra, gave an interesting chamber concert at Bechstein Hall on December 14, the programme including Beethoven's Septet and Tchaikovsky's Trio in A minor.

Two Russian concerts in aid of patriotic funds were given at Æolian Hall on December 14, the artists being Miss Alys Bateman (vocalist), M. Mischa Violsky (violin), M. Parlovitz (pianoforte), and Mr. F. A. W. Docker (organ).

Trinity College of Music gave an orchestral concert at Queen's Hall on December 15, under the direction of Mr. Wilhelm Sachse. Elgar's first 'Wand of Youth' Suite and Cowen's Overture 'The butterfly's ball' were the chief numbers in an excellent programme, which served to bring forward a large array of talent.

Mr. Arnold Dolmetsch, assisted by his family and other able musicians, gave an interesting concert of Old Dances at the Art-Workers' Hall on December 16.

Suburban Concerts.

The South-West Choral Society gave a concert at Battersea Town Hall on December 2 in aid of the *Daily Telegraph* Belgian Fund. Under the direction of Mr. Arthur Saunders, the choir gave a selection from 'Judas Maccabæus' in creditable style. Solos were given by Miss Maude Willby, Mr. Allen Engles, and Mr. Furness Williams (vocalists), and Mr. Nicholas Rivera, of the Brussels Conservatoire of Music.

Mr. G. Day-Winter's thirty-seventh annual concert took place at the Great Assembly Hall on November 16. His choir gave Elgar's 'The banner of St. George' and Bridge's 'The flag of England' with excellent effect. The solo parts were taken by Miss Maude Willby and Mr. Joseph Farrington.

Schumann's 'Paradise and the Peri' and Elgar's 'The banner of St. George' were performed with success by the Dulwich Philharmonic Society at Goldsmiths' College on December 12, under the direction of Mr. Martin Klickmann. The solo parts were taken by Miss Maidstone-Campbell, Miss Dorice Cullerne, Miss Lysette Mostyn, Mr. Harry Turnpenney, and Mr. Humphrey Bishop.

The good qualities of the Orpheus Choral Society were shown at the Hampstead Conservatoire, on December 15, in a selection of madrigals that were creditably sung under the direction of Mr. Claud Powell. A large part of the programme consisted of a vocal recital by Mr. John Coates, whose singing was all that was expected of so eminent an artist.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Most of the minor concerts given at Birmingham during December were in aid of the Belgian Refugees Fund, and these were plentiful. The Midland Musical Society inaugurated their season's concert with an excellent all-round performance of 'Elijah,' which always attracts the masses no matter how often it is given. Mr. A. J. Cotton has considerably raised the artistic standard of this old-established amateur choral organization since he took over its training and conductorship some years ago, and each season shows improvement in every direction, especially in the fine tone-quality of the choir and in the art of phrasing, as well as in vocal technique. Indeed, Mr. Cotton gave us at the Town Hall, on November 21, the finest and most poignant interpretation of 'Elijah' yet attained under his beat. He was well served by the principal artists, who included Miss Annie Danks, Miss Florence England, Mr. Stanley Phillips, and Mr. Alfred Askey, the latter a new local bass who will make his mark. Mr. C. W. Perkins was the organist, and able assistance was rendered in the concerted numbers by Miss E. Joyce, Miss A. Sack, Mr. A. Cornwell, Mr. J. N. Greenacre, and Mr. C. Penson.

The newly-formed Barfield Mixed Choir gave a miscellaneous concert in the Town Hall on November 25, in aid of the Belgian Refugees Fund. The programme was of a patriotic character, including the National Anthems of Belgium, France, Russia, and Great Britain. The main

feature was Stanford's 'Sea Songs,' accompanied on the pianoforte by Mr. Barfield. The soloist was Mr. Hamilton Harris, whose fine sonorous voice and impassioned singing created an excellent impression. The Choir has for trainer and conductor Mr. Joseph Lewis, and although it is early yet to form a decided opinion of its capabilities, it however gave proof of being a finely balanced body of singers gifted with excellent voices. Miss Irene Scharrer, a favourite pianist in the Midlands, contributed several solos attractively.

The twenty-sixth annual Scottish concert promoted by the Birmingham and Midland Scottish Society was held in the Town Hall, November 28, in the presence of an enormous audience, who encored nearly every item in a programme given by the famous Glasgow Choir, conducted by Mr. A. J. Lancashire, which showed to great satisfaction what can be accomplished by small vocal forces if carefully and adequately trained. Mr. C. W. Perkins was the organist. The proceeds of this concert went to the Prince of Wales's Fund.

The second Harrison Concert of the current series was given in the Town Hall on November 23, the chief feature of attraction being the reappearance at these concerts of Miss Fanny Davies, who played a Beethoven Sonata and other pieces with her customary artistic finish. The vocalists were Miss Ruth Vincent, Miss Edna Thornton, and Mr. John Coates. The solo violinist was Miss Marjorie Hayward (a newcomer here), and the accompanist Mr. R. J. Forbes.

A concert of high standard was given in aid of the Belgian Refugees Fund by our local pianist, Miss Marjorie Sotham, and Miss Joan Willis (violoncello), at Queen's College on December 4. The solo violinist was Miss Gertrude Fuller, and the vocalist Mr. Frank Mullings.

The talented Birmingham boy pianist, Master Frank Stanley Shale, gave his second annual concert in the Temperance Hall on December 7, assisted by Miss Eva Rich, Mr. Arthur Jordan, Mr. Alfred Askey, and Mr. Wassell's excellent Male-Voice Choir. His playing of a Beethoven Sonata revealed poetical instinct and intellectual grasp of his subject. Mr. Wassell has every reason to be proud of such a gifted pupil.

The Catterall String Quartet gave their second concert of the season in the New Gallery of the Royal Society of Artists on November 24, under the auspices of the Birmingham Chamber Concerts Society. The programme was restricted to a performance of Schubert's String quartet in A minor, Op. 29, Tchaikovsky's String quartet in F major, Op. 22, and the first movement of the Double Concerto for violin and violoncello in A minor, Op. 102, the latter being interpreted by Mr. Catterall and Mr. Hock, with Mr. Clarence Raybould at the pianoforte. The Quartet played magnificently; indeed, one may justly class them as one of the finest organizations of chamber music interpreters in this country.

The second Mossel Drawing-room Concert, held in the Grosvenor Room, Grand Hotel, December 10, served to introduce two new artists to Birmingham, Miss Myra Hess (pianoforte) and Mr. Arnold Trowell (violoncello), who fully upheld the reputations that preceded them. They were assisted by Mr. Frank Mullings.

The Birmingham Symphony Orchestra's first concert of the season was held in the Town Hall on December 5, under Mr. Julian Clifford's conductorship. The feature of attraction was the second appearance here of the great Russian pianist M. Sapellnikov, who played Chopin's Concerto in E minor, Op. 11. His playing was a revelation, and created an enormous sensation. He also joined Mr. Julian Clifford in a performance of Saint-Saëns's 'Theme and Variations on a Beethoven subject for two pianofortes.' Nothing could have surpassed their playing in delicacy, finish, and unanimity. The Hon. Mrs. Clifford was the vocalist, and sang with much charm. The Orchestra confined their efforts to popular items.

The Birmingham Choral and Orchestral Association gave a successful patriotic concert in the Town Hall on December 12, in aid of the local Belgian Refugees Fund. The programme contained a number of orchestral items, part-songs for the choir (including the National Anthems of the Allies), most impressively sung, in addition to songs contributed by Mr. Thomas Howell (baritone). Part-songs were also given by the Victoria Male-Voice Choir, under Mr. W. E. Robinson's conductorship. Mr. Joseph H. Adams was the conductor-in-chief.

A vocal and pianoforte recital was given in the large Lecture Theatre of the Midland Institute on December 12 by Mr. Frank Mullings and Mr. Arthur Cooke, the proceeds being devoted to the War Refugees Fund and Free Studentships Fund of the School of Music. The accompanist was Mr. Anthony Bernard, the newly-appointed organist of the Edgbaston Oratory. The programme contained songs and pieces by Russian composers, also compositions by Mr. Anthony Bernard.

BOURNEMOUTH.

The Symphony concerts have been continued with much success, and Mr. Dan Godfrey and the orchestra may congratulate themselves upon the consistently good work they have accomplished. Among the compositions of particular interest that have been received with favour we may cite Schumann's D minor Symphony, Kopylov's Scherzo (first performance at these concerts), and Havergal Brian's 'English Suite,' the composer himself conducting (in khaki). The soloists were Mr. Arthur Shattuck, who presented for the first time here a very commendable Pianoforte concerto by G. F. Boyle, and played it with much taste, Miss Annie Godfrey (violin), Miss Lydia Stace (in Holbrooke's Tone-poem for pianoforte and orchestra, 'Gwyn-ap-Nudd'), and Mr. Anton Maaskov.

Variety has been the keynote of the Monday 'Pops' series, as the ensuing abstract of the leading details will show: November 16, 'Popular Overtures'; November 23, 'National Rhapsodies'; November 30, 'Opera' programme; December 7, British Composers—'Molly on the Shore' by Percy Grainger, 'Suite Syrienne' by Alfred Pratt, Variations on an old English Theme (for strings) by Ernest Austin, and Roger Quilter's 'Three Shakespeare songs.' At the concert on November 16 the scheme was adapted to include the Aria from Weber's 'Der Freischütz,' 'Softly sighs,' with which our principal local soprano, Miss Nora Read, won hearty applause, and the week following there were incorporated into the programme two movements from Grieg's Sonata for violoncello and pianoforte, which were charmingly performed by two talented members of the Municipal Orchestra, Mr. H. Wolters and Mr. Montague Birch.

The miscellaneous concerts, too, continue to prove that the absence of performers of certain nationalities incurs but little detriment to high artistic ideals. Madame Clara Butt's hosts of admirers laid veritable siege to the Winter Gardens on November 21, her noble voice evoking unbounded enthusiasm. Yet another visit from the Russian Ballet is to be recorded, a pleasing new ballet, 'Fleurs d'Orange,' being performed for the first time at Bournemouth. On November 25 a delightful pianoforte and song recital by Miss Myra Hess and Mr. J. Campbell McInnes was noteworthy for its appeal to the higher levels of criticism. A Beethoven recital, at which three of the master's violin and pianoforte sonatas were presented, brought together Miss Helen Sealy and M. Vassili Savonov; the latter's pianoforte playing was almost as great as his orchestral conducting. On December 5 Miss Marie Hall revealed her powers in Lalo's 'Symphonie Espagnole' to the best advantage, and on the Wednesday following a recital by M. Arthur de Greef, the Belgian pianist, was full of interest, an excellent programme being brilliantly performed. The terminal concert of the Bournemouth School of Music (of which Mrs. Farnell-Watson and Mr. Hamilton Law are the directors) was given on December 11, when an exacting programme was carried out by the various vocal and instrumental students in a most encouraging manner; a new violin composition by one of the pupils, Frederick C. Senior, showed a nice feeling for melody, and was very favourably received.

Last but not least, the Municipal Choir and Orchestra's first combined concert of the season took place on December 1, Handel's 'Judas Maccabæus' being the selected work. The choir sang with rare dash and vitality, and both Mr. Godfrey, who conducted, and Mr. Thomas J. Crawford, the new chorus-master, deserve much credit. Miss Carrie Tubb, Mr. Frank Mullings, and Mr. Thorpe Bates were the soloists.

BRISTOL AND DISTRICT.

Owing to the buildings being required for the accommodation of troops, the Colston Hall and the Victoria Rooms are not available for concerts. The performances of the Bristol Choral Society have in consequence been cancelled, and other Societies engage smaller halls.

On November 25 the Society of Bristol Gleemen held a concert in the hall of the Grammar School, the proceeds of which were devoted to the Red Cross Society. Most of the compositions were of a martial character, and under the skilful direction of Mr. C. W. Stear excellent performances were given. The Society secured the assistance as soloists of Miss May Peters, Mr. Lionel Venn, and the Bristol Glee Singers (Messrs. Wilfred Gay, L. Venn, Frank Baber, and Alfred Parkman). Mr. Percy Lewis contributed violoncello solos. The large audience, which included the Lord Mayor and Sheriff of the city, were highly gratified with the concert.

Bristol Musical Society on December 5 gave a concert at the Grammar School in aid of the Lord Mayor's Fund. Coleridge-Taylor's 'A Tale of Old Japan' and a miscellaneous selection were interpreted, the soloists being Miss Mary Leighton, Miss Maude Wright, Mr. John Collett, and Mr. David Brazell. Mr. Gilbert Tonkin was at the organ, and there was an efficient orchestra. Mr. C. W. Stear directed the performance, which was an admirable one.

The second Clifton Chamber Concert of the season was held on December 7 at the Royal West of England Academy. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Edgar Hawke (violin), Alfred Best (viola), and Percy Lewis (violoncello). Fauré's Sonata in A major (Op. 13) for pianoforte and violin, and César Franck's Quartet in D major were agreeably interpreted. Mr. Parsons gratified with solos by Debussy, and Mr. Lewis with a solo by d'Indy.

A concert in aid of the Prince of Wales's Fund was given by Bristol New Philharmonic Society on December 9 in the Grammar School. The principal vocalists were Miss Lilian Dillingham and Mr. Charles Tree, and there was an excellent body of instrumentalists. Mr. Arnold Barter conducted with judgment, and an interesting scheme was admirably carried out. B. J. Dale's 'Before the paling of the stars,' and Parry's 'Blest Pair of Sirens' were given by the choir; it also gave effect to the choruses in Stanford's 'Songs of the Fleet,' which Mr. Tree's capable voice enabled him to render with spirit. The first three movements of Tchaikovsky's 'Pathetic' Symphony were effectively played.

Clevedon Philharmonic Society interested a large audience at the Public Hall on December 1 with a performance of 'Messiah,' under the direction of Mr. Edward Cook. The soloists were Miss Amy Richards, Miss Marian Neale, Mr. W. Cunnington, and Mr. Herbert V. Spiller. The leader of the orchestra was Mr. Frank S. Gardner.

At Knightstone Pavilion, on December 10, the Weston-super-Mare Philharmonic Society gave Mendelssohn's 'St. Paul' in a highly creditable manner, Mr. Edward Cook being the conductor. Miss Lilian Dillingham, Miss Marian Neale, Mr. Sydney Coltham, and Mr. Robert Charlesworth were the soloists. Before the Oratorio was commenced the National Anthems of the Allies, arranged by Arthur Fagge, were effectively delivered.

CAMBRIDGE.

The War has necessitated considerable rearrangement in the concerts for this season. Much to the general regret the performance of Purcell's 'Fairy Queen,' the practices for which had already been commenced during the Long Vacation, has been postponed indefinitely. The University Musical Society Chamber concerts have been abandoned, with the exception of one, which was given on November 11 by Miss Fanny Davies and Mr. Plunket Greene. Miss Davies played Beethoven's Sonata in E major, Op. 109, and pieces by Arne, Purcell, Couperin, Debussy, and Philipp, and a Praeludium by M. van den Gheyn, carillonneur of Louvain in 1721, and Mrs. Plunket Greene sang a varied selection of songs ranging from Boyce to Vaughan Williams. The Musical Society gave a choral and orchestral concert on December 4, when Bach's Motet 'Jesu, Priceless Treasure,' Beethoven's Pianoforte concerto in E flat, Op. 73, 'The Emperor,' with Mr. Edmund Taylor as solo pianist, and a Fantasia on a Tallis theme by Vaughan Williams were performed. In spite of the absence of so many people the numbers in the Society's choir and orchestra have kept up wonderfully well, and with the usual enthusiasm prevailing the concerts promise to be as great a success as ever. The only arrangement so far completed for next term is the concert to be given by the Musical Society on March 12, when Parry's 'Prometheus Unbound' and Dvorák's Symphony, 'From the New World,' are to be performed. It is hoped that two or three chamber concerts may also be given.

The members of the University Musical Club continue to hold their weekly concerts, which so far have been highly successful. On Saturday, November 14, a new String quartet in C major by Dr. Cyril Rootham was performed, and was most enthusiastically received.

DEVON AND CORNWALL.

PLYMOUTH.

Nearly £80 was realised by a concert given at Plymouth on November 25, to provide comforts for the troops of the peace garrison of Plymouth, now serving at the Front. Mrs. Nelson, wife of Brigadier-General E. F. Nelson, C.R.A., was the prime mover, and the main portion of the programme was provided by the Band of the R. G. A., conducted by Mr. R. G. Evans, who managed to secure for the occasion the musicians who were on active service at forts in the district, and thus for the first time for many months had an almost complete band under his baton. The general character of the programme was in sympathy with the mood of the moment, and was given very artistic and discriminative performance. Miss Florence Smith played a pianoforte solo.

St. Levan Ladies' Choir gave a concert of part-songs at Devonport on December 3, in aid of Red Cross Funds, Miss F. George being the trainer of the Choir. In Sherwell church, on December 9, Mr. A. C. Faull gave an organ recital, and the choir sang choruses and anthems, a collection being made for the Belgian Relief Fund. The choir sang with appreciation a scena for baritone solo and chorus, unaccompanied, with organ interludes, composed by Mr. Faull and entitled 'A Vision.'

A 'Sullivan' night was arranged by Mr. D. Parkes in Plymouth on December 7, comprising an interesting and representative programme of part-songs, madrigals, quartets, trios, vocal and instrumental duets, and solos.

OTHER DEVONSHIRE TOWNS.

Classical, popular, and patriotic concerts have provided variety at the Torquay Municipal Pavilion. Several artists have paid visits during the month, including Mlle. Laure Miquel-Alzieu (pianoforte), and Madame Ada Crossley and Miss Marion Beeley (vocalists).

Barnstaple Musical Festival Society, conducted by Dr. H. J. Edwards, turned their usual autumn effort to charitable purposes, and gave a miscellaneous concert on December 7 in aid of the Belgian Fund. The choruses, well chosen and excellently sung, included 'Britons, alert,' 'Land of hope and glory,' and 'It comes from the misty ages' (Elgar); Faning's 'The Vikings,' and Macfarren's 'The three fishers.' Assistance was given in the course of the programme by Dr. Edwards (pianoforte), Mrs. Hall Parlby (violin), Miss Barbara Battishill, Mr. Sydney Harper, and Mr. John Northcote (vocalists), M. de Bourguignon, a Belgian pianist, Mr. E. Manning (organ), and Mr. R. Simper (accompanist). Holsworthy Philharmonic Society, conducted by Mr. F. J. Sluman, gave 'The Messiah' on December 10, with solo assistance from the Misses Ada Tunks and Gertrude Macaulay, and Messrs. A. G. Wills and A. E. Old.

At Dartmouth on December 3 the Operetta 'Princess Zara' was sung under the direction of Mrs. Douglas Dimes.

CORNWALL.

Some interesting male-voice music was sung at Truro on November 18 by Truro People's Palace Male Choir, conducted by Mr. Wallace Smith. 'Music, all powerful,' a Choral March, 'Border ballad,' 'Hard times,' and 'Hymn before action' were sung with attention to expression and

technical detail. M. Debevor, a Belgian violoncellist, and others contributed to the programme. Camborne Ladies' Choir and Male-Voice Choir combined to sing patriotic choruses at Camborne on December 3, Messrs. F. E. Lake and H. V. Pearce conducting. Under the direction of Mr. Pendarves Trist, a patriotic concert was given at Falmouth on December 4, in aid of funds for recreation huts for the troops, Miss Ada Thomas, an operatic singer, being the chief attraction.

A band and choir numbering 150 performed 'Judas Maccabæus' at Redruth on December 10, in aid of Belgian relief. Mr. M. Clemens conducted, and the principals were Mlle. de Yaltam, of Belgium, Miss Maria Yelland, and Messrs. A. N. Maynard and C. L. Forrester. St. Day Choral Society, under the direction of the Rev. W. W. Bickford, sang Dr. Vincent's 'Fantasia on National Airs' and part-songs on December 9.

DUBLIN.

The recitals at the Royal Dublin Society during the month have been given, on November 30, by Mr. Alfred Hollins (organ), and on December 14 by the Wessely Quartet. The programme of the latter recital included Dr. Charles Wood's attractive Quartet in A minor (the first performance at Dublin), Beethoven's Quartet Op. 135, and Bach's Double Concerto in D minor, played by Mr. Hans Wessely and Mr. Spencer Dyke, with Mr. C. W. Wilson at the pianoforte. The recitals arranged for November 23 and December 7 by the Petrograd Quartet and the Brodsky Quartet fell through owing to the War. The usual Christmas performances of 'Messiah' have been given in several of the churches, including the Stephen's Green Centenary Methodist Church and Rathmines Parish Church.

At Christ Church Cathedral on Advent Sunday Bach's 'Sleepers, wake' was given with organ and string orchestra accompaniment, and on December 17 Brahms's 'Requiem' was performed with Dr. Percy Buck at the organ and Dr. Kitson conducting the choir and string orchestra. Mr. Gabriel Cleather played the timpani.

The Sunday Orchestral Concerts completed a series of six concerts on December 13. During the month the programmes have included Beethoven's fifth and sixth Symphonies, Schubert's 'Unfinished' Symphony, Tchaikovsky's 'Rococo' Variations (beautifully played by Mr. Clyde Twelvetrees), Bantock's 'Scenes from the Scottish Highlands' (first performance), and Bossi's 'Intermezzi Goldoniani' (first performance). The soloists have been Miss Jean Nolan, Madame Borel, Miss Joan Burke, and Mr. T. W. Hall (vocalists), Mr. H. Leeming (flute), and Mr. Patrick Delany and Signor Simonetti (violin).

Dr. Esposito announces a further series of these concerts, to commence on Sunday, January 10.

EDINBURGH.

A French-Russian programme was submitted at the Orchestral Concerts on November 23. Saint-Saëns's Symphony for orchestra and organ was a great success, with Dr. Ross at the organ. Ravel's 'Mother Goose' Suite was a welcome repetition of last year's success. On November 30 Dr. Vaughan Williams conducted his own 'London Symphony,' and Madame Renée-Chemet created quite a sensation in Lalo's 'Symphonie Espagnole,' for violin and orchestra. M. Dalvarez appeared for the first time at these concerts on December 7, and Tchaikovsky's fourth Symphony met with the usual cordial reception. On December 14 M. Henri Verbrugghen took M. Mlynarski's place as conductor, and gave Beethoven's fifth Symphony according to his revised score. Mr. Philip Halstead gave a very vital reading of Rachmaninov's second Pianoforte concerto, a novelty at these concerts.

The second Harrison Concert on November 28 was well patronised. Miss Edna Thornton, Mr. John Coates, and Miss Fanny Davies were the chief artists. Madame Clara Butt gave a patriotic concert with characteristic success on December 5.

The organ recital series came to a conclusion on December 12 with a return visit of Mr. Edwin Lemare. These recitals have had a wonderful amount of public support in view of the national crisis. Mr. Lumsden is to be congratulated on his enterprise.

GLASGOW.

The Bach Choir, under Mr. J. M. Diack, gave a very interesting concert on November 20, the programme including the Cantata 'Phœbus and Pan' and some chamber music. The Choral Union had announced for November 24 a first performance in this country of Novoviejski's Oratorio 'Quo Vadis?'; but owing to the impossibility meantime of bringing the band parts to this country, Stanford's 'The Revenge' and Cliffe's 'Ode to the North-east wind' were substituted. The performance of the former work was chiefly notable for its vigour, and the singing of the female-voice music in the 'Ode' was remarkably good. M. Mlynarski conducted. At the fourth Classical Concert on December 1 M. Mlynarski secured a magnificent performance of the 'Eroica' Symphony. No less enjoyable was Madame Renée-Chemet's playing of the solo-part in Lalo's 'Symphonie Espagnole' and Saint-Säens's 'Introduction and Rondo Capriceioso' for violin and orchestra. At the fifth concert, on December 8, Glazounov's eighth Symphony, given for the first time here, secured a brilliant performance under M. Mlynarski. The other novelties—Handel's Concerto Grosso No. 1, and two pieces for small orchestra by Delius—were in striking contrast. Madame Margarita d'Alvarez, as vocalist, made a highly successful first appearance here.

The Choral Union, under the very energetic direction of M. Henri Verbrugghen, gave 'Elijah' at the sixth Classical Concert on December 15. Although this was the Union's twenty-first performance of Mendelssohn's choral masterpiece, it proved as acceptable as ever to both choir and audience. The solo music was given by Misses Carrie Tubb and Margaret Balfour and Messrs. John Booth and Frederick Ranalow, and the accompaniments by the Scottish Orchestra, with Mr. W. Forbes Forsyth as organist.

In unaccompanied choral-singing the Glasgow Orpheus Choir (Mr. Hugh S. Roberton) easily takes first place among Scottish choral bodies, and this was again demonstrated at the Choir's annual Scottish concert on December 10. The programme comprised numbers by Scottish composers, choral arrangements of Scottish melodies, and original settings of Scottish subjects. Possibly the outstanding item on the programme both as to conception and execution was Bantock's setting of the Hebridean 'The Seal Woman's Croon.' Mrs. Kennedy-Fraser, Miss Boyd Steven, and Mr. J. W. Ferguson were solo vocalists, and of these Miss Steven's fine singing merits special mention.

The Saturday Popular Orchestral Concerts, as well as the Scottish Orchestra's 'Corporation' Concerts, continue to be splendidly supported. A series of chamber concerts has been given on Thursday evenings at the Royal Glasgow Institute of Fine Arts.

LIVERPOOL AND DISTRICT.

The fifth Philharmonic Concert, on December 1, was conducted by M. Gabriel Pierné, who received a specially warm greeting both as an ally and as a musician of great eminence. He had a congenial task in interpreting Lalo's Overture 'Le Roi d'Ys,' Debussy's 'Nuages' and 'Fêtes,' and three movements of Ravel's Suite 'Ma mère L'Oye.' In Mozart's A major Violin concerto the leader of the orchestra, Mr. Arthur Catterall, had an opportunity for the first time at these concerts of distinguishing himself as a soloist. Mr. Walter Hyde was the vocalist, and sang especially well in 'Four impressions,' by Mr. Landon Ronald, a series of short songs of modern type cleverly orchestrated.

At the third concert of the Symphony Orchestra Schubert's C major Symphony was followed by a selection from Wagner, including the 'Faust' Overture and 'Siegfried Idyll.' Great distinction was given to the programme by the singing of Madame Kirkby Lunn. At the fourth concert, on December 8, Mr. Akeroyd conducted a fine performance of Elgar's 'Variations,' and Miss Isolde Menges played with conspicuous skill and art in Beethoven's Violin concerto with cadenzas by Auer, her master.

Miss Marcelle de Vrin, a Belgian vocalist, sang with dramatic effect at the fourth concert of the Rodewald Club on November 23, at which Mr. H. Van Damme (violoncello) and Dr. Stanley Dale (pianoforte) collaborated well in various works. At the fifth concert, on December 14, the Misses Isabel, Mary, and Helena McCullagh, three well-known

local players on the violin, violoncello, and pianoforte respectively, gave delightful performances of a trio 'Caprice,' by Paul Juon, 'Tema con Variazioni,' by Tchaikovsky (Op. 50), and Beethoven's Trio in D (Op. 70, No. 1).

An address on 'Leschetizky's method of pianoforte playing' was given on November 20 to the local branch of the Music Teachers' Association by Mr. Isidor Leo Pavia, a British-born musician who had studied under the Viennese master. The speaker considered that the Sandow-like force cultivated by many modern pianists was responsible for the lack of delicacy and of individuality of playing which were cultivated by the Leschetizky method. He believed that the war would have a really good effect on the British musical profession, for the British teacher was quite as capable and not so expensive as his Continental confrère, who invariably condemned all music by British composers. Leschetizky pupils had not only to avoid all British music but also that of Brahms. The speaker considered that the musical 'atmosphere' of Germany and Austria was much overrated.

One of the largest audiences on record assembled in the Philharmonic Hall, on November 28, at Madame Clara Butt's concert in aid of the fund founded for the purpose of securing employment for necessitous members of the musical profession. The concert-giver was assisted by Mr. Percy Heming, Miss Molly Blower, and Miss Essie Faulkner (violin duets), Mr. W. H. Squire (violoncello), and Miss Constance Collier (recitations). £58 was raised by the sale of Union Jacks during the interval.

Mr. Adrian Boult's four popular orchestral concerts, in the Sun Hall, gradually gained ground in public favour, and both the programmes and the performances maintained a high level.

Brahms's 'Requiem' was sung on December 13 by the choir of St. Lukes's in a manner reflecting credit on the large voluntary choir of this city church, and on the energetic organist, Mr. Walter G. Withers.

Wolf-Ferrari's opera, 'The jewels of the Madonna,' as produced at Liverpool for the first time, on December 4, by the Carl Rosa Opera Company. It cannot be said that the work was received with special favour. Apart from the fascinating entr'actes, the music gave few impressions of beauty or of real dramatic force in depicting the melodramatic features of the composer's own libretto, of which the story of sacrilege, lawless love, and tragedy is unedifying. The opera was well-staged, and evidently no pains had been spared in its preparation. A line of appreciation is due to the performance of Miss Beatrice Miranda (Maliella), Mr. Edward Davies (Gennaro), and Mr. Hebden Foster (Rafaele). Mr. Eugene Goossens conducted.

Following on the Carl Rosa Company's visit, the Joseph O'Mara Opera Company occupied the Bootle Metropole Theatre and gave a week's performances of familiar works, including 'Carmen,' in which Miss Zélie de Lussan, Mr. Llewys James, and Mr. O'Mara appeared.

The Walton Philharmonic Society, which continues to thrive apace under Mr. Albert Orton, chose Cliffe's 'Ode to the North-east Wind' and Coleridge-Taylor's 'Death of Minnehaha' for its concert on December 16, at which the principal singers were Madame Cearns Owen and Mr. J. C. Brien. Beethoven's Pianoforte concerto in B flat, Op. 19, was lucidly played by Mr. Orton, accompanied by the small orchestra.

There is considerable choral activity in the district of Wallasey, where they not only support a Gentlemen's Glee Club, conducted by Mr. Wilfred Shaw, but also a Ladies' Choral Society, recently formed under the direction of Mr. R. T. Edwards. The Glee Club is suffering the temporary loss of many members who have joined the Colours, but at the recent concert, which the Mayor of Wallasey and the Belgian Consul attended, the members remaining were agreeably heard in an interesting selection of male-voice glees. A third Society, the Liscard Choral, which has also been recently formed, sang 'The Messiah' in the Liscard Concert Hall on December 12. The vocal principals were Madame Cearns Owen, Miss Craggs James, Mr. Herbert Pope, and Mr. J. C. Brien. Mr. Percy Coller conducted. Performances have also been given by the Wallasey Male-Voice Choir of thirty voices, conducted by Mr. Henry Roberts, and also by the Liscard Orchestral Society, at whose concert on December 5 Stanford's Prelude to 'Œdipus Rex' was played, and Miss Marjorie Balmforth appeared as solo pianist.

A new instrumental combination, Mr. Fred Hanley's Orchestra, made its début in the New Brighton Assembly Rooms on December 16, when Miss Edith Byrom played in Grieg's Pianoforte concerto and Miss A. Newton-Hague sang.

The sixth Philharmonic Concert on December 15 was devoted to a first performance in England of Pierné's musical legend, 'The Children's Crusade,' a setting of Marcel Schwob's poem based on a pathetic legend of the 13th century. In 1904 it was awarded a special prize by the City of Paris, which offers every three years a prize of 10,000 francs for a musical composition in large form.

M. Pierné's work, which is divided into four scenes, is orchestrally one of great descriptive and dramatic power, with an interwoven choral part on a big and elaborate scale. In the modernity of its expression, harmonic complexity, and newness, the music makes demands upon the hearer as well as upon the executive forces which a single performance, however meritorious, could not entirely justify. It was evident that great efforts had been made in the preparation of this immensely difficult music, with results as satisfactory as humanly possible. The list of soloists was a lengthy one, and included Miss Esta d'Argo and Miss Caroline Hatchard, with four highly competent local singers, Miss Edith McCullagh, Miss Norah Dall, Miss Helen Anderton, and Miss Hilda Craggs James. Mr. John Harrison and Mr. Robert Radford sang the tenor and baritone music respectively, and the part for the children was extremely well sung by seventy-five boys supplied by the Church Choir Association. The composer, who conducted his complex score with inspiring confidence, received enthusiastic applause.

The Institute of Archæology (Faculty of Arts), of Liverpool University has established a fellowship in the Archæology of Music. This is, we believe, the first instance of Academic support and recognition that has been accorded to this branch of music. The position has been offered to Miss Kathleen Schlesinger, and has been accepted by her. Miss Schlesinger is a well-known expert in all that pertains to the early evolution of music. Her lectures and writings (some of which have appeared in the *Musical Times*) place her in the front rank of investigators.

MANCHESTER AND DISTRICT.

Viewed in retrospect, the first half of the current season has revealed the undoubted fact that the War has made us all feel our music with greater keenness—not perhaps with greater zest, because one cannot get away from the fact that music seems an almost culpable joy in face of the European turmoil and desolation—but the message of great music is coming home to the average man or woman as never before, and where heroic feeling is the dominant note, conductor, players and audience have been swept up to heights not before reached in our generation. I think it may be stated with perfect fairness that the two Hallé concerts conducted by Beecham have excelled all others by virtue of the freshness of the music, the manner of its performance, and the public recognition of the fact. From now to the end of March the Hallé concerts will be conducted by Beecham, Cowen, Bantock, Hamilton Harty, Verbrugghen, R. H. Wilson (chorus-master), and Albert Coates.

It may interest many of their friends to know that Dr. Brodsky is interned at Raabs, near Vienna, and Carl Fuchs at Ruhleben, near Berlin, where he has Frederic Lamond for companion in distress; Egon Petri, although of pure Dutch birth, is also detained at Berlin. On November 19 Savonov conducted a series of well-known works at Hallé's—his first appearance at Manchester, though not in Lancashire. Probably most concert-goers here thought they knew their Tchaikovsky 'Pathetic' very well indeed until Savonov came and illumined its well-known features, much as one of Colburn's portrait-photographs of famous men throws absolutely fresh light upon a physiognomy thoroughly familiar to us all—this or that unsuspected aspect of his features being thrown into higher prominence, another one toned down, with a result that is nothing less than a

complete revelation. Savonov took inordinate pains at rehearsal with his reading of the great 'Leonora No. 3' Overture, particularly of the first section, but slowness to the point of deliberation marred the perspective of the whole, for surely here, if anywhere, the necessity for just proportion is of paramount importance.

November 26 brought Rossini's 'Stabat Mater' and Mendelssohn's 'Hymn of Praise,' with Misses Esta d'Argo, Mabel Corran, and Annie Middleton, and Messrs. Frank Mullings and Thorpe Bates as soloists. Mr. R. H. Wilson conducted.

Beecham's programme on December 3 was characteristically fresh, containing Balakirev's 'Thamar' ballet-poem and a longish selection from Delius's 'Village Romeo and Juliet.' Recognition of Delius's orchestral gifts has been extraordinarily slow at Manchester. His 'Sea-drift' was given here (the night after the first performance of Elgar's Symphony No. 1) to an audience of less than three hundred, and in the interval I can only recall the playing of 'Brigg Fair' and 'Appalachia.' Delius was present on December 3, as on the 'Sea-drift' occasion, and we may hope that our warm recognition of the beauty of his writing will obliterate to some extent the (to us as well as to him) bitter memory of the earlier occasion. It is some gratification to learn that on January 7 we are to gain further acquaintance with the work of this rare spirit in English music, Beecham having promised to include the 'Paris' Poem. The Misses Beatrice and May Harrison gave the Brahms double Violin-violoncello concerto with marvellously beautiful tone and style. No previous playing of the work here could compare for a moment with it, whether regarded from the executive or interpretative point of view. Saint-Saëns's organ-cum-pianoforte-cum-orchestra C minor Symphony was interesting as a show-piece for the players, if somewhat unsatisfying æsthetically.

On December 10 Cowen introduced his Gloucester Festival 'Phantasy of Love and Life,' and Mr. R. J. Forbes boldly challenged comparison with the giants by selecting for his first appearance at these concerts the Tchaikovsky Pianoforte concerto. Only in the second movement was the result completely satisfying.

'Messiah,' on December 17, brought to a close the first half of this momentous season.

Mr. Percy Harrison's November concert gave us three fine singers in Miss Ruth Vincent, Miss Edna Thornton, and Mr. John Coates, but little of outstanding musical worth, this feature being more amply provided in the playing of Miss Fanny Davies.

The second Bowdon Chamber Concert, on December 5, should have brought the St. Petersburg Quartet, but War conditions necessitated the substitution of the Geloso party, who repeated their recent playing of the Debussy, and also gave five 'Noveletten' of Glazounov. Miss Caroline Hatchard sang some new songs by J. B. McEwen to poems by Verlaine, Austin Dobson, and Constance Turner.

The Municipal Concerts, under the artistic guidance of the City organist, Dr. J. Kendrick Pyne, were started on December 2. As is not infrequently the case, municipal bodies think they have only to plaster up a notice at the Town Hall and ratepayers will flock to hear, and this painfully unenterprising policy resulted in an audience unworthy of the occasion; at subsequent concerts this defect was remedied. Dr. Pyne's antiquarian researches have brought to light many items which rarely (perhaps never) would have been performed under modern conditions. Corelli, Pergolesi, Purcell, Maurice Greene, and Orlando Gibbons were some of the early composers drawn upon; Beethoven's 'Grand Septuor' and Bach's 'Actus Tragicus' have been the works of greatest dimensions thus far performed, but our Town Hall is not a fitting room for a Bach cantata with Bach's meagre accompaniment.

The mid-day Cathedral organ recitals on Tuesdays have not been given this winter, but Dr. Pyne has filled the breach by playing from 1.0 to 1.50 p.m. to business men who can snatch a hurried lunch and enjoy their music before going on change; it was a gratifying experience to find so many faces familiar enough as cotton, yarn or cloth buyers and sellers 'on the boards' appreciating, say, Rheinberger's E minor Sonata, instead of a smoke and coffee over a game of dominoes.

The music sub-committee of the Parks Committee of the Manchester Corporation is already making arrangements for choral concerts next summer on selected recreation grounds and in open spaces in the crowded districts of the city. There is still opportunity for choirs to offer services, so that the number of such concerts may be increased.

The recital of M. Joseph Jongen, the Liège organist, at the University on December 9, unhappily clashed with one of Dr. Pyne's Municipal Concerts and an unusually interesting programme missed its full measure of appreciation.

Passing mention must be made of the Manchester Musical Society's Concert on December 11, when the Misses Truman, of Nottingham, paid a return visit, giving works for two pianofortes by Max Bruch, Saint-Säens, and Grieg.

The orchestral concert on December 16 of Mr. Cross's School of Music included, for the first time here, Elgar's 'Crown of India' Suite and Percy Fletcher's 'Prelude to an unwritten Symphony.' The operatic class are at work on Auber's 'Fra Diavolo.'

NEWCASTLE AND DISTRICT.

The Darlington Choral and Orchestral Society gave their first concert in the Court Kinema on December 8, when a programme of patriotic music was sung by the choir, with Mr. Montague Borwell as soloist. The part-songs included the National Anthems of our Allies, 'Rule, Britannia,' 'The Minstrel Boy,' Pierson's 'Ye Mariners of England,' and Cooke's 'How sleep the brave.' Mr. Borwell, who was received with great enthusiasm by the audience, sang Handel's 'Revenge, Timotheus cries,' and 'Arm! arm, ye brave,' Walford Davies's fine 'Hymn before action,' and Elgar's 'Land of Hope and Glory.' The orchestra played Mozart's 'Paris' Symphony in D, Weber's 'Jubilee' Overture, Enna's 'Little Match Girl' Prelude, and two of Grieg's Norwegian Dances. There was a crowded audience.

The Darlington Chamber Music Society's second concert was given in the Mechanics' Hall on October 27 by the Verbrugghen String Quartet, who played Beethoven's Op. 18, No. 4 in C minor, Op. 59, No. 1, and the Variations on an air by Tchaikovsky from Arensky's Quartet in A minor. The same performers, with the assistance of Miss Dorothy Silk (vocalist) and Mr. Paul Kilburn, gave the chamber concert of the Auckland Musical Society on October 25, and that of the Middlesbrough Musical Union on October 26. The inclusion of several songs by Hugo Wolf in the former programme, sung in German, resulted in some patriotic correspondence in a local newspaper during the week following.

The Union of Wesleyan Choirs in the district gave a performance of Handel's 'Messiah' in the Town Hall, Middlesbrough, on December 9, conducted by Mr. R. G. Thompson. The choir, numbering 1,000 voices, gave a notable performance of the choruses, especially 'Worthy is the Lamb' and the 'Amen.' There have been numerous patriotic concerts in the district, one of the most striking being that of the Darlington Burns Association on December 2, in which several local Belgian refugees took part. The Haughton-le-Skerne Choral Society gave their first concert on December 9, singing Bridge's 'Flag of England,' and Somervell's 'Charge of the Light Brigade.'

NOTTINGHAM AND DISTRICT.

The visit of Madame Clara Butt on November 17 took the shape of a 'civic' performance, attended by the Mayor and Sheriff. The great singer was assisted by Miss Constance Collier, Mr. Percy Heming, Mr. W. H. Squire, Miss Molly Blawer, Miss Essie Faulkner, Mr. A. E. Godfrey, and Mr. Harold Craxton. The choir of the Sacred Harmonic Society, under Mr. Allen Gill, also lent valuable aid.

Miss Cantelo's chamber concert took place on November 19, when she was assisted by the London String Quartet. The programme included Tchaikovsky's Quartet in D, Brahms's Quartet in G minor, and compositions by Speaight and Percy Grainger. Miss Cantelo selected as solo Liszt's 'Legende de St. Francis de Paule.'

The Sacred Harmonic Society are to be heard on February 25, when Wesley's 'In exitu Israel,' Bach's 'Sing ye to the Lord,' and Mendelssohn's 'Hear my prayer' are to be given, with Miss Emily Shepherd as soloist. The same Society will also give an orchestral concert on February 4,

when the programme will include two movements from Tchaikovsky's 'Pathetic' Symphony, Guilmant's Organ concerto in D, with Mr. Bernard Johnson at the organ, and Miss Florence Mellors as vocalist.

'Elijah' was given at St. Augustine's, New Basford, on November 22, when the solos were undertaken by Miss Edith Rayson, Miss Nellie Lowe, Mr. E. Lowe, and Mr. Charles Keywood. Mr. G. W. A. Hollings was at the organ.

Brahms's 'Requiem' was selected for performance on November 29 by the Albert Hall Choir, in memory of those who have fallen in the War. Mr. Allen Gill conducted, Mr. Bernard Johnson presided at the organ, and the soloists were Miss Florence Mellors and Mr. Harold Glover.

Mr. Bernard Johnson gave a 'Saint-Saëns Recital' on December 6. The programme included the Pianoforte concerto in G minor (the solo part being ably interpreted by Miss Irene Truman), the Fantasie in E flat, Op. 101, and the 'Danse Macabre,' Op. 40.

The University College concert this year will be given on March 18, when C. H. Lloyd's 'Hero and Leander' will form the first part, and the second, with a mainly orchestral programme, will include Mendelssohn's 'Italian' Symphony.

OXFORD.

All the more important concerts and musical doings have been abandoned this term, as both the Town Hall and the Examination Schools have been turned into hospitals. The entertainments—many quite informal—which have been given have been mainly for the very large number of Belgian refugees who have come here to find a temporary home. However, concerts and entertainments of such a miscellaneous type need scarcely be chronicled in an essentially musical journal, but there is one event, the lecture by the Professor of Music, Sir Walter Parratt, which was given in the Hall of the New College on December 1, on 'War Music,' which was altogether of great interest. The Professor began by saying that from the very earliest times—from the throbs of the savage drum—to the present day war music had been a favourite subject with composers. He played a number of examples on the pianoforte, amongst them the noble 'Agincourt Song,' the martial music from 'Judas Maccabæus' and 'Joshua,' and Beethoven's 'Battle of Vittoria.' A very interesting 'Battle piece on the Virginals' by Byrd calls for more than passing notice, this being from the Library of Christ Church, and lent to the lecturer for the occasion by the Dean, Dr. Strong. Amongst other sections it contains 'The Souldiers Sommons,' 'The Marche of Footemen,' 'The Marche of Horsmen,' 'Now foloweth the trumpetts,' 'The Irishe Marche,' 'The bagpipe and the drone.' As further illustrations, the ever-fresh and delightful 'Come, if you dare' by Purcell, and Clement Jannequin's extraordinary 'Battaille de Marignan' were well-performed by a small choir under Dr. Allen's able direction. The Professor brought the lecture to a close with the remark that though he had been assured that the Germans had quite recently composed over forty war marches in honour of General von Hindenberg and his *unfinished* victories, he ventured to think it might be premature to give extracts from them yet, especially to a non-military audience.

SHEFFIELD AND DISTRICT.

'Elijah' appears to be by common consent a suitable work for the present troubled times. Two more important performances are to be recorded. The Sheffield Amateur Musical Society adopted it for their winter concert on December 15, in place of 'St. Paul,' originally chosen. Sir Henry Wood conducted a highly vitalised and in many ways an interesting performance. His adoption of slower tempi in many movements made for a more serious and dignified reading, while he never permitted it to detract from either the vividness or the dramatic force of the music. The choir of this old-established Society, now entering its second half-century, is better than ever. A reduction of sopranos and an influx of tenors have at last secured an ideal balance. There was a competent orchestra, drawn mainly from local sources. The soloists were Miss Ada Forrest, Miss Violet Oppenshaw, Mrs. J. A. Rodgers, Mr. Webster Millar, and Mr. Robert Charlesworth. Their intelligent singing was quite at one with the high spirit of the performance. Mr. J. W. Phillips was organist.

The same work was given at Barnsley by the St. Cecilia Society. The choir was smaller than usual, but there was in the singing the enthusiasm one expects always from this Society. Mr. Joseph Soar secured an expressive interpretation, and controlled his forces with a firm hand. The soloists were Miss Edith Groat, Miss Amy Durant, Mr. G. R. Barnett, and Mr. Topliss Green.

The Sheffield Choral Union and the Sheffield Symphony Orchestra (No. 2) joined forces in a varied concert given in the Albert Hall. The Orchestra, which is in the main a training ground for the senior branch of the Society, played very precisely in Suites by Coleridge-Taylor and Cowen, and in Ansell's 'Plymouth Hoe' Overture and Elgar's 'Serenade Lyrique.' They also co-operated with the choir in the Polonaise from Glinka's 'A life for the Tsar.' The choir sang with good tone and expression in a group of part-songs by Elgar. Mr. J. H. Parkes and Mr. E. A. Jessop conducted.

Mr. Thomas Beecham made his first visit to Sheffield as an orchestral conductor, and led the Hallé Orchestra through the labyrinthine beauties of Bantock's 'Fifine at the Fair,' which was strongly and yet sympathetically played. The work made a deep impression. Delius's 'Paris' and Saint-Saens's Symphony in C minor for orchestra and organ were also played. 'Paris' rather missed fire, owing to the difficulty of its comprehension. A work so beautiful and individual should soon be heard here again, and no doubt Mr. Beecham, who met with a cordial reception, will see to it. Mr. J. W. Phillips was organist.

A visit by the Henkel Quartet, who played works by Tanéïèv (in E), W. Y. Hurlstone, and Mozart (in G minor), proved as successful as it was interesting. The concert was organized by the University Musical Society. The Brunswick Choir, conducted by Mr. W. A. Hamer, gave a deeply reverent performance of Spohr's 'The Last Judgment.'

YORKSHIRE.

LEEDS.

Two more of the Leeds Saturday Orchestral concerts call for mention, and it is satisfactory to record that their popularity seems on the increase, very large audiences having been attracted by those already given. The programme on November 28 was just what the occasion demanded; all of it was good, but each piece was a recognized favourite with the musical public. Franck's Symphony was the exception, being new to Leeds, but it was well played under Mr. Fricker's direction, and seemed to make a distinct impression. Tchaikovsky's Pianoforte concerto in B flat minor is, on the other hand, fairly familiar in the town, and being exactly suited to the dashing execution and impetuous style of Mr. Frederick Dawson—who is very popular in his native town—it excited much enthusiasm. The orchestra of local musicians has improved of late years, and in the opening of the 'Oberon' Overture achieved a result worthy of a crack orchestra in its perfect refinement and finish. At the concert on December 12 Dvorák's 'From the New World' was the Symphony, and Mr. Robert Radford sang in impressive fashion the Scene of 'Wotan's farewell,' Stanford's first Irish Rhapsody being among the other things in an equally interesting programme. The Leeds Choral Union's performance of 'Hiawatha' on November 19, briefly mentioned last month, was a distinct success, and must be numbered among the Society's happiest efforts. For the present it is contenting itself, perhaps wisely, with familiar works, and on December 15 gave 'Elijah,' with Madame Gleeson-White, Miss Elsie Ford, Mr. Frank Mullings and Mr. William Hayle as principals, Dr. Coward conducting the performance. Miss Fanny Davies's playing was the most striking feature of the Harrison Concert on December 1. At the Leeds Parish Church the customary Advent performance of Brahms's 'German Requiem' took place on December 8, and Mr. W. H. Williams secured a sympathetic and reverent treatment of the work. The soprano solo was sung by six boys, and Mr. Hayle gave an artistic reading of the baritone solos. The Bohemian Chamber Concert on December 16 introduced Beethoven's fine Quartet, in F minor (Op. 95), Dvorák's Op. 105, and a Quartet by the late Mr. Arthur Grimshaw, a Leeds musician, whose premature death is greatly regretted. This Quartet had already been heard at these concerts, and

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Rodney (Stick Dance).
Processional Morris.

SET IV.

Morris On, or Hey Diddle Dis.
Jockie to the Fair.
Old Mother Oxford.
Old Woman Tossed up in a Blanket.
Bacca Pipes Jig.
Processional Morris.

SET V.

Flowers of Edinburgh (Handkerchief Dance)
The Maid of the Mill (Handkerchief Dance).
The Maid of the Mill (Handkerchief Dance) Alternative Version.
Bobbing Joe (Handkerchief Dance).
Shepherd's Hey (Handkerchief Dance). 2nd Version.
Glorishears (Handkerchief Dance).
The Gallant Hussar (Handkerchief Dance).
Leap-Frog (Handkerchief Dance).

SET VI.

Shooting (Stick Dance).
Brighton Camp (Handkerchief Dance).
Green Garters (Handkerchief Dance).
Princess Royal (Jig).
Lumps of Plum Pudding (Jig).
The Fool's Dance (Jig).
Derbyshire Morris Dance (Handkerchief Dance).
Derbyshire Morris Reel (Handkerchief Dance).

SET VII.

The Old Woman tossed up in a Blanket (Handkerchief Dance),
The Cuckoo's Nest (Handkerchief Dance).
The Monks' March (Heel-and-Toe Dance).
Lads a-Bunchun (Corner Dance).
Longborough Morris, or Hey Diddle Dis (Handkerchief Dance)
London Pride (Handkerchief Dance).
Swaggering Boney (Corner Dance).
Young Collins (Handkerchief Dance).
The Rose (Handkerchief Dance).
Field Town Morris (Handkerchief Dance).

SET VIII.

Heel-and-Toe (Handkerchief Dance).
Bobby and Joan (Stick Dance).
Banks of the Dee (Handkerchief Dance).
Dearest Dicky (Corner Dance).
Step Back (Handkerchief Dance).
I'll go and enlist for a Sailor (Jig).
Sherborne Jig (Jig).
Princess Royal (Jig). 2nd Version.
None so pretty (Jig).

SET IX.

Old Black Joe (Handkerchief Dance, Badby Tradition)
The Beaux of London City (Stick Dance, Badby Tradition).
The Gallant Hussar (Handkerchief Dance, Bledington Tradition).
Trunkles, 2nd Version (Corner Dance, Bledington Tradition).
William and Nancy (Handkerchief Dance, Bledington Tradition).
Leap-Frog (Handkerchief Dance, Bledington Tradition).
Lumps of Plum Pudding, 2nd Version (Jig, Bledington Tradition)
Ladies' Pleasure (Jig, Bledington Tradition).
Helston Furry Dance (Processional).

SET X.

Bonny Green (Handkerchief Dance, Bucknell Tradition)
Room for the Cuckoo (Hand-clapping Dance, Bucknell Tradition).
The Queen's delight (Corner Dance, Bucknell Tradition).
Saturday Night (Progressive Dance, Bucknell Tradition).
Bonnets so Blue (Jig, Bucknell Tradition).
Constant Billy, 2nd Version (Handkerchief Dance, Longborough Tradition).
Shepherd's Hey, 4th Version (Handkerchief Dance, Field Town Tradition).
Leap Frog, 2nd Version (Handkerchief Dance, Field Town Tradition)
Wyresdale Greensleeves Dance (Three-Men Dance)
Castleton Garland Dance (Processional).

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The Competition Festival Record

No. 78.

MANX MUSIC FESTIVAL.—March 23, 24, 25.

The syllabus of the twenty-fourth annual Festival is now issued. It gives particulars of the tests selected for fifty-seven classes. In the open, Mixed-Voice Choral Society Class the tests are the Cantata 'The Battle of the Baltic' (Stanford) and the choral song 'Love's Tempest' (Elgar)—one of the set recently published. In the chief Male-Voice Choir section the tests are 'The Reveille' (Elgar) and 'The Hag' (S. E. Lovat). In the open Pianoforte Solo Class Brahms's Rhapsody in G minor (Op. 71, No. 2) is down. This is a severe test, but no doubt some of the Isle of Man pianists will live up to it. Except in the two chief choral classes the competitions are only open to residents in the Isle of Man. The secretary is Mr. W. A. Craine, North Cliff, Douglas, Isle of Man.

CLEVELEYS (BLACKPOOL).—November 20 and 21.

This event appealed mostly to juniors. It represents the laudable desire of Mr. Joseph Slater to keep matters alive, especially as the great Blackpool Festival was abandoned this year. The following were the chief results :

Pianoforte (under 16).—Test : 'Salut d'amour' (Elgar).—1st, George Altham.

Pianoforte (Open).—Test : 'Etude de concert,' Op. 36 (MacDowell).—1st, Frederick Gardener.

Violin (Open) (under 16 years).—Test : 'Simple Aveu' (Thome).—1st, Edna Hodgson.

Violin (Open).—Test : 'Concerto No. 9' (De Beriot).—1st, Donis Eglin.

SOLO-SINGING.

Boys.—Test : 'Jerusalem' (Mendelssohn).—1st, Harold Gosling.

Soprano.—Test : 'Solveig's Song' (Grieg).—1st, Miss Hilda C. Whipp.

Contralto.—Test : 'Where corals lie' (Elgar).—1st, Miss Emily Woodward.

Baritone.—Test : Recit. and Air, 'O star of eve' (Wagner).—1st, Mr. Walter Haythornthwaite.

The adjudicators were Mr. Herbert Whittaker and Mr. Joseph Slater.

PLYMOUTH.—December 1 and 2.

This famous town is one of the few that determined to hold its Festival (which was inaugurated this year) notwithstanding the discouragement of the War. The result fully justified the committee in their decision. Adult choirs were missing, but in a number of other classes there were no fewer than 222 entries from all parts of Devon, and good audiences were attracted. We give the chief results of the competition :

PIANOFORTE (JUNIOR). 15 entries.
Test : 'Bagatelle' (Beethoven).
1st. Miss H. M. Jones.

PIANOFORTE (SENIOR). 28 entries.
Test : 'Album leaf in A flat' (Hiller).
1st. Miss Catherine E. Pile.

PIANOFORTE (ADVANCED). 11 entries.
Test : 'Fantaisie Impromptu' (Chopin).
1st. Miss H. G. Ricketts.

SIGHT-READING. 13 entries.
Test : Accompanying violin solo.
1st. Miss D. M. Porter.

VIOLIN (under 15 years). 4 entries.
Test : 'Concerto in G' (Seitz).
1st. Miss A. G. L. Webb.

VIOLIN (over 15 years). 6 entries.
Test : 'Mazurka in D' (Borovski).
1st. Mr. S. M. Robins.

SOLO-SINGING.

SOPRANO OR MEZZO-SOPRANO (under 16 years). 18 entries.
Test : 'The first violet' (Mendelssohn).
Girls—1st. Miss V. L. Axford.
Boys—1st. L. Gully.

SOPRANO OR MEZZO-SOPRANO (over 16 years). 15 entries.
Test : 'Solveig's song' (Grieg).
1st. Miss H. Burstow.

CONTRALTO. 12 entries.
Test : 'None will know' (Landon Ronald).
1st. Miss Enid Cruickshank.

(Miss Cruickshank obtained the highest marks awarded to any competitor.)

BARITONE OR BASS—3 entries.
Tests : 'Son of mine' (Wallace).
'The rebel' (Wallace).
1st. Mr. J. Collier.

GOLD MEDAL CLASS.
(For senior soprano, contralto, and baritone.)
1st. Miss Cruickshank.

HIGH AND SECONDARY SCHOOL CHOIRS. 2 entries.
Tests : Boys—'Greeting' (Mendelssohn).
Girls—'Twelve by the clock' (Lloyd).
Sight-reading.
1st. St. Dunstan's Abbey Girls.

ELEMENTARY SCHOOL CHOIRS (over 11 years). 4 entries.
Tests : Boys—'Drake's drum' (S. Coleridge-Taylor).
Girls—'Oh ! the summer' (S. Coleridge-Taylor).
1st. St. Peter's Boys' School.
2nd. Hyde Park Road Girls' School.

ELEMENTARY SCHOOL CHOIRS (under 11 years).
Tests : Boys—'Blow, blow, thou winter wind' (Arne).
Girls—'A rose song' (Parker).
1st. Stuart Road Girls' School.
2nd. Hyde Park Road Girls' School.

Dr. Arthur Somervell was the adjudicator. Mrs. Waldorf Astor distributed the prizes. Mr. J. H. Lucas, the honorary secretary, has every reason to be satisfied with the results of his labours.

'ST. CECILIA' WORKING GIRLS' CLUBS SINGING COMPETITION.—December 12.

THIRTEENTH COMPETITION.

This event was held at Whitefield's Tabernacle in Tottenham Court Road, London, W. The entries were excellent, and the success of the competition was an ample justification of the policy of Mrs. Lousada (the chief promoter) and her committee in determining to go on as usual notwithstanding the War. Surely nothing but good could arise from these three or four hundred young women being occupied in earnest and cheering musical study ! The social influence of the rehearsals must necessarily have been

great, and the prospect of meeting one another at the combined gathering must have provided a healthy moral stimulus.

The choirs were grouped into two divisions. We give some criticisms and all the marks obtained :

INTERMEDIATE DIVISION.

Tests :

Unison songs :

(*a*) 'The crystal spring' (*Old Somerset*).

(*b*) 'It was a lover and his lass' (*Thomas Morley*).

(*c*) 'To carry the milking pail' (*Old English*).

(100 marks for these three pieces.)

Two-part song : 'In praise of May' (*John Ireland*). (40 marks.)

Sight-singing test, in unison ; either notation. (The marks in this optional section were not reckoned in the total.)

Name of Club.	Marks. Songs (*a*) (*b*) (*c*)	2-part song. (*d*)	Total.	Reading.
Alexandra (London — Madame Amy Dewhurst)	81	78	159	—
Sunbeam (Bermondsey — Miss Rickwood and Miss Horne) ...	84	69	153	32
St. Philip's (Bethnal Green—Mr. J. F. Warner)	74	67	141	32
Beatrice (Notting Hill—Miss Ryan)	73	74	147	33
Queen Victoria (Lambeth—Miss K. Evans)	72	66	138	35
St. Ursula (Whitechapel—Mr. William Holmes)	82	84	166	39
All Hallows (Southwark—Mr. A. V. Cox)	90	80	170	—
Kilburn (Miss Phillips Keely) ...	92	90	182	36
Cornwall (Lambeth—Miss E. M. Yates)	83	83	166	36
Millbank (Westminster — Miss Effie Cass)	81	72	153	26
Salamanca (Lambeth—Miss Lyon)	74	63	137	26
West Central (St. Pancras and Soho—Mr. Harvey Grace) ...	86	88	174	36

ADVANCED DIVISION.

Tests :

Two parts : (*a*) 'Over hill, over dale' (*Ch. Lloyd*).

Three parts : (*b*) 'The Little Sandman' (*Brahms*). (*Arr. for trio by John E. West.*)

(*c*) 'Highland laddie' (unacc.) (*Arr. by Granville Bantock*).

Sight-singing (in two parts).

(100 marks each piece and 40 for sight-singing.)

Name of Club.	Marks. Songs. (*a*)	(*b*)	(*c*)	Reading.	Total.
St. Paul's (Herne Hill—Mr. F. J. Buckle) ...	79	79	82	36	276
Roehampton (Lambeth—Mr. George Grace) ...	84	83	89	38	294
Marylebone (Miss E. M. G. Reed)	83	94	83	33	293
West Central (St. Pancras and Soho—Mr. Harvey Grace)	91	87	87	37	302
Passmore Edwards (St. Pancras—Mr. William Holmes)...	82	85	89	30	286

The following are selections from the adjudicators' criticisms :

INTERMEDIATE DIVISION.

Kilburn (Miss Phillips Keely). (1st.)

(*a*) Words excellent. Voice-production showed good training. Words well formed. Great unity of style. Pace good (not too slow, as it was with some other choirs). Very good indeed.

(*b*) Again a lively pace, and words again a feature. Tone very pleasant, musical quality. A slight failure in the intonation was noticeable. A very-well-studied and intelligent interpretation. Caught the needed vitality.

(*c*) Words again wonderfully good. The consonants not overdone—no spluttering of finals. Gay, festive pace. Rhythm also very attractive.

(*d*) Pace again well chosen. The swing of the rhythm in duple time was the right treatment. The attack showed excellent training. Technically first-rate, and as expressive interpretation equally good.

West Central (Mr. Harvey Grace). (2nd.)

(*a*) A well-studied interpretation. Good *sostenuto* combined with movement. No delays for supposed good effect, and the rhythm clearly defined. Words excellent. Tone full and sweet, and well in tune.

(*b*) Neat execution. The words so sharp and clean. A rather severe attack on the last quavers in the bars—the tone bulging. A finished performance as regards details.

(*c*) Pointed—somewhat overmuch for the flow of the tune. Very gay. Tone good. Full, if not invariably sweet.

(*d*) The tone fair, but this was not a conspicuously good point. Eager, bright attack. Very confident A well-trained choir.

ADVANCED DIVISION.

West Central (Mr. Harvey Grace). (1st.)

(*a*) Fine tone—blendful. Vivid expansions—always tuneful. Attack excellent. Exact, clean execution. Full of point. A delicate, dainty rhythm.

(*b*) Good start. Then it seemed too loud. Missed the tender, affectionate feeling. Yet there was *some* tender feeling. Tone musical and a capital blend. A wee bit square as rhythmic treatment. Always in tune (except perhaps second soprano, last page at top). Very good performance.

(*c*) Eager, impulsive attack, just somewhat overdone by a few. Expressed the buoyancy. Rhythm full of life. A striking performance, because of its abundant vitality and musical character.

Roehampton (Mr. George Grace). (2nd.)

(*a*) A bright, sweet quality. Good tonal attack (no sliding). Some charming effects of accent. The rhythm had constant interest. There were no great expansions of tone, but still there was plenty of variety of force. Words a good feature.

(*b*) An attractive start. But surely rather urged? Not quite soothing—too square for this piece. Better more *legato-sostenuto*. Very well in tune. Got almost dainty as rhythm. Was this right? The tone very good indeed. Refined performance.

(*c*). Neat—well unified. First soprano capital. An arch expression. A free-flowing rhythm. Balance good. Much to admire. Considerable finish—polish in the execution. Always fluent. Tone good.

Marylebone (Miss E. M. G. Reed). (3rd.)

(*a*) Very delicate tip-toe start. Tone seemed rather frail. Why the pull up, page 17? The lagging here gave the impression of want of vitality. Yet there were some luminous spots. The end was delightful. Tone good, although, as remarked, it was frail. A thoughtful design in the interpretation.

(*b*) A tender, emotional start. Excellent pace, and the treatment of the rhythm—*sostenuto*—showed fine taste and correct judgment in proportioning the amount of tone. Beautifully in tune. Expressive—almost tearful in its tenderness. So gentle and loving. Wonderfully well governed as voice delivery. Words clear without enunciation being intrusive. An achievement of skilful training. Beautiful end.

This performance was the high-water mark of the whole competition.

(*c*) First treble inclined to vibrate. But the style was very winning. Pace smart. A slight unsteadiness of tonal attack. This hindered good chording. Rhythmic attack not perfect —not sufficiently unified.

Dr. McNaught and Mr. McNaught were the adjudicators.

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453. If ye love Me H. W. Wareing 3d.
789. If ye then be risen Ivor Atkins 4d.
469. If ye then be risen (S.A.) M. B. Foster 3d.
58. If ye then be risen ... Naylor 3d.
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403. In my Father's house Crament 3d.
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614. Justorum animæ ... ... Byrd 3d.
179. King all glorious ... J. Barnby 6d.
997. Ditto (4 voices) J. Barnby 4d.
581. Kings shall be thy G. C. Martin 2d.
894. Kings shall see and arise Bridge 6d.
425. Lead, kindly Light... R. Dunstan 3d.
528. Lead, kindly Light C. L. Naylor 4d.
589. Lead, kindly Light D. Pughe-Evans 3d.
37. Lead, kindly Light... J. Stainer 4d.
706. Let all the world ... W. Jordan 4d.
132. Let God arise ... Greene 6d.
375. Let God arise T. T. Trimnell 4d.
857. Let my complaint Arthur Batten 2d.
346. Let my complaint (Male) Thorne 3d.
509. Let not thine hand... J. Stainer 3d.
807. Let not your heart Eaton Faning 3d.
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438.* Ditto (8 v.) M. B. Foster 3d.
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O THOU THAT HEAREST PRAYER

ANTHEM FOR LENT OR GENERAL USE

Words compiled by the Rev. J. U. GLANVILLE, M.A.

COMPOSED BY

R. WALKER ROBSON.

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Lento ed espressivo.

SOPRANO. *mp*

O Thou that hear - est prayer, un - to Thee shall all flesh

ALTO. *mp*

O Thou that hear - est prayer, un - to Thee shall all flesh

TENOR. *mp*

O Thou that hear - est prayer, un - to Thee shall all flesh . .

BASS. *mp*

O Thou . . that hear - est prayer, un - to Thee shall all flesh . .

Lento ed espressivo.

ACCOMPT. (*ad lib.*) *mp*

come. . . But my mis - deeds . . . pre - vail a - gainst me, . . O be Thou

come. . . But my mis - deeds . . . pre - vail a - gainst me, . . O be Thou

come. . . But my mis - deeds . . pre - vail . . a - gainst me, be

come. But my mis - deeds pre - vail a - gainst me, O be Thou

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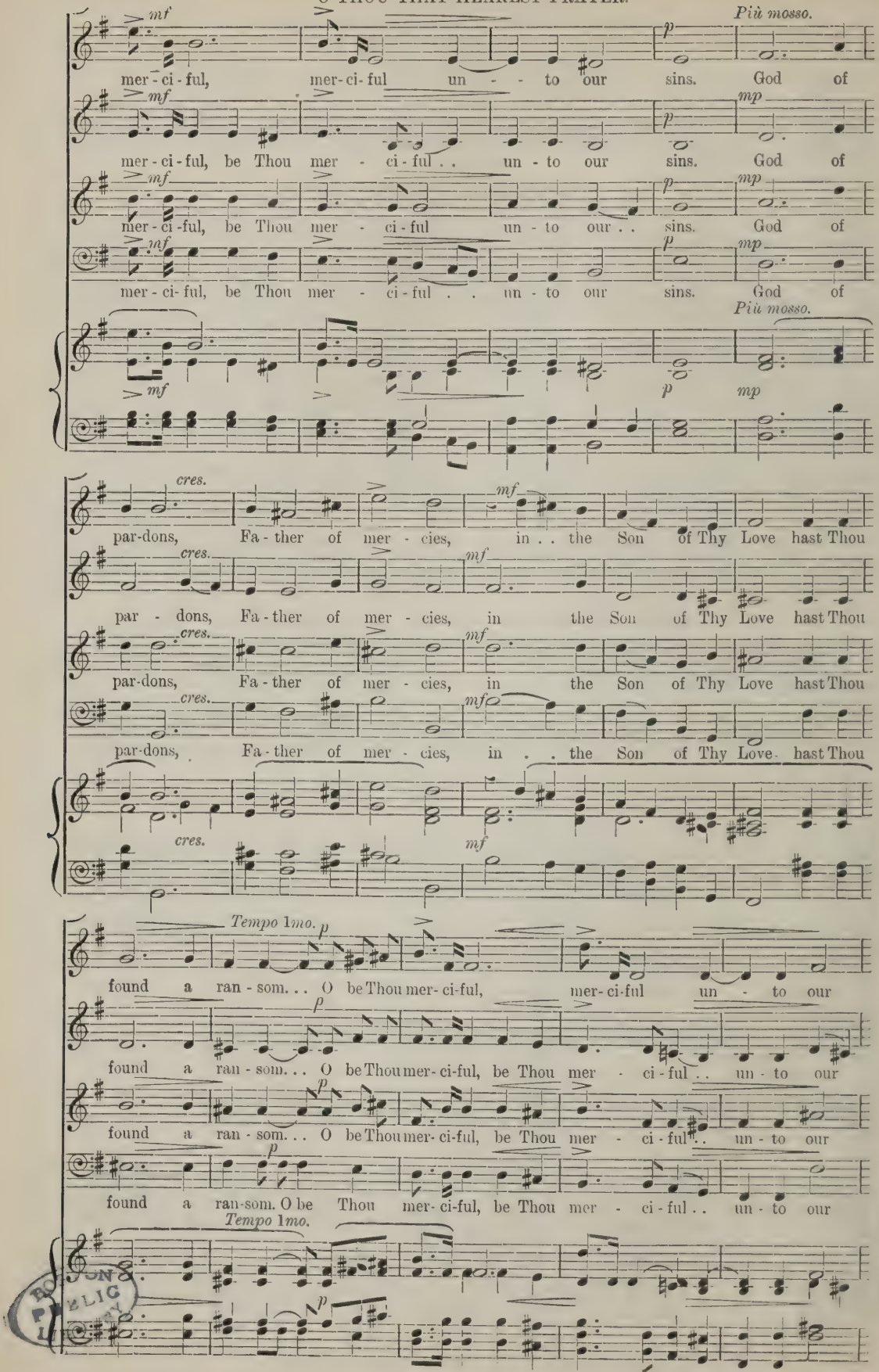
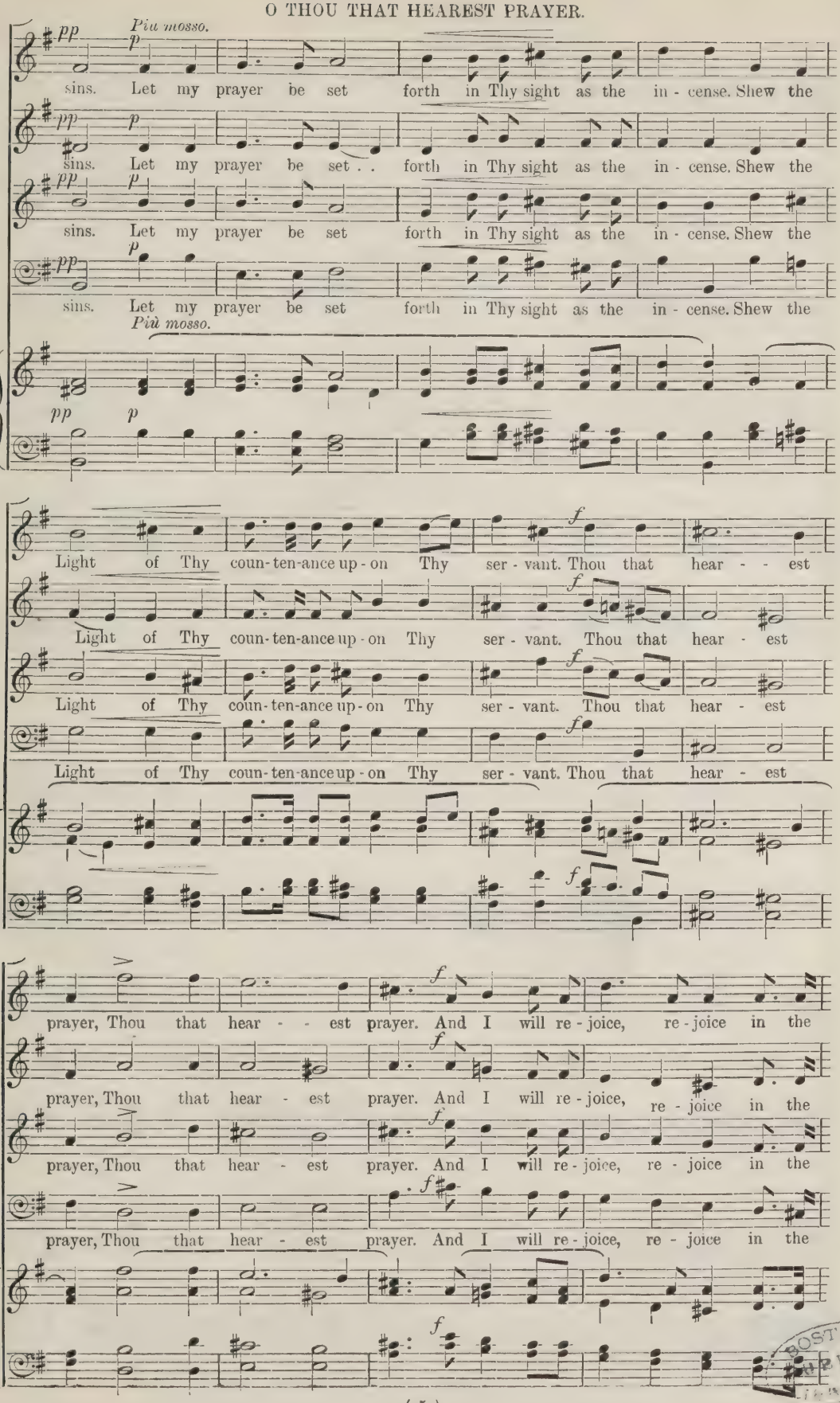

mf
Più mosso.
p
mer - ci - ful, mer - ci - ful un - to our sins. God of
mp
mer - ci - ful, be Thou mer - ci - ful . . un - to our sins. God of
mer - ci - ful, be Thou mer - ci - ful un - to our . . sins. God of
mer - ci - ful, be Thou mer - ci - ful . . un - to our sins. God of
cres.
par - dons, Fa - ther of mer - cies, in . . the Son of Thy Love hast Thou
par - dons, Fa - ther of mer - cies, in the Son of Thy Love hast Thou
par - dons, Fa - ther of mer - cies, in the Son of Thy Love hast Thou
par - dons, Fa - ther of mer - cies, in . . the Son of Thy Love hast Thou
Tempo 1mo.
found a ran - som. . . O be Thou mer - ci - ful, mer - ci - ful un - to our
found a ran - som. . . O be Thou mer - ci - ful, be Thou mer - ci - ful . . un - to our
found a ran - som. . . O be Thou mer - ci - ful, be Thou mer - ci - ful . . un - to our
found a ran - som. O be Thou mer - ci - ful, be Thou mer - ci - ful . . un - to our


pp
Più mosso.
p
sins. Let my prayer be set forth in Thy sight as the in - cense. Shew the
sins. Let my prayer be set . . forth in Thy sight as the in - cense. Shew the
sins. Let my prayer be set forth in Thy sight as the in - cense. Shew the
sins. Let my prayer be set forth in Thy sight as the in - cense. Shew the
Più mosso.
pp
p
Light of Thy coun-ten-ance up - on Thy ser - vant. Thou that hear - - est
f
Light of Thy coun-ten-ance up - on Thy ser - vant. Thou that hear - est
Light of Thy coun-ten-ance up - on Thy ser - vant. Thou that hear - est
Light of Thy coun-ten-ance up - on Thy ser - vant. Thou that hear - est
prayer, Thou that hear - - est prayer. And I will re - joice, re - joice in the
prayer, Thou that hear - est prayer. And I will re - joice, re - joice in the
prayer, Thou that hear - est prayer. And I will re - joice, re - joice in the
prayer, Thou that hear - est prayer. And I will re - joice, re - joice in the

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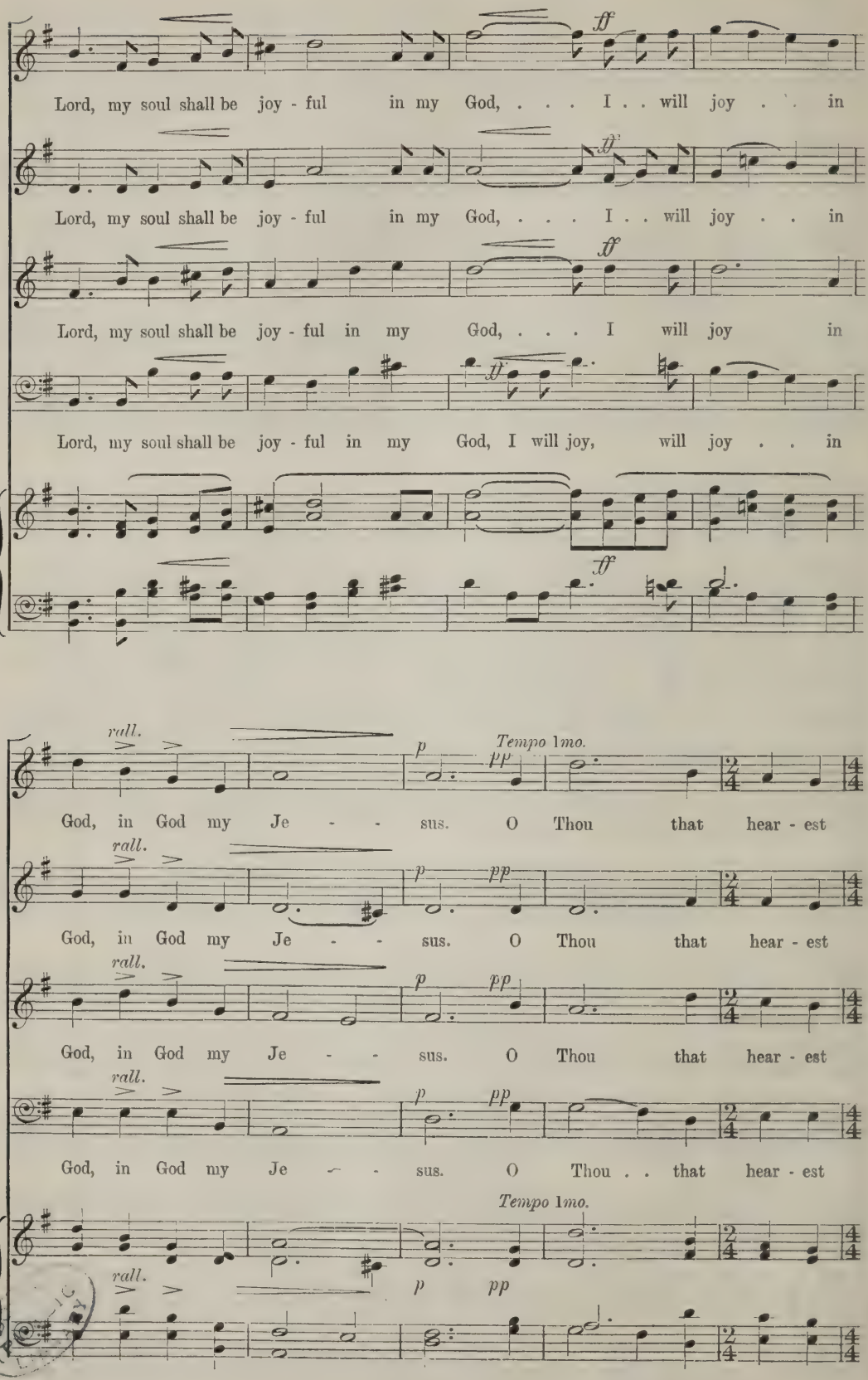
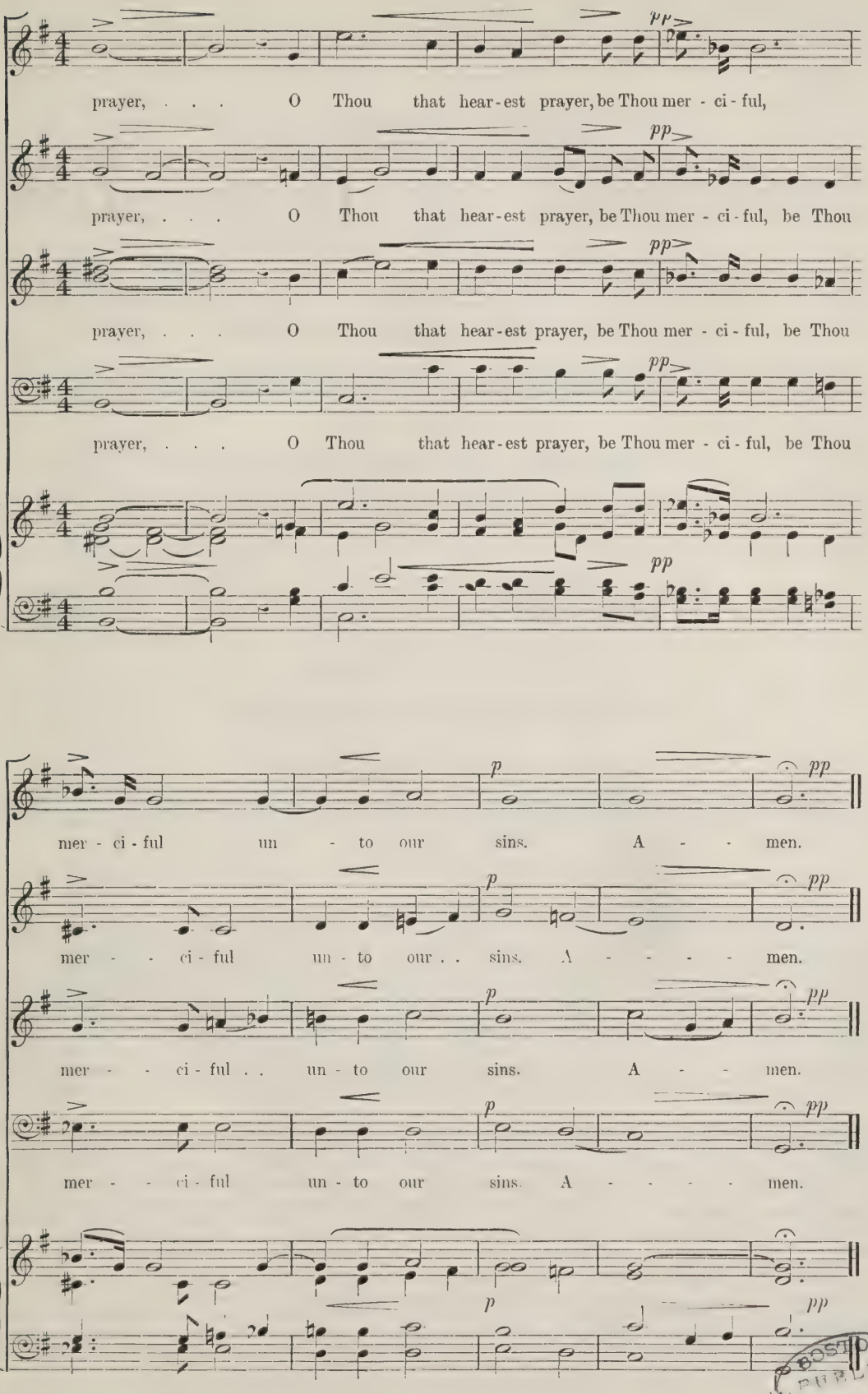

Lord, my soul shall be joy - ful in my God, . . . I . . will joy . . in
Lord, my soul shall be joy - ful in my God, . . . I . . will joy . . in
Lord, my soul shall be joy - ful in my God, . . . I will joy in
Lord, my soul shall be joy - ful in my God, I will joy, will joy . . in
rall.
Tempo 1mo.
God, in God my Je - - sus. O Thou that hear - est
God, in God my Je - - sus. O Thou that hear - est
God, in God my Je - - sus. O Thou that hear - est
God, in God my Je - - sus. O Thou . . that hear - est
Tempo 1mo.

prayer, . . . O Thou that hear-est prayer, be Thou mer - ci - ful,
prayer, . . . O Thou that hear-est prayer, be Thou mer - ci - ful, be Thou
prayer, . . . O Thou that hear-est prayer, be Thou mer - ci - ful, be Thou
prayer, . . . O Thou that hear-est prayer, be Thou mer - ci - ful, be Thou
pp
mer - ci - ful un - to our sins. A - - men.
mer - - ci - ful un - to our . . sins. A - - - - men.
mer - - ci - ful . . un - to our sins. A - - men.
mer - - ci - ful un - to our sins. A - - - - men.
p
pp

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UNDER THE GENERAL SUPERINTENDENCE OF

JOHN STAINER

(Late President of the Plainsong and Mediæval Music Society)

EXTRACT FROM INTRODUCTION.

The forms of the tones used at Salisbury have been adopted in this revision of the Psalter, and the pointing is based on the principles followed in the palmy days of Plainsong, and preserved in the early manuscripts. The *rationale* of this system is explained in the recent works of the Benedictines of Solesmes.

PREFACE.

THE first edition of *The Psalter Noted* was published in 1849 under the supervision of the late Rev. Thomas Helmore, and secured for the Gregorian Tones a general recognition of their appropriateness for Divine worship. Subsequently Mr. Helmore's scheme was enlarged by the issue of *The Canticles Noted*, of *A Brief Directory*, and of three *Appendixes to the Psalter;* and the whole collection was issued in one volume under the title of *A Manual of Plainsong*. The Manual had also two companion books, one of Words only, containing *The Canticles and Psalter Accented*, the other a collection of *Accompanying Harmonies*. Thus complete provision was made for the musical performance of the regular services of the Prayer Book. Practical objections, however, to the monotony of the recitation of several Psalms to one Tone without the relief of Antiphons, added to certain difficulties in the pointing, led to the issue of other Psalters which have competed with *The Psalter Noted*, but without obtaining, any of them, a marked supremacy; and nothing has been issued which covers the whole field so completely as Mr. Helmore's *Manual*.

Study of the art of Plainsong during the last half century has, however, undergone something like a revolution; on every branch of the question new light has been thrown, and not least upon the principles of pointing. In consequence of repeated demands for a new edition of the *Manual*, the work of revision was entrusted to the late Sir John Stainer. He readily undertook the task, and called into collaboration Mr. H. B. Briggs and the Rev. W. H. Frere, with the result that before his death he had passed for the press the greater part of the revised proofs prepared by them for the new edition. He had also devoted much time to the consideration, with Mr. Shebbeare, of the Organ Accompaniments, so that the complete work may be considered as his last contribution to the music of the English Church.

The *Manual* thus appears in a New Edition, revised in accordance with modern standards of taste and science; it does not cover quite so large a field as formerly, for it contains no music for the Holy Communion; but it has the same counterparts as before in the shape of *The Canticles and Psalter Accented*, and *The Accompanying Harmonies* prepared by Mr. Shebbeare, which include accompaniments for the Responses, *Te Deum* and Litany, as well as for the Tones.

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The Musical Times. **EXTRA SUPPLEMENT.** January 1, 1915.

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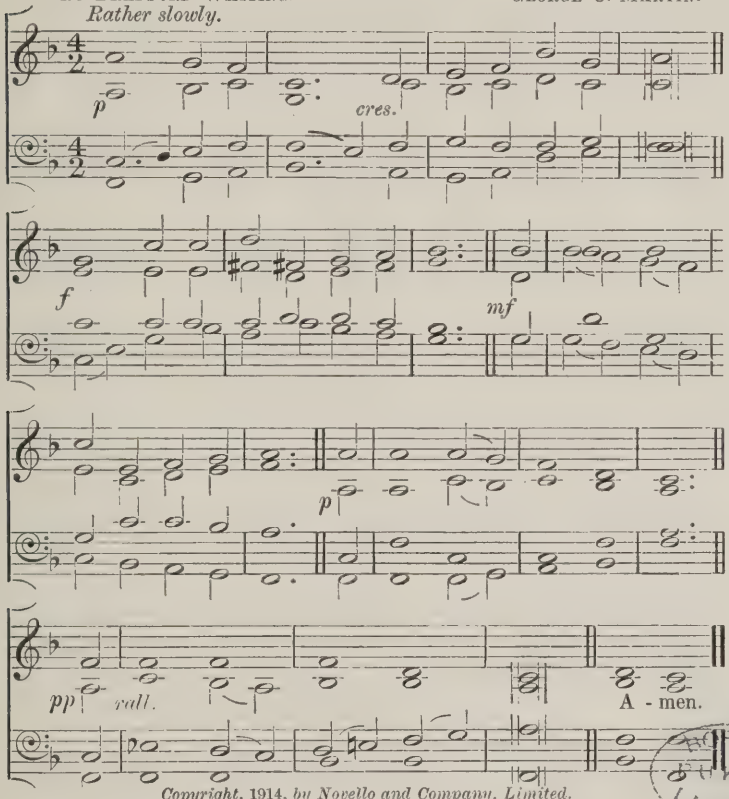

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DARKNESS of Night!
Day fades from out the sky;
Break, heavenly Light, o'er land and sea,
Shine out where'er Thy servants be,
That they may know Thee nigh,
That they may know Thee nigh!

Darkness of Woe!
The War clouds loom above;
Be Thou our loved ones' watch and ward,
In pain or peril be their guard,
That they may feel Thy love,
That they may feel Thy love!

Darkness of Death!
When strife and warfare cease,
When life's long battle ebbs away,
How bright shall dawn the heavenly Day
Upon the shores of Peace,
Upon the shores of Peace!

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showed that as a composer he had both technical resource and a delicate fancy. The Carl Rosa Company's visit on December 7 presented nothing new to Leeds, Wolf-Ferrari's 'Jewels of the Madonna,' of which a most spirited and complete performance was given, being the most striking feature of the week.

OTHER TOWNS.

The Bradford Subscription Concert on November 20 presented nothing fresh, but M. Savonov, with the Hallé Orchestra, repeated a familiar success in Tchaikovsky's fifth Symphony, and Miss Nevada displayed her very artistic vocalisation in airs by Mozart and Donizetti. Quite a remarkable performance, so far as the choral side of the work was concerned, was that of 'Elijah,' given by the two chief Bradford Choral Societies on November 23. The experience of the one and the fresh quality of the other united to make the finest choir heard at Bradford for many years past, and Mr. Fricker, who conducted, made the most of his large but thoroughly efficient choir. The principals were Miss d'Argo, Miss Nuttall, Mr. John Booth, and Mr. Herbert Brown. The orchestra detracted from the general excellence of the performance, but as it was a voluntary one —the proceeds of the concert being given to War relief funds—its efforts must not be too severely criticised. On December 5 Mr. Hamilton Harty conducted the Bradford Permanent Orchestra in his orchestral tone-poem, 'With the wild geese,' which was fairly well played, though obviously requiring rather more rehearsal. Mr. John Dunn gave a very fine performance of Mendelssohn's Violin concerto, taking the first movement unusually slowly, but realising the charm of the Andante and the vivacity of the Finale exceedingly well. Miss Annie Cockcroft's simple and expressive singing of Mimi's song from 'La Bohème' also deserves mention.

Some Advent music must be briefly referred to. The 'German Requiem' was given by the York Choral and Orchestral Societies, under Dr. Bairstow's direction, in York Cathedral on December 15, and on December 18, under Mr. C. H. Moody, in Ripon Cathedral, while in Wakefield Cathedral, Mr. G. H. Hirst, the organist of Dewsbury Parish Church, conducted Mendelssohn's 'St. Paul' on November 27. On November 30, the Pudsey Choral Union gave a creditable performance of Handel's 'Samson,' Mr. H. H. Pickard conducting, and Miss Nellie Judson, Miss Baxandall, Mr. Brearley, and Mr. Norman Allin being the principals. The Doncaster Musical Society chose Sullivan's 'Golden Legend' for its concert on November 26, a good, all-round performance being given under the direction of Mr. Wilfrid Sanderson. Miss Eva Rich, Miss May Peters, and Messrs. Frank Webster and Norman Williams were the soloists. The Halifax Chamber Concerts have attained great popularity with local music-lovers, and a large audience assembled on November 27 to hear the Rawdon Briggs Quartet in Beethoven's fine Quartet in B flat, Op. 130, and, with Mr. Herbert Johnson, Dohnànyi's very attractive Pianoforte quintet.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—Several concerts have been given recently, greatly to the benefit of the various Funds. A choral concert to which Madame Clara Butt gave her services yielded £300. £60 was raised at a concert of the Male-Voice Choir at which Mr. John Coates and M. Arthur de Greef assisted, and on another occasion the Male-Voice Choir helped to raise £175. Great credit is due to the conductor, Mr. Arthur Collingwood, for this enthusiastic work.

AUCKLAND.—A concert was given by the Liedertafel (a thoroughly British institution, in spite of its name) on October 22, the proceeds being given to patriotic funds. Under Dr. W. E. Thomas the Society sang 'Hues of day' (Berlear), 'Drowsy wood' (Storch), 'Sea fight' (Paliard), 'Lend an ear, lady fair' (Abt), and other part-songs, and Mendelssohn's 'Festgesang.'

BLACKBURN.—The Ladies' Choir, conducted by Mr. F. Duckworth, more than lived up to its reputation on December 14, when it gave a concert in aid of the Mayor's War Relief Fund. Admirable interpretations were given of Vaughan Williams's 'Sound sleep,' Stanford's 'Valentine's Day,' and two part-songs by Dr. F. H. Wood, of Blackburn, entitled, 'Alpha and Omega' and 'Britons beyond the seas.' Solo contributions were made by Miss N. Keighley (vocalist), Mrs. Walter Briggs (pianoforte), and Mr. E. Romaine O'Malley (violin).

HALIFAX.—A patriotic concert by the Halifax Madrigal Society took place at the Victoria Hall on December 12. Under Mr. H. Shepley's direction the choir, deservedly one of the most famous in the North of England, gave the National Anthems of the Allies, Fletcher's 'For Empire and for King,' Havergal Brian's 'Stars of the summer night,' Walford Davies's 'Hymn before action,' and Elgar's 'The reveille.' Solo numbers were given by Mr. Philip Ritte (vocalist), Miss Miriam Timothy (harp), and Mr. Victor Borlée (flute).

HANLEY.—A patriotic concert in aid of the Mayor's Fund was given at the Victoria Hall on December 3 by the North Staffs District Choral Society. The conductor was Prof. Granville Bantock, whose 'Coronach' and choral arrangements of 'Scots, wha ha'e' and the 'March of the Cameron men' were in the programme. A tribute was paid to the late Mr. Harry Evans,—who was appointed conductor to the Society a short time before his death,—by the performance of his arrangements of three Welsh airs. The North Staffs Symphony Orchestra, under Mr. John Cope, played German's 'Welsh Rhapsody,' Sibelius's 'Finlandia,' and Elgar's 'Imperial march,' and Mr. Frank Mullings gave solos. The choir also gave the National Anthems of England, France, Russia, Belgium, and Japan.

JARROW-ON-TYNE.—On December 13 the choir of the Wesleyan Church, augmented, and with organ and orchestral accompaniment, under the direction of Mr. G. R. Pattison, organist and choirmaster, gave a spirited performance of Gade's 'Crusaders.' The soloists were Miss Ada Elliott, Mr. M. Newton, and Mr. W. H. Frith, all of whom were in excellent voice. Mr. A. F. Milner presided at the organ, and Mr. Williams led the orchestra.

NEWCASTLE.—A concert of patriotic music was given at the Town Hall on November 25 by the Newcastle and Gateshead Choral Union. Stanford's 'The Revenge' was the chief work given, the programme also including Coleridge-Taylor's 'Viking song,' Elgar's 'Britons, alert,' national songs, and national anthems. Dr. Henry Coward conducted, and solos were given by Madame Gleeson-White and Mr. Robert Burnett.

REDRUTH.—'Judas Maccabæus' was performed at the United Methodist Church, Fore Street, on December 10, in aid of the Belgian Relief Fund. A band and choir of 150 performers were conducted by Mr. M. Clemens. The soloists were Mlle. de Jalhem, Miss Yelland, Mr. C. L. Forrester, and Mr. Maynard.

SOUTHPORT.—The Southport Choral Society's patriotic concert, on December 1, besides being a great musical success, has resulted in the sum of £82 5*s.* 9*d.* being handed to the Mayor towards the Belgian Relief Fund. This amount, in addition to the Society's musical assistance generously given to Madame Clara Butt's concert, constitutes a record highly creditable to the public spirit of the Choral Society. The programme included part-songs by Elgar, Cowen, Faning, and Oliver King. Assistance was given by the Vocal Union (male choir), which sang a couple of part-songs in its best style. The soloists were Miss Melville Iredale, Mr. Ernest Hartley, Mr. Edward de Jong (flute), and Mr. Whitfield (violin). Miss Brough recited 'The Day,' to which accompanying music had been written by the conductor, Mr. J. C. Clarke. The orchestra played with great effec Elgar's 'Pomp and Circumstance' March in D, 'Solemn melody' (Walford Davies), and 'Country Dance' (Cowen). Miss Carrie Lumbers was a skilful accompanist.

VANCOUVER.—On November 17 the Musical Society gave what was described as the best choral concert heard at Vancouver since the Sheffield Choir from England visited the city four years ago. The programme included Brahms's 'Song of Destiny,' Coleridge-Taylor's 'Viking song' for

chorus and orchestra, Colin Taylor's third 'Slumber song of the Madonna' for ladies' voices, Wagner's 'Hail, bright abode,' from 'Tannhäuser,' Handel's male-voice chorus 'The Lord is a man of war,' Tchaikovsky's third 'Cherubim song,' and Mendelssohn's 'Judge me, O God.' The orchestra played Haydn's sixth Symphony. Under the direction of Mr. G. P. Hicks, performances of great merit were given, especially noteworthy being the interpretation of Brahms's work. Violin solos were contributed by Miss Grace Hastings.

VENTNOR.—A successful violin recital was given at the Friendly Societies' Hall on December 9 by Miss Eveline Petherick, assisted by Mrs. Raeburn (vocalist) and Miss Gwladys Williams (pianoforte). Miss Petherick played Grieg's Sonata in F and Mendelssohn's Concerto.

WINDSOR.—The annual evening concert of the Royal Albert Institute was given on November 16 with the distinguished assistance of Sir Walter Parratt as conductor, Lady Maud Warrender as vocalist, and the Rev. E. H. Fellowes as violinist. The choral numbers included Arensky's 'The pearl,' Mackenzie's 'The fisherman's song,' Stevens's 'The cloud-cap't towers,' Parry's 'The brown burns of the Border,' Calcott's 'Peace to the souls of the heroes,' and Dr. Pearce's Fantasia on the Allies' National Anthems.

Miscellaneous.

The Associated Board of the R.A.M. and the R.C.M. has awarded exhibitions to Ethel A. Bartlett (pianoforte), Dorothy Chalmers (violin), and Bessie B. Kerr (singing), at the Royal Academy of Music; and Freda M. Swain (pianoforte), Leslie C. Martin (violoncello), and Emmeline M. Wynter (violin), at the Royal College of Music. The exhibitions previously held by Dorothy M. Davies, Mary G. Frazer, Kathleen Levi and Elsie Watson at the Royal Academy of Music, and by Leonard S. Jefferies, Hubert A. M. Marno, and Freda Sweet at the Royal College of Music, have been renewed for a further period of one year. The exhibition held by Hyman Grünbaum at the Royal College of Music has been extended for one term.

The Festivals Committee of the Crystal Palace have arranged the following dates for the Summer festivals:—The London Sunday School Choir, June 5; the National Union of School Orchestras, June 12; the Tonic Sol-fa Association, July 3; the National Temperance Choral Union, July 10.

Mr. Russell Bonner has just completed a series of sixteen pianoforte recitals at the various branches of the Metropolitan Academy of Music. The programmes consisted entirely of compositions by Chopin.

Sir Charles Stanford has been invited to conduct a selection of his own compositions at the Norfolk (Connecticut) Festival in June, 1915. His new Pianoforte concerto will be given for the first time.

Dr. Markham Lee gave a lecture on Debussy to a meeting of the Incorporated Society of Musicians (London Section) on December 12.

Mr. D. F. Tovey announces six recitals of Beethoven's pianoforte works to be given for the Red Cross Fund and that of the Committee for Music in War-time.

Herr Fritz Kreisler, the great violinist, who was wounded while serving in the Austrian Army, arrived convalescent at New York late in November.

Dr. Cyril Bradley Rootham has been honoured by election to a Fellowship of St. John's College, Cambridge.

Mr. Dalton Baker has joined the staff of the Toronto Conservatory of Music.

Answers to Correspondents.

G. P. B.—We do not know of 'A collection of lyrics containing verses suitable for hymns for various occasions including war-time.' If such a collection obtains, the question of the existence of copyright would have to be ascertained by the inquirer. There is no regulation fee for the use of copyright verses: their value depends upon merit and the standing of the author.

W. H. STEERS (Victoria, Australia).—Usage varies as to the pace of performing 'La Marseillaise.' Crotchet = M. 108 is a good marching time. It is sometimes performed faster as a song or chorus. We are grateful to you for all your good wishes, which we reciprocate.

G. S. PEARCE (Plymouth).—We have to confess that we do not know the song from which you say erroneously that it has been stated in our columns that 'Tipperary' was derived. The once-popular French song 'Partant pour la Syrie' was given as a Supplement in our October number.

[Other answers are held over or have been given privately.]

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,,	Sing praises unto the Lord	*Cruickshank*
,,	Deliver me, O Lord	*Stainer*
,,	Blessed are the poor in spirit	*Hiles*

BOOK 8.

ADVENT	Day of Wrath! O day of mourning	*Stainer*
CHRISTMAS	Like silver lamps in a distant shrine	*Barnby*
LENT	Cast thy burden upon the Lord	*Mendelssohn*
,,	Seek ye the Lord	*Bradley*
,,	The sacr fice of God	*Wareing*
EASTER	This is the day	*Vine Hall*

BOOK 8 (*continued*).

WHITSUN	Spirit of mercy, truth, and love	*Selby*
HARVEST	Behold, I have given you every herb	*Harris*
GENERAL	All people that on earth do dwell	*West*
,,	Through the day Thy love has spared us	*Naylor*
,,	The King shall rejoice	*Goss*
,,	Thou wilt keep him in perfect peace	*Calkin*

BOOK 9.

ADVENT	Blessed is He Who cometh	*Gounod*
CHRISTMAS	Sing, O Heavens	*Gaul*
LENT	O bountiful Jesu!	*Stainer*
,,	O Lord, correct me	*Coward*
,,	By the waters of Babylon	*Coleridge-Taylor*
EASTER	The strife is o'er	*Steane*
WHITSUN	Grieve not the Holy Spirit of God	*Stainer*
HARVEST	Great is the Lord	*Marchant*
GENERAL	Lead, kindly Light	*Pughe-Evans*
,,	O Lord, my trust is in Thy mercy	*King Hall*
,,	Hymn of Peace	*Callcott*
,,	How dear are Thy counsels	*Crotch*

BOOK 10.

ADVENT	God shall wipe away all tears	*Field*
CHRISTMAS	Sing, O Heavens	*Maunder*
LENT	Jesu, Word of God Incarnate	*Elgar*
,,	Hear the voice and prayer	*Hopkins*
,,	By Babylon's wave	*Gounod*
EASTER	Unto the Paschal Victim bring	*West*
WHITSUN	Our Blest Redeemer	*Vine Hall*
HARVEST	Great is the Lord	*Sydenham*
GENERAL	Blessed be the Lord my strength	*Markham Lee*
,,	Abide with me	*Atkins*
,,	O how amiable	*Maunder*
,,	The Lord is exalted	*West*

BOOK 11.

ADVENT	The night is far spent	*Steane*
CHRISTMAS	Nazareth	*Gounod*
LENT	God so loved the world	*Moore*
,,	I came not to call the righteous	*Vincent*
,,	Wash me throughly	*Wesley*
EASTER	Alleluia! now is Christ risen	*Adams*
WHITSUN	Holy Spirit, come, O come	*Martin*
HARVEST	The earth is the Lord's	*Hollins*
GENERAL	Saviour, Thy children keep	*Sullivan*
,,	The day is past and over	*Marks*
,,	Jesu, priceless Treasure	*Roberts*
,,	O worship the Lord	*Hollins*

BOOK 12.

ADVENT	Rejoice greatly	*Woodward*
CHRISTMAS	Hark! what mean those holy voices	*Sullivan*
LENT	Give ear, O Lord	*Pattison*
,,	Come now, and let us reason	*Briant*
,,	Is it nothing to you	*Foster*
EASTER	Christ is risen	*Roberts*
WHITSUN	I will not leave you comfortless	*Steane*
HARVEST	Father of mercies	*West*
GENERAL	Praise ye the Lord	*Button*
,,	Save us, O Lord, while waking	*Martin*
,,	Come, weary pilgrims	*Tozer*
,,	Comes, at times	*Woodward*

BOOK 13.

ADVENT	Prepare ye the way of the Lord	*Garrett*
CHRISTMAS	In a stable lowly	*King*
LENT	Hear me when I call	*King Hall*
,,	Come, ye sin-defiled and weary	*Stainer*
,,	In Thee, O Lord	*Coleridge-Taylor*
EASTER	As it began to dawn	*Foster*
WHITSUN	God is a Spirit	*Bennett*
HARVEST	O God, who is like unto Thee	*Foster*
GENERAL	Nearer, my God, to Thee	*Adams*
,,	Lord, I have loved the habitation	*Torrance*
,,	Send out Thy light	*Gounod*
,,	O God, whose nature	*Wesley*

BOOK 14.

ADVENT	The night is far spent	*Foster*
CHRISTMAS	Glory to God in the highest	*Bayley*
LENT	The path of the just	*Roberts*
,,	Come, and let us return	*Jackson*
,,	O Saviour of the world	*Moore*
EASTER	Who shall roll us away the stone?	*Torrance*
WHITSUN	If I go not away	*Adams*
HARVEST	The woods and every sweetsmelling tree	*West*
GENERAL	The Lord is my Light	*Sydenham*
,,	Evening and morning	*Oakeley*
,,	Holiest, breathe an evening blessing	*Martin*
,,	Let the righteous be glad	*R. F. Lloyd*

BOOK 15.

ADVENT	Awake, awake, put on strength	*Borton*
CHRISTMAS	See, amid the winter's snow	*West*
LENT	There is a green hill far away	*Somerset*
,,	Weary of earth	*Vine Hall*
,,	Come, and let us return	*Goss*
EASTER	Come, ye saints	*Button*
WHITSUN	If ye love Me	*Stewart*
HARVEST	The eyes of all wait on Thee	*Gaul*
GENERAL	Bread of Heaven	*German*
,,	Blessing, glory, wisdom, and thanks	*Brewer*
,,	Thy word is a lantern	*Young*
,,	Hymn to the Trinity	*Tschaikovsky*

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Three Lectures by Sir A. C. Mackenzie, Mus.D., will be given in the Duke's Hall on Wednesdays, February 10, 17 and 24, at 3.30. Admission for non-students, 1s. per lecture.

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The Musical Times
AND SINGING-CLASS CIRCULAR.
FEBRUARY 1, 1915.

[The article in our January issue giving 'Some reflections of a native composer' has attracted much attention. We give below comments made by writers fully competent to discuss the questions raised by our contributor. For our part we think that on the whole critics deal very sympathetically with British music, and they are as glad as are the public and the publishers when *the* man arrives.]

SOME REFLECTIONS OF AN ENGLISH MUSICAL CRITIC.

By F. Gilbert Webb.

The recent and present attention drawn to the position and condition of British musicians, and particularly to the lot of British composers, surely augurs well for their immediate future.

The *Musical Times*, ever reflective since its foundation in 1844 of the phases of the passing hour, has had several articles of late on the subject. Mr. Ernest Newman, in an open letter to composers, has given sage advice with fatherly solicitude, and last month Mr. Frederick Corder pleaded the cause of the teacher, while an anonymous writer gave us 'Some reflections of a native composer.' These and other articles are evidently written with the best of intentions; but through them all runs a vein of pessimism which especially in the last-named effusion is calculated to reduce young composers to despair. Not only is it maintained that the British public has shown callous indifference to native music, that its performance spells ruin, and compatriot critics treat it with insolent contempt, but the conceptions of our writers are all wrong and their works 'are ignoble and servile imitations of the methods of our foreign competitors'! The intention of the reflective accuser may be excellent, but one instinctively thinks of the lines:

> Perhaps it was right to dissemble your love,
> But—why did you kick me downstairs?

Nothing is more dangerous to truth than the endeavour to prove a case, and few social influences are more destructive than accusations containing half-truths. The present moment is so full of opportunities for our art that it is most necessary to arrest the circulation of statements conducive to false impressions. Above all is it most undesirable to depress our creative musicians by exaggerating the mistakes they have made and the wrongs they have suffered in the past. That past will soon be very far away. Whatever course the War may take, we stand on the eve of a new era of social life. Already the observer can see subtle changes in our midst which must inevitably develop.

It is not a time for looking back, but for careful watchfulness of the present and anticipation of the future. Music is, and always has been, the reflection of the general outlook, mode of living, and paramount emotionalism of its period, and to the student of men the revolutionary nature of many recent compositions was but the harbinger of what has now come, and is coming, upon us.

Now this future will be a sorry one for our musicians if 'the reflections of a native composer' are true. It is evident, however, that his mirror is of the distorting kind which confuses rather than clears the minds of those who look into it. First with regard to the attitude of the British public. It is true that the London Symphony Orchestra in its season of 1913-14 eschewed British works, but in the present season the ban has been removed; and no one who has attended the Promenade Concerts given by the Queen's Hall Orchestra can say that works by British composers are not attentively listened to, and their merits acknowledged to the full, by the audience. Moreover, works which prove successful are repeated in the succeeding season. The history of classic music contains nothing to compare with the interest excited by the production of Elgar's first Symphony and the number of its performances in the first twelve months of its existence. The same composer's Violin concerto has excited the admiration of musicians the world over. Mackenzie's 'Britannia' Overture, Stanford's 'Irish Rhapsodies,' Cowen's 'The Butterfly's Ball,' Edward German's 'Welsh Rhapsody' and 'Henry VIII. Dances,' works by Delius, and pieces by Balfour Gardiner and Percy Grainger, and many others all possess a well-known attractive power to the British public.

Turning to choral works, Sullivan's 'Golden Legend,' Coleridge-Taylor's 'Hiawatha' and 'A Tale of Old Japan,' Hubert Bath's 'The Wedding of Shon Maclean' are all popular successes; and no choral work in recent years has attained such widespread acceptance as Elgar's 'The Dream of Gerontius.' The popularity of our song-writers of all grades is too obvious to dwell upon. The ceaseless stream of production may make it difficult for any particular song to become prominent, but prominence is attained by a certain number, and it is doubtful if the activity of London publishers in the issue of new matter is equalled by any Continental firm. Certainly no nation can show such a list of popular songs by women composers. With the artistic value of all these productions I am not now concerned, but their existence and their enormous sales negative the assertion that the British public is indifferent to native art.

The charges against English critics are little short of 'insolent' perversion. To say that native works are 'dismissed with faint blame or more damning faint praise by our professional critics' does more credit to the writer's imagination than to his perception of veracity and knowledge of criticism. As a matter of fact an obvious fault of English critics is that they are too lenient. One has only to turn back to the comments on festival novelties to perceive that nearly all the new works have been over-praised and their faults lightly touched upon. The success of Elgar's Violin concerto was imperilled by the laudatory Press remarks made before its production. To say that

the critic's 'attitude towards contemporary British music is too often one of insolent contempt' is an untruth that confutes itself. Such an attitude would not be tolerated by the editor of any journal of repute.

In any body of men there must be varying ability, and now and again one of narrow views or distorted vision, but he is the exception that proves the rule. Recent musical criticism of the London Press testifies to the knowledge, acumen, sanity, earnestness, and artistic perception of the writers. The fact that London criticisms are among the most prized by Continental musicians is an irrefutable proof of the justness of their verdicts and their integrity. It would be unnecessary to state these facts were it not that the above wild accusations brought against critics were calculated to stimulate the spirit of animosity which unfortunately ever slumbers between the creator and the critic. This instinctive feeling of opposition is to be discouraged, because the creator and the critic can be of such great help to each other. If one considers for a moment, the man who spends his life in listening and analysing all classes of music must in a few years either have a keen perception of the value of a work or be a hopeless dullard. It should not be forgotten that a critic's position and success in his profession depend upon the truth of his criticisms.

Finally, our composers are accused of 'ignoble and servile imitations of the methods of our foreign competitors.' Now all the greatest composers have in their early days been imitators, but we scarcely call their early efforts 'ignoble or servile.' Very few writers possess originality, but those who do convert old material and methods into something new. Sullivan studied for some time at Leipsic, but there is nothing German in his music. It is doubtful if any man possesses a more intimate or wider knowledge of contemporary music than Elgar, but it has not hampered the development of his individuality. Parry, Mackenzie, Stanford, all studied the works of foreign composers, and under foreign teachers, but there is nothing foreign in their best works. Education can only be achieved by the analysis of the finest models, and it must be admitted that the greatest works are by foreigners. The fault of many of our composers is not their intimate acquaintance with foreign works and methods, but that they have used these methods as mediums of expression instead of employing them as tools to work out their own ideas.

With regard to publishers, are they not often maligned, and are not a considerable number of composers living comfortably on their royalties? It is said that Sullivan only received £5 for his setting of 'Orpheus and his lute,' but he made £3,000 by 'The lost chord.' It is the reputation of the composer which is of value to the publisher, consequently the unknown writer has no market value whatever. To publish his work is a speculation. If it be a success the publisher will be the first to recognise it, and the composer will benefit.

Our composers are faced with many obstacles and difficulties, but they are not 'the indifference of the public, the damning attitude of the professional critics towards British music, and the unwillingness of British publishers to print British works.' To say this is to engender suspicion and class-hatred of which no good can come. Many attributes are necessary to secure success. The fundamental cause of failure lies in the man himself, and in most cases is misconception of his abilities. What our young composers most need is development of their individuality by study of literature and human nature. The true composer is a poet first and a musician afterwards.

REFLECTIONS REFRACTED: A REPLY TO 'A NATIVE COMPOSER.'

By 'A Critic.'

When I began to read your reflections in the last number of the *Musical Times*, I thought you were one of those miserable 'grousers' who do infinite harm to the art by making the world imagine that music and manhood are incompatible. I put the article down once as not worth reading, but I am glad that I took it up again, because by persevering to your fourth column I found that my first impression was wrong. Perhaps the Editor was not actually as kind as were his intentions in giving you such a free run on his space. The blue pencil has its uses sometimes, and if it had robbed you of your opening growl at the unkindness of the world it would have insured a greater number of people reading the pith and substance of your thought, which begins to make itself clear on page 14.

But there! I am beginning, according to my odious habit as a critic, by finding fault, which of course will put your back up at once, whereas my true intent is not to find fault but to draw attention—my own, yours, and other people's—to some of your ideas by thinking about them on paper.

I daresay that you have a good deal of right on your side in what you say about critics. Having searched my conscience narrowly I cannot feel quite confident that you would place me amongst the 'one or two honourable exceptions.' Not that my musical knowledge and training are so very rudimentary (they may have been quite as thorough in their way as yours have been in the art of musical composition); nor because I am browbeaten by editors and proprietors (I am not), but because I can recall many instances where I have had to pass a hasty judgment for publication in a paper which happened to be going to press unconscionably early. Sometimes I have been so painfully aware of the haste of the thing that I have not dared to open the paper and read my own article next day. You composers, on the other hand, suffer from too much leisure; you grind away at your full score for weeks, or perhaps months, until everything in it seems to you to be plain as a pikestaff. You get

tremendously interested in details, and by the time you have done with it you are absolutely dead sure that that score is brimming over with new and vital ideas put in a way which have never been dreamed of before. You have no idea either how many of those details are really mere platitudes, or how few of those that are new can be grasped by the listener who hears the music for the first time and gleans one general impression. The things that jump to his ear most readily are the likenesses to a dozen other works which he knows, and you are naturally dreadfully disappointed when he remarks in his paper next day that the new symphonic poem is 'wanting in originality,' or something which seems to you like blank stupidity backed by apathy.

I am afraid that such leisure as yours and such haste as the critic's will go on being at loggerheads. But need that trouble you very much? Perhaps you say 'Yes' because, though you do not care a straw what the critic says, and indeed 'never read the newspapers,' &c. (most composers do say that), the unthinking public takes its opinions from them, and the laconic remark about want of originality may ruin the chances of a second performance. Personally I doubt it. I am so used to praising works which the public will not listen to a second time, and crabbing others which the public swarms to hear, that I cannot be a devout believer in the omnipotence of the Press. Where I believe that the Press has power is as a corroborative influence. If Jones hears your new symphonic poem and likes it, he tells Robinson: 'I heard a ripping thing last night, and the *Daily Trumpeter* says it's the finest thing that's been done since the "Pathetic" symphony.' Then, I admit, Jones and Robinson look out for a second performance. But suppose Jones hears it and does not care for it, and the *Daily Trumpeter* still trumpets; he just says, 'These critic fellows are always bucking over tosh of that sort,' and he and Robinson go to see the 'Girl from Uganda,' or wherever the reigning girl of the moment may hail from. The fact is you have got to get your public first and then the Press can help you along, but not before.

But perhaps you will turn up a nose of scorn at the idea of courting the vulgar Jones and Robinson. You have a right to do so. There are two perfectly sane and logical attitudes for an artist to take towards his public, but he cannot take them both. He may say 'I am writing simply what I feel as I feel it, and those who cannot appreciate it are the losers'; or he may say, 'I am going to find out what the public can appreciate, and do it as well as I can for them.' In the first case he is nobody's servant, so he cannot complain if nobody pays him. He may, of course, one day become the master of the public, like Wagner; but he cannot be sure of it, though he may spend his life, as Wagner did, in prophesying his mastery. In the second case he may expect payment in proportion as he serves the public well.

But here comes the difficulty. He who sets himself to serve the public is apt, as we all know, not only to play down to the public but to play the public down below itself. You complain, in what I take to be the best part of your reflections, of the attempt to serve up counterfeit foreign music to a public which too greedily devours the genuine article. That is one way in which the attempt to serve the public goes wrong amongst British composers, but I am not at all sure that a conscious nationalism is its cure. A conscious nationalism is just as likely to be superficial as any other conscious 'ism,' and on your own showing it is very unlikely to be successful as a means of serving the public's requirements. I am afraid I see signs of this superficiality in your very words on the subject. For example, you talk about putting 'English cider into empty champagne bottles.' Do you suppose that one Briton in a thousand drinks English cider? You know we drink bad beer in public houses and worse tea in —— shops. It is no use romancing about it; those are the commonplace British drinks. But directly the British composer begins to think about his 'Britishness' he becomes an incorrigible romancer. He talks about 'English cider,' conjures up the days of 'good Queen Bess,' and translates his country into terms of a drinking chorus in a comic opera. We are back again in an artificiality as dire as the affected foreign accent.

You speak of 'the delightful and distinctive flavour of old English music,' and I agree with you. There is no music that I love better. But do you suppose that the writers of that music were trying to be national? Not a bit of it. Look at Purcell, with his overtures like those of Lully, and his sonatas written 'after the best Italian models.' And yet we feel Purcell's music to be British to the bone. Lully could no more have written the music to 'King Arthur' or the 'Faery Queen' than Saint-Saëns could have written 'Blest Pair of Sirens.' The two composers of these works, whose names both happen to begin with a P, have written typically British music which no foreigner could have written or would have cared to have written. But how have they done it? Not by thinking about their 'Britishness,' but because they happened to be part and parcel of the life around them. In fact, because they could not help it.

If that be true, and I for one am sure that it is, it does not very much matter which of the two attitudes the composer adopts towards his public. Or rather he will not adopt one at all. If he has really learned to express *himself* in his music, his nationality will come out in it just to the extent, and no further, to which his own mind and character are reflections of his nation's mind and character. Other members of his nation will recognize this, will feel that his music chimes with some thought or aspiration of their own, and so come to love it.

How soon they will make the discovery depends upon a lot of things. If the work is technically simple, like Walford Davies's 'Solemn Melody' for example, they can make it at once; if it is big and complicated, like—what shall I say? Elgar's 'Falstaff,' to choose an example at random—it may

take a long, long time. So it may be greeted with applause at Promenade concerts, or it may wait two hundred years to produce the agreement of two rather cantankerous people (like you and me) who will say that it has 'a delightful and distinctive flavour.' In either case it will not matter very much what the *Daily Trumpeter* says the day after its first performance; but if the critic of the *Daily Trumpeter* happens to be among the first to taste that delightful and distinctive flavour,—well, he is a lucky fellow: that is what he lives for.

In the 'Music and Art' Friday column of the *Yorkshire Post*, to which so many readers look forward, the well-known musical critic of that paper devotes a large part of his article on January 1 to a consideration of the *Musical Times* article. He says:

As for the professional critics, it is, to begin with, not quite just to lump them together. If an English critic has any merit, it is that he is independent. As a rule he takes his own line, and is not much influenced by even his most friendly colleagues. I remember how Francis Hueffer, of *The Times*, one of the earliest Wagnerians in this country, used to 'chum' with Sutherland Edwards, of the *St. James's Gazette*, the biographer of Rossini and historian of the Prima Donna, whose sympathies were largely with the old Italian opera. And, speaking generally, it will be found that the critic represents himself, and that his opinions, whether good or bad, are at least his own, and so individual that it is impossible to lump them with those of his contemporaries in the airy fashion adopted by those who talk with contempt of what 'the critics' say. The writer in the *Musical Times* asserts that the critic's 'attitude towards contemporary British music is too often one of insolent contempt,' a generalisation which it is more easy to make than to disprove, though my own impression is that, if one were to search the 'Press opinions' quoted in advertisements of oratorios and cantatas published by Novello, one would find not a few cases where the glamour of a first performance had warmed the writer to a glow of enthusiasm that did more credit to his heart than to his head—or let us say to his patriotism than to his critical judgment.

The 'excuse' put forward on his behalf by the writer may be repudiated with contempt. He says, in the words following the sentence already quoted, 'To be fair, however, one must see a certain amount of excuse in that he is employed principally to help to increase the circulation of the paper he represents, and as things are at present the newspaper-reading public holds it as an article of faith that music from abroad always was and always will be immeasurably superior to the home-grown variety.' Presumably the critic has the interests of his paper at heart, but I do not think it can be said that this affects his judgment to the extent of making him profess to dislike that which in his heart he approves. Certainly the public opinion that is expressed in applause of the inartistic antics of a virtuoso or the shop ballads sung by a popular prima donna will not be found to have an echo in the criticism of any responsible critic.

To suggest, however, that a newspaper critic has any influence upon the public taste seems to me to be a mistake. He may satisfy his conscience by upholding what he thinks is good, but, after all, the public, when it pays to listen to music, will have what it likes, and if the British composer can satisfy the public taste he will meet with recognition in spite of the 'insolent contempt' which it is said is the critic's attitude towards him. J. W. Davison, the most powerful critic of his day, who never ceased to extol Sterndale Bennett and to abuse Wagner, was no more able to make a place among the elect for the one than he was to stay the triumph of the other by a single hour. As regards the attitude of the public, I do not believe that 'the vast majority of our countrymen are entirely convinced that the first thing needful to musical salvation is the possession of a foreign name.' The popularity which Sullivan achieved, and which Elgar now enjoys, are a sufficient proof to the contrary, and, so far as my own observation extends, it is to the effect that the public entertains a certain prejudice against 'long-haired foreigners.' And, as regards conductors, to whom the writer devotes some space, I am under the impression that such expert conductors as Henry Wood, Thomas Beecham, and Landon Ronald have a very considerable following, in spite of their indubitable British origin.

Mr. F. C. Tilney sends us the following comments:—

In your admirable article, 'Some Reflections of a Native Composer' (January 1, 1915), you ask for 'an unbiassed public,' a desideratum which, as you imply, would put British music on its feet. Of whom, Sir, do you ask this: of the public itself? The public is not a concrete thing. It cannot be buttonholed, reprimanded, or pleaded with, for it is a mere abstraction. The only way is to find out what causes its bias and then set about the adjustment.

A committee was recently formed with the intention of reinstating the British musical reputation. I do not know whether this committee is still at work or not; but I know that its first meeting showed little promise. It gathered together all branches and sections of the profession, each of which had its grievance to air, although none could suggest a remedy. That was not surprising, because of all those represented factors there was not one which was a defaulter. They were all victims. The culprit was not there. He had not been invited. The culprit is the patron.

When you, Sir, ask for an unbiassed public, you are asking for a patron with a conscience. If such a creature exists he is the nearest approach to anything tangible in that nebulous entity the public.

First of all, what section of the public is responsible for the bias? The lower classes? No, for they support the home-industries of the music-hall. The middle-classes, then? No, for they are the real amateurs and applaud what pleases them regardless of the nationality of composers. They have made Elgar, as they made Edward German and Sullivan. It must be the upper-classes, then, who are responsible for the bias. Since music has in the past been a sign of superior culture, and has therefore implied good breeding, the upper-classes, being in the mass conservative, have always supported it. Since, further, any music associated with distant lands and unpronounceable names implied still more distinction from the bourgeois population with whom travel and foreign tongues were not in common usage, the upper-classes have been able to adopt a pose of wider taste and more liberal education by pretending to hunger for what was caviare to the general. This set the fashion, put the premium upon foreign art, and stultified the native product. The rest was simply the rolling of the ball: the effect after the cause.

The cheques of the aristocracy are the backbone of the finances of the Royal Opera House, Covent Garden. When one walks round the tiers of that famed pile and reads the names upon the doors of the boxes it is like reading Debrett. The operas there produced are those of Italy, Germany, and France. Within the last thirty years there have been some important opportunities for these aristocratic patrons to write cheques in support both of British opera and of British singers in foreign opera. Have they done so? Never once. These ventures have failed for lack of the financial support which keeps the foreign opera syndicates flourishing. Here we are, then, with our finger upon the plague spot.

British music was stultified when the Hanoverians first came to our Court. The term 'native' then became synonymous with 'undistinguished.' Under such conditions it is easy to see that the foreign music-master stepped, by invitation, into the shoes of the British teacher; and that foreign music came, *ipso facto*, to bear the *cachet* of superiority, which meant that native art was looked upon as the mediocre strivings of an uninspired community. This stigma has been handed down along with the family diamonds of the aristocracy and its boxes at the opera,—wherein the occupants probably wish themselves at some less boring Society function.

Surely, then, the first step towards doing justice to British music is to approach this aristocratic patronage; to beg it to cast away its conventions and affectations and to widen its sympathies. On the present patriotic wave these patrons would lend a ready ear. The newly-formed committee should enrol the leading lights of the nobility, who would be glad to act in so patriotic a cause. They could work among their peers, making them pledge their honour to support British music and British executants. Everything else would follow naturally, for the agents, entrepreneurs, and publishers have no bias except towards the thing that will pay. The effect of this upon native composition would soon be felt. The English tradition in music is not yet so far moribund as to be beyond recovery. Sir Hubert Parry, for one, has kept it alive. I am convinced that English music would catch at the hearts of the people at once if it were really spontaneous. We cannot shut our eyes to the fact that even revivals of old styles, like the 'Henry VIII. Dances,' find their billet at once and stick. The popularity of the Savoy operas was due to the English characteristics which Sullivan deliberately adopted. They were clear outline, joyous sweetness, diatonic progression, and a downrightness that we find in Purcell. Surely all this is not incompatible with modern orchestration and modern colour and effects? We can develop on one line as well as on another. Let us develop on our own. An art that is indigenous will be popular however advanced it be. With music as a popular expression, we should have no more 'Tipperary' booms, for we should be a musical country as we were in the days of the Tudors and the Stuarts.

THE QUESTION OF THE BIRMINGHAM FESTIVAL.

By Ernest Newman.

Readers of *The Times* correspondence about the Birmingham Festival, reproduced in the *Musical Times* last month, will have noticed that the discussion was initiated by one London musician, Sir Charles Stanford, and continued by two other London musicians, Sir Walter Parratt and Sir Frederick Bridge. One would have thought that the place most concerned in the matter was not London but Birmingham. As a resident of Birmingham, and one especially interested in the development of music there, I should like to express the Birmingham view on the subject, or at least one of the Birmingham views. So far as I know, it is a view that has not yet found expression in *The Times*. We have had Sir Charles Stanford objecting to the postponement of the Festival because it means a monetary loss to certain performers—mostly Londoners—who might have been engaged for it. We have had Mr. Alfred Wiggin, the chairman of the Orchestral Committee, declaring that it is necessary to postpone the Festival because to hold it this year would probably mean a money loss to the Birmingham General Hospital—which, owing to the folly of our ancestors, is inseparably mixed up, to our bane, with the question of music in Birmingham. But there is a third question to be considered, which, to my mind, is of greater importance than that of the artists' pockets or that of the coffers of the General Hospital; and that is the question of music in Birmingham and the effect of the Festival on this. A Festival is a very jolly thing for people who come to it from a distance. They may be lucky enough to hear two or three unusually good works unusually well performed; they hear a new work or two—perhaps even a new work of their own—and one or two works that they have little chance of hearing elsewhere; they spend a pleasant day or two in the town, meeting old friends, enjoying, besides the music, much good eating and drinking and talking; and they go home again happy for another experience of a kind that cannot be had in any other way. That is all very well for them; but what of the town that provides this feast? What the more thoughtful residents always ask themselves after one of these functions is: 'Is it better to have good music just once in three winters, or once every week in every winter? And is it possible to have the latter while so much energy and so much money are wasted on the former?' It is because Birmingham people, having asked this question in a desultory and half-serious way for many years, are now asking it very seriously and answering it very bluntly, that the feeling for the Festival is everywhere cooling down among the musicians of the town. Birmingham is the least musical large town in Europe—perhaps we may say, in the world. It has few good concerts; it has no real orchestra; it is ignorant not merely of music as a whole and of new music in particular, but of many works that have within the last few years become more or less familiar to London, Liverpool, Manchester, and Glasgow. We want to make Birmingham a musical city. What stands in the way of that achievement? Firstly, the lack of a strong local leader sufficiently above all partisanship to be able to reconcile the cliques whose jealousies have done so much to injure Birmingham music. In the second place, we want an organized financial effort that will secure for us a more or less permanent orchestra, with a succession of competent conductors. Many attempts have been made to establish orchestral concerts, but all have failed, largely because the financial backing was insufficient. The guarantee system has broken down. The easiest year for any new concert venture is the first. The most difficult are the second and the third, when the primary enthusiasm has abated somewhat, and a few guarantors have begun to regret the sums they have had to pay. After the third year it is generally hard to keep going, though everyone feels that if we could get through a fourth and fifth season the success of the concerts would be assured. The same people are called upon to finance each new venture; it is not to be wondered at that it becomes increasingly difficult to induce them to guarantee. It is now clear that the only sure basis for an orchestral foundation in Birmingham is a capital fund the interest on which would suffice for the inevitable losses in the first few years, when the expenses are always relatively greatest, and would afterwards permit of a good deal of boldness in the matter of new programmes. £100 paid under a guarantee is gone for ever; the same £100 given as a contribution to a capital fund remains for ever, only the interest being used. We may put

the average loss on a series of winter concerts in Birmingham at about £700 to £800. The interest on a capital fund of £20,000 would provide for this; the amount given in guarantees and donations—and *wasted on the Festival*—during the last fifteen years or so cannot be far short of that sum.

A town must make its choice between having a Festival and being musical. It cannot have both. The proof of this stares us in the face. The really musical provincial towns—Liverpool, Manchester and Glasgow—have no Festivals. Those that have Festivals—Birmingham, Leeds, Sheffield, Norwich, Bristol, &c.—are not musical in the sense that the towns just mentioned are; they do not get so much music as those three places, the music as a whole is not so good, and they hear fewer new works. The antinomy is not accidental; it is in the nature of cause and effect. A big Festival destroys the general musical life of a town by draining it of money, and by spending that money wastefully. The most liberal of people will set aside each year only a certain amount for the support of local music; and if too much of this goes in one direction too little of it will necessarily have to go in others. Musical Festivals are run in a wasteful fashion partly because the traditions make for needless expenditure, partly because they are in the hands of well-meaning people who do not know the musical world. Examine, in the light of pure business, one or two of the items in the expenditure of the average Festival. Many of the performers connected with it are absurdly overpaid. A Festival is regarded by them all as fair game; it is to them what a rich estate is to the lawyers. As the conductor of one big Festival remarked to me, 'Just mention "Festival" to them, and up go their prices like a rocket.' I have heard of a case of a singer's fee being £300 for four performances, and not by any means exacting performances. There is not a singer in England worth half that amount to any box office. Take again the point of advertising. Huge posters are put up in all sorts of likely and unlikely places in all sorts of towns; prospectuses are sent out; advertisements are inserted in various London and provincial papers; yet the real return from all this expenditure must be very slight. The people outside the town who are interested in the Festival know quite well when it is due, and generally know—from the musical journals, for instance—what the programme is to be. For all the actual good it does to the box office, nine-tenths of the money spent on advertising the Festival might as well be thrown into the sea. So with the sums spent on furnishing and decorating the rooms of the principal artists. If these rooms are good enough for the same people a month before or a month after the Festival, they are surely good enough for them during the Festival. Excessive payments, again, are made to composers for the doubtful privilege of a first performance of a new work. In a country in which concerts are so few and composers so plentiful as in this, a composer should be thankful that he can get a big work performed at all. There might be some reason for paying a large sum for the first performance of one of the world's masterpieces; but the average work given at a Festival is a long remove from being that. For the ordinary work of the ordinary composer nothing more should be paid than the performing fee the composer could command in the ordinary course from any English concert society. If he did not choose to accept this, he could be politely recommended to get a bigger fee elsewhere,—if he could.

And what is the outcome, so far as Birmingham is concerned, of all this waste? Many of the performances have nothing to distinguish them from an ordinary concert given by precisely the same people at another time of the year. But the public is expected to pay two or three times as much for a performance that is only a little, or perhaps not at all, better than the average. And how is a Festival audience made up? Of Birmingham music lovers? By no means. First of all there are a number of critics from various parts of the country—excellent fellows, of course whose countenances give an intellectual look to the hall that it would otherwise lack, but not a source of financial profit to the Festival. There are a small number of enthusiasts from other towns—mostly people whom one sees at almost every Festival in the country. There are a number of people from Birmingham and the neighbouring country towns whose interest in music is obviously of the slightest, for they take no part in the musical life of the town during the intervening three years; their interest in the Festival is partly charitable, partly social. There are a few hundred of the richer music lovers of the city. There are a number of empty seats, or, which is a worse scandal, seats that would otherwise be empty are occupied by nurses in uniform or by other people who are as obviously deadheads. The upshot of it all is that out of the million inhabitants of Birmingham and the immediate neighbourhood, not more than about a thousand get any benefit out of the Festival at all, and of these thousand not three hundred are people who help to keep music going during the rest of the year—the real lovers of music. There are many who would like to go, but the prices are prohibitive; and they are prohibitive because the Festival is run with an improvidence that would bring any ordinary business into the bankruptcy court in six months. These Festivals are in the hands of men whose good intentions are beyond dispute, but who simply have not and cannot have the knowledge and the experience that such work requires. Things were bad enough in this respect in the old days; but now one hears, with amazement, that the Birmingham General Hospital Committee is responsible for the financing of the Festival. With all respect, I can only say that these worthy people are about as well qualified to run a musical Festival as I am to perform an operation for appendicitis.

I hope I have made it clear to Londoners why Sir Charles Stanford's appeal for the continuance of the Festival in the interests of the performers has fallen on deaf ears so far as Birmingham is concerned. Sir Charles Stanford put it in his first letter that 'to drop the Festival means a loss to the musical profession . . . of not less than some £5,000. To hold it as usual might or might not mean a loss at this juncture of about £2,500. Is not the rich capital of the Midlands prepared to risk that sum rather than fine the players and singers who have worked so loyally for her in the past, a sum of nearly treble the amount?' (I do not quite follow Sir Charles's arithmetic, by the way.) In a second letter he says that 'the Hospital Committee, which has profited by the exertions of musicians to the tune of many thousands of pounds, will not return the compliment if it involves any risk.' But surely all this is very fallacious? If I were the Hospital Committee I think I should reply something like this: 'It is not a case of "returning a compliment." We are under no obligation whatever to the musicians who have taken part in past Festivals. We have not "profited by their exertions." It is a misuse of language to speak of our "fining" loyal workers by not re-engaging them. For whatever they have done they have been paid, and paid very handsomely. If we do not feel we can afford a Festival this year, Sir Charles Stanford has no more right to expect us, with all the other calls we have upon us, to lose £2,500 in order to fill the pockets of a few London musicians, than we have to expect him to order a dozen superfluous diamond rings this winter in order to help the Birmingham jewellery trade, which has been grievously hard hit by the War. We will take up the Festival again when we feel we can afford it.'

If the question is purely one of business and charity, I fancy such an answer would be conclusive. I admire Sir Charles Stanford for the sympathy he shows with the performing members of the musical profession, and for his desire to do what he can to help them in these hard days; but it is useless to press the matter upon either the Birmingham Committee or the Birmingham citizens on the lines he adopted in his letters. The more sensible citizens in particular, with the knowledge that a local orchestra will some day have to be endowed, that such an endowment will be harder than ever to raise after this war, and that every £100 spent on the Festival is at the best of times £100 lost to the cause of permanent music in the town, would view with horror the spending of £2,500 of Birmingham money on London musicians for sentimental reasons. I, for my part, would prefer to see the Festival shelved for ever in favour of a permanent orchestra. All the Festival can do, this could do; but the concerts would be more plentiful, the prices would be more reasonable, and the genuine musical public of the town would be better off. As a necessary consequence, the musical profession would also be better off, for the performers would get far more Birmingham engagements. I am well aware that if the Festival were discontinued, nothing like the whole of the money spent on it would be given to the cause of music pure and simple. Nor would I wish the Hospital to suffer the least loss. The people who give to the Festival only for the sake of the Hospital could send their donations to this direct; while the musical subscribers could give their contributions direct to the cause of a permanent orchestra. It is really monstrous that the development of music in Birmingham should be held back for all time by the greedy hand of the General Hospital. The correspondent who wrote under the title of 'An Undistinguished Musician,' did well to wax sarcastic at the expense of the Hospital Committee. Music has done great things for the Hospital; if the Hospital will do nothing for music in Birmingham, it is surely time for music to begin to look after itself.

ACTING IN OPERA.

By F. Bonavia.

The severe censure passed recently upon the acting of English singers has called attention to a subject seldom discussed, and only mentioned when it is found in superlatively good or bad degree. Is competent acting much rarer in opera than in drama? Are English singers less gifted in this respect than foreign singers? These are the questions which present themselves most urgently to one's mind.

The answer to the first is not easy. Really good acting (as distinguished from competent or tolerable acting) is extremely rare in either case. As long as Falstaff on the dramatic stage may be mistaken for Father Christmas, and Rosalind is reminiscent of the pert boy in the pantomime, it cannot be wondered at if the action of singers is seldom deserving of notice at all. The ability to act, though often considerably under-estimated, is not the only or the most necessary qualification for the operatic stage. As a general rule singing still remains the main consideration. Singers, moreover, have not a tradition in regard to acting. Before Irving, there were at least a dozen eminent actors whose fame has lived. Acting in opera is a comparatively modern accomplishment. Rossini demanded 'voice, voice, and again voice' of his interpreters. We may read everywhere of the marvellous voices that singers such as Mario, Pasta, or Malibran had, but of their skill in acting there is hardly any mention to be found anywhere. What tradition there is in regard to acting is misleading, if not worse. Before Wagner there were the commonplaces of the Italians. With Wagner there came a new idea which in its turn has become a danger and an obsession. The notion that the actors should form a series of pleasing pictures was originally meant, no doubt, as a revolt against the conventionality which was gradually suffocating all individuality. The old Italians, for instance, never dared turn their back to the public or take their eye from the conductor. In combating these and similar absurdities the movement was distinctly beneficial.

To-day its task is done and it must in its turn make way for something less stilted, less angular, which would not offend our notions of what acting should be. Its use and abuse can be seen to-day in any Wagnerian production. The ludicrous step of the Wagnerian Knights in 'Lohengrin' and 'Parsifal' is the direct outcome of this school of acting, although there are reasons to suspect that this peculiarly slow and inelegant gait was devised to meet the requirements of the music. If the procession of Knights in Grail Castle, or if the Knights who set the lists for the combat in 'Lohengrin,' were to march in the usual way, they would reach the furthest end of the stage long before the accompanying music had come within sight of the last bars. Hence this 'snail-step' in which after one foot has advanced the other is dragged behind it, giving an impression of some physical defect in each foot in turn. The proceeding has been hallowed by the usual catch-words of traditional reverence and æstheticism, but it is difficult to imagine a more unheroic effect than the procession of Grail Knights swaying first to right and then to left like a ship tossed in a heavy sea, to say nothing of the complications arising should a Knight step out with the wrong foot.

It is said that every step and every gesture in Wagnerian opera has been approved and its infallibility established by a committee of Wagnerian mandarins. And seeing that the practice varies so very little, I have no difficulty in believing it. Every Siegmund I have ever seen—after the sudden opening of the door in the first Act of 'The Valkyries'—has taken Sieglinde to the fireside to sing the joys of springtime. Yet the action is undefensible. The sudden bursting open of the door is a masterpiece of dramatic effect. Imagine the two lovers in the dark hut with Hunding lying drugged in the next chamber. Imagine the furtive hopes, the stealthy steps, the anxious preparations for urgent flight, then the sudden flood of light and air. No wonder Sieglinde shrieks, asking the name of the dreaded visitor. Obviously, what any sensible Siegmund would then do would be to reassure her, and he might even grow extravagantly lyrical in praise of spring, but without taking first the precaution of a comfortable attitude in a cosy corner. Actors of a fixed type, the exponents of a not perfect system, are apt to blunder no less than actors of the so-called 'natural' kind. The former can be absolutely grotesque; the latter, at worst, utterly vulgar.

A serious disadvantage of opera singers is that they rarely have the chance of testing their skill in the acting of comedy. What a world of good it would do to these Siegfrieds, Samsons, and Manricos to go through a thorough course of Gilbert and Sullivan. Nothing else could show them quite as well the point where the sublime becomes ridiculous; nothing else would teach them to define with the same nicety between dignity and pompousness, for comedy punishes all excess. It is significant that Germany, the cradle of the 'beautiful picture' movement in opera, has never shown any creative appreciation of comedy.

This, of course, is not equivalent to an apology for 'natural' acting. The best actors have something of the studied harmony which is the outcome of serious consideration as well as the plasticity and the plausibility of perfectly instinctive action. Chaliapin makes a magnificent picture when he first comes on the stage in 'Boris,' but it is impossible to think of him at all as one thinks of a noble piece of statuary or painting. The ever-changing shades of facial expression, the gestures, the gait, are inseparable in the final impression. It is not any one definite moment that remains in the memory, but the whole character is left vividly impressed, just as good novelists can stamp a character in a sentence and then add to our knowledge of it by every subsequent word. Chaliapin is the ideal actor. But to expect others to equal him would be impossible. What can be expected from others is that they should avoid what is obviously absurd.

No other theatre in Europe offers the same opportunities that Covent Garden does of seeing the gulf which divides the average singer, as an actor, from Chaliapin. Covent Garden is the arena where the best singers of France, Italy and Germany compete for the favour of the London public. There we may see an Italian chorus—all nature's gentlemen—enjoying so much their temporary status as courtiers, warriors, conspirators, that they forget to be human. What loftiness of scorn in their gestures, and how they can roar in victory or defeat! There we may see the 'snail' step in all its varieties, and German choristers planted as firmly on their feet as if the stage were limed. There one has seen a singer confront Scarpia in 'Tosca' as an angry fishwife confronts another; or a singer whose chief notion of by-play seems to be a vigorous nodding of the head, as a spoilt child will do in affirmation or denial. Of course Covent Garden has no monopoly in incompetent acting. All the chief European theatres of opera are much on the same footing. And at Covent Garden one sees occasionally some excellent performances. English singers are very much in the minority there, yet one of the most remarkable pieces of acting during the last season was that of an English singer—Madame Edvina in 'Tosca.' It was not only a capital realisation of all the play stands for; it was also a criticism and a considerable refining of the author's ideas. Where the author saw violence, Madame Edvina brought force and tragedy; what had seemed before only a 'sensational case' became poignant and dramatic. Fortunately her part is free from lines like Scarpia's 'My poor supper has been interrupted,' which, hardly credible as it seems, are meant to make us shudder and to reveal the depth of the man's wickedness. The writers of text-books for operas are often another cause of poor acting. If there had been no other good performances by English singers this one alone would be enough to turn the scales heavily in their favour. Certainly no other soprano singer did anything as good last season, either at Covent Garden or Drury Lane.

Occasional Notes.

AN ALARMING PROSPECT.

The following paragraph is from the column headed 'The Office Window' that appeared in the *Daily Chronicle* on January 20:

'God save the King' is a good tune, but it is not an equitable or a correct one. It gives, as it were, short measure. It is unsymmetrical. The first part is deficient by two bars. The unmusical may gauge this by the words and lines; to the musical the defect is made tolerable only by custom. It is an improving and interesting exercise to set yourself to supply two bars to follow the first two. The present writer is much attached to his own (unpublished) interpolation.

What is the matter with the poor old tune? Do all other 6.6.4.6.6.6.4 tunes and hymns come under the curse? It is not clear whether the ominous statement is by the office boy or the distinguished, amiable and modest critic of the journal.

EUGEN D'ALBERT AND ENGLAND.

The following paragraph appeared in *The Times* on January 5 in its column headed 'Through German Eyes.'

The famous composer and pianist Eugen d'Albert has authorized the publication of a letter which he wrote in 1884 from Munich protesting against being called 'an English pianist' because he was born in England. He said:

Unfortunately I studied for a time in that land of fog, but during this period I learned absolutely nothing, and if I had stayed longer in England I should have been ruined. It is my firm conviction that the system of music teaching in England is such that every talent based upon it must be destroyed. I only began to live when I left that horrible country, and I still live only for the true and glorious German art.

On January 7 the following letter appeared:

TO THE EDITOR OF 'THE TIMES.'

SIR,—To-day in your column 'Through German Eyes' you quote a statement made by Eugen d'Albert in 1884, the reproduction of which he authorizes and which, therefore, presumably he repeats as an expression of his present opinion. But in November, 1904, twenty years after 1884, in the course of a handsome appreciation of his career, he authorized the editor of the *Musical Times* to say:

'The former prejudice which I had against England, which several incidents aroused, has completely vanished since many years.'

Will German papers please copy? Yours faithfully,

W. G. MCNAUGHT, EDITOR.

The article in our November, 1904, number was a full biographical sketch with portrait and an illustration of d'Albert's residence at Meina, Lago Maggiore. His life in England and the warm welcome extended to him on every occasion of his public appearance were duly recorded. No one knows better than d'Albert that artists of every nationality have always been appreciated in this country—some would say that this favour has been too lavishly bestowed. Is it true that the main complaint of d'Albert was that he did not receive sufficient attention from a *German* pianoforte teacher at the National Training School of Music? However this may be, it is gratifying to record that d'Albert showed some milk of human kindness in his nature, when in 1896, twelve years after the splenetic outburst quoted above, he wrote as follows to Sir John Stainer. (We are permitted by Mr. J. F. R. Stainer, now a Corporal in the Army, to make the extracts):

Leipsic,

November 30, 1896.

DEAR SIR,—First of all I must beg to be excused for not having answered your kind letter any sooner. Your request, however, put me to a difficult dilemma. On the one side I found it hard to refuse anything to you, who were always so kind and dear to me . . . I state, however, expressly, dear Sir, that this is by no means referable to yourself, and that in other respects I shall ever be readily at your disposal, as I remember with joy and sympathy the short time of my youth during which I had the favour of coming in contact with you. Believe me, dear Sir, Yours very faithfully,

(*Signed*) EUGEN D'ALBERT.

It would seem from this that the charm and geniality of Stainer's personality touched even Eugen d'Albert.

Eugen d'Albert was born at Glasgow on April 10, 1864. His father, whose full name was Charles Louis Napoleon d'Albert, was of German nationality, he having been born at Nienstetten on February 5, 1809. He settled at Newcastle-on-Tyne, and married a Miss Annie Rowell there. He was a dancing-master and composer of dance music. Eugen, at the age of twelve, gained a Queen Victoria Scholarship at the National Training School of Music. In 1881 he gained the Mendelssohn Scholarship, which he held for one year only. He became a pupil of Liszt, and in 1882 he settled in Germany.

We understand that Mr. O. M. Kling, who for many years has been associated with Messrs. Breitkopf & Härtel's London branch, has on his own account taken over the music publishing business of Messrs. J. & W. Chester, of Brighton. A London branch will be carried on at 54, Great Marlborough Street. Although Russian and other Continental music will form a speciality of the business, British music will receive due attention, and a lending library will be established. Mr. Kling, although so long connected with a German firm, is a Swiss. He was born at Geneva in 1866, and his father, Mr. Henry Kling, who for some time was chief of the Geneva Conservatoire of Music, was born at Paris; his mother was a Genevese. Mrs. O. M. Kling (*née* Victoria Kop) is a Belgian, and comes of an old Brussels family. From 1890 to 1897 Mr. Kling managed the foreign department of Messrs. Novello & Co., and subsequently he transferred his services to Messrs. Breitkopf & Härtel.

At the conclusion of the Christmas Term at the Royal College of Music the following awards were made: Council Exhibitions to Lily F. Coles, Beatrice Betts, Ethel F. Toms (singing), Thomas Whitley (oboe), Dorothy T. Davies, Alice E. Norman, Marjorie B. Wills (pianoforte), and Bernard A. R. Shore (organ); the Edmund Grove Exhibition to Alice K. E. Pattenden; the Dove Prize to William R. Allen (Scholar); the Lesley Alexander Gift between S. Dorothy Thuell (Scholar) and Timothy Toomey; the Manns Memorial Prize to Herbert N. Howells (Grove Scholar); the Leo Stern Memorial Gift for a violoncellist to Timothy Toomey.

LARGE AND SMALL ORCHESTRAS.

By Nicholas Gatty.

It is a great pity that we do not recognise more clearly the essential difference between the large and small orchestra. Much more is involved than the mere question of numbers, and if it were properly understood we should no longer have perpetrated upon us such tonal outrages as 'Festival' performances, so-called, of Beethoven symphonies and the like. The modern large orchestra came into being to interpret adequately modern music, since the style of writing was, in the first place, entirely changed from what had gone before; while, in the second, fresh instruments were permanently introduced, to become an integral part of the tonal scheme. The newer orchestration involved an increase in the number of strings to obtain a right balance of tone, the reason being that the wind instruments, besides being also augmented in number, were written for in a much more penetrating manner. But when so magnificent an organization is set to play music in the older style it is thought quite sufficient to double all the wind parts in the hope of getting a good balance, it being entirely forgotten that the scoring is of an absolutely different character. Hence there result a hideous strenuousness of expression and a painful forced tone from the wind in the desperate effort to keep up with the dynamic volume of sound from the strings.

Observe, too, how the point is missed here, as was proved by the 'faking' adopted by Mr. Henri Verbrugghen at the Beethoven Festival at the Queen's Hall last April. He worked upon the plan of reducing the number of strings in the soft passages. If he had reduced them in the loud there would have been more reason in the proceeding. Surely it is sufficiently obvious that a large string orchestra can play softly enough to satisfy anyone. What matters is, whether the wind can play loud enough without destroying quality, that is, in the typical instrumental passages of the period such as are found in the Beethoven scores. This is not just the view of the purist who desires everything to be as historically exact as possible; it is simply for æsthetic reasons that the absurd practice of hoping to compete with a huge body of strings by means of doubled wind is to be so greatly deplored. Of course it is not to be denied for one moment that many of the Beethoven string passages do sound truly splendid when delivered by a large body of players under the control of an expert, and it only requires a moment's thought to realise that if one takes the period further back one can get equally fine effects from Bach and Handel. Sir Frederick Bridge always performs the 'Messiah' with Handel's own scoring, and does not hesitate to employ a number of oboes and bassoons, just in fact as happened in Handel's time. Both the old masters scored as differently from Beethoven, Mozart, and Schubert, as these last did from Wagner and Richard Strauss.

Another thing which seems to be forgotten in this connection is that the climax of dynamic force is a purely relative thing. The high-lights are just as impressive on the small as they are on the large orchestra; mere numbers, from the æsthetic standpoint, have got nothing to do with the matter at all. Probably the evil procedure in vogue at present owes its inception to Wagner himself, who did not hesitate to alter the scoring of the Choral symphony—one can never hear his alterations in the Scherzo, the new horn parts especially, without great regret. Fortunately this version is not always used.

It is not likely, however, that there will be any change yet awhile in this deplorable practice; modern audiences are so accustomed to tonal shocks that their ears are in danger of losing the sense of appreciation of what one may call the finer qualities of instrumental expression. But when the day of orchestral sensationalism has passed, which of course it will do in due time, musical folk will be keener than they are just at present to distinguish between the purely physical and emotional effects of musical sounds.

THE COMPOSER OF THE RUSSIAN NATIONAL ANTHEM.

By M. Montagu-Nathan.

The Russian National Anthem appears to take precedence of all other tunes in the public favour at the present time. When troops are on the march, with or without a band, this eighty-year-old refrain—practically unknown in Britain three months ago—is heard more often even than 'La Marseillaise,' which for a long time has been looked upon as the model of what a martial tune should be. It has acquired a prominent place in the repertory of the errand-boy; 'Tipperary' itself is but a 'good second' in popularity.

In the circumstances it seems rather odd that while this marching music has achieved such a vogue there should be so little curiosity in regard either to its origin or to the personality of its composer. The fact that his musical career was sufficiently distinguished to bring him under the notice of such giants as Schumann, Berlioz, and Wagner, would appear to justify an assumption that the Russian National Anthem is not the sole evidence of his talent.

Alexis Feodorovich Lvov, the son of a musician, was born at Reval in 1799. In those days music was not commonly looked upon in Russia as a means of gaining a livelihood, and the lessons he received at home prior to embarking upon a military career were no doubt intended to foster a taste for the art that his father, who was Director of the Imperial Court Chapel at St. Petersburg, had good reasons for revering. This intention was fully realised, for while young Lvov devoted himself so earnestly to 'soldiering' as to gain rapid promotion, he contrived to equip himself with a musical technique that in both the creative and the executive departments placed him well above the status of the mere dilettante.

Russia has produced more than one instance of a composer who, following with distinction a career totally different from that of music, has had the satisfaction of seeing his operas produced in the principal musical centres of Europe. Borodin, the composer of 'Prince Igor,'—enthusiastically acclaimed at Drury Lane last summer—was an eminent scientist. César Cui, whose musical activities were spread over the two spheres of composition and criticism, was, like Lvov, a soldier, and like him too ultimately attained the rank of General. In regard to Cui, who specialised in fortification, it is interesting to note that the present Tsar was his pupil in that branch of military science. Moussorgsky, the composer of 'Boris Godounov,' and Rimsky-Korsakov, whose 'Ivan the Terrible,' 'A Night in May,' and 'The Golden Cockerel' secured for him the somewhat belated British recognition of his genius, both relinquished their commissions (the former was in the Army, the latter in the Navy) to devote themselves to music. In their case there is thus a difference from those cited above in that they never attained any particular distinction in their first-chosen career. Lvov however differs from them all, for, while the other composers achieved a considerable fame in the operatic domain, Lvov's

dramatic works, 'The Village Bailiff,' 'Bianca and Gualtiero,' 'Undine,' 'Starosta Boris,' and 'The Embroideress,' have none of them survived despite the fact that the second and third mentioned were performed as far afield as Dresden and Vienna.

His fame as a composer rests therefore entirely upon the Russian National Anthem. Fortunately, however, there is some quite startling evidence of his possession of an executive skill unequalled by any of his contemporaries who excelled him in the creative sphere. Among Schumann's collected essays in which, by his timely tributes to Chopin, Brahms, and Wagner, he testified sufficiently well to his genius for recognising and acclaiming merit, is one written in 1840 for that 'organ of youth and movement,' the *Neue Zeitschrift für Musik*. It runs as follows:

'The composer of the famous Russian National Hymn, as well as of other works that yet await publication, Colonel Alexis Lvov, adjutant to the Tsar of Russia, arrived here a few days ago. . . . This respected guest gave a small circle the opportunity of becoming acquainted with his remarkable skill as a violinist. The writer of this article considers that occasion as one of the most delightful that music and its votaries have ever afforded him. Herr Lvov is so remarkable, so rare a player, that he can only be placed beside the very first artists. . . . Many an even great artist will be reminded when listening to this man, so highly favoured by fortune, that he has felt how superior to the enjoyment which merely technical mastery offers us is that presented by some artistic nature that has preserved its inward elevated freshness entire. I say this after listening to only two quartets, one by Mozart and one by Mendelssohn, in which Herr Lvov played the first violin. Mendelssohn himself was present, and seemed to think that he had perhaps never heard his music more finely played. It was a perfect enjoyment. If there are many such dilettanti in the Russian capital, many artists may learn more there than they can teach. And should these lines ever meet the eyes of this admired musician, we trust he will accept them as an expression of the thanks of many whom he delighted on that evening, and who place his name beside the most honoured names that belong to modern art.'

That a talent deserving such a eulogy as this from such a source should have been ignored by chroniclers of a later generation is a melancholy proof of the fleeting nature of the instrumentalist's reputation as compared with that of the creative artist, who can at least leave behind him some tangible evidence of his merit.

Another account of Lvov's playing, no less interesting though penned by one whose opinion was not precisely expert, is that left by Dr. A. B. Granville, Physician-in-Ordinary to H.R.H. The Duke of Clarence and member of many learned Societies, who in a Journal of Travels to and from St. Petersburgh (published in 1828) paid the following tribute to the gallant fiddler:

'St. Petersburgh has its musical clubs, and a *Société Philharmonique*. I think the finest dilettante violin player in Europe is to be found in the last-mentioned Society. I have not heard a more delightful amateur performer since the time when La Marchesa Pallavincini used to lead some of the largest orchestras of dilettanti in Italy on that most unsightly and anti-feminine musical instrument. The effect produced on those occasions was admirable; and so it is in the case of Colonel Lvov, whose execution is of the most brilliant description, but whose appearance in his decorated uniform, holding fiddle and bow, is scarcely less singular than that of La Marchesa used to be. I heard this officer, at one of the meetings of the members of the Philharmonic Society, perform some variations of his own composition on a national air, written in a minor key, in which it was not easy to determine whether his taste, *coup d'archet*, or exquisite facility was most conspicuous. The expression with which he drew the most melodious notes from his instrument was inconceivably fine.'

By the time of Berlioz's visit to St. Petersburg in 1847, Lvov had already made some little reputation as an operatic composer, and his French visitor refers to him not as a performer, but as General Lvov, aide-de-camp to the Emperor, 'a composer of rare talent.' It is possible that this judgment may have been the outcome of feelings of intense amiability towards everybody and everything at St. Petersburg. That Berlioz's 'Romeo and Juliet' was 'royally, imperially organized and performed,' and that the composer cleared twelve thousand francs at a single concert in the capital, where he found to his delight 'no wretched bargaining, no limitation of rehearsals,' seem sufficient reasons for supposing that he was in no mood to criticise the work of one who was not in any sense a rival. The memory of this visit had evidently not faded when, five years later, he wrote to Lvov from Paris. '. . . . Next month,' he says, 'I shall go back to England, where, at least, the *wish to love music* is real and persistent. If I can be of the least use to you in my newspaper articles, commend me, dear master. It will be a pleasure to tell our few earnest French readers of the great and good things that are done in Russia. It is a debt I shall gladly pay, since I shall never forget the warmth of my reception and the kindness of your Empress and your great Emperor's family. What a pity he himself does not like music!'

To Wagner we are indebted for the reminder that Lvov was at Dresden in 1844, a visit that probably led to the production of one of the General's operas in that city. Wagner mentions in his autobiography that Lvov shared a stage box with Spontini and Meyerbeer at a performance of 'Rienzi' 'before an audience of no ordinary importance.' 'I sought no opportunity,' he continues characteristically, 'of learning the impression made by my opera upon these learned judges and magnates of the musical world. It was enough for me to have the complacent satisfaction of knowing that they had heard my oft-repeated work performed before a crowded house and amid overwhelming applause.' He does not seem to have been any more impressed by Lvov's personal appearance than by his capacity for the due appreciation of Wagnerian music-drama, for, nearly twenty years later, when making arrangements with the General, then manager of the Grand Theatre, Moscow, for three concerts to be held there, he recorded the impression in his diary that 'in spite of the Orders hanging from his neck [Lvov] looked a very insignificant person.'

Lvov, had he had any say in the matter, would no doubt have chosen to be remembered first by his operas, then by his talent for violin-playing, and perhaps last of all by the little tune which he dedicated to so great a purpose. Circumstance and posterity have decreed otherwise. As the composer has in his memoirs given us a detailed account of the source and origin of the now famous hymn, we cannot do better than quote his own words.

'In 1833 I accompanied the Emperor Nicholas on his journeys to Prussia and Austria. On returning to Russia, I was informed by Count Benkendorff that the Sovereign had expressed a regret that we Russians possessed no national hymn: being, moreover, tired

of the English tune which had been used for a stop-gap for a very long time, he commissioned me to make an attempt to write a Russian anthem.

'This momentous duty seemed likely to prove difficult of accomplishment. In recalling the British anthem, "God save the King," which is so imposing, the French song, so full of originality, and the Austrian hymn, of which the music is so touching, I felt and fully appreciated the necessity of accomplishing something which would be robust, stately, stirring, national in character, something worthy to reverberate either in a church, through the soldiers' ranks, or amongst a crowd of people, something which would appeal alike to the lettered and the ignorant. This consideration absorbed me, and I was perplexed by the problem of fulfilling all these needs.

'One night, on returning to my quarters at a very late hour, I composed and wrote out the tune of the hymn on the spur of the moment. Next day I went to Joukovsky* and asked him to suggest some words; but he was by no means musical and had a lot of trouble in adapting them to the minor close of the first cadence. Subsequently I was able to inform Count Benkendorff that the hymn was ready. The Emperor expressed a desire to hear it, and came on November 23, 1833, to the Court Chapel, accompanied by the Empress and the Grand Duke Michael. I had assembled the whole choir, and it was supported by two orchestras.

'The Sovereign ordered the hymn to be played over several times, and asked to hear it sung without accompaniment; then he had it played by each orchestra in turn, and finally with the united body of performers. His Majesty then said to me in French: "It is really superb," and there and then he commanded Count Benkendorff to inform the Minister of War that the hymn was adopted for the Army. This measure was officially ratified on December 4, 1833. The first public performance took place on December 11, at the Grand Theatre, Moscow. The Emperor was apparently desirous of submitting my work for the approval of the Moscow public. On December 25, the hymn resounded through the halls of the Winter Palace on the occasion of the blessing of the Colours.

'The Sovereign graciously presented to me a gold snuff-box adorned with diamonds, as a mark of the Imperial pleasure, and also ordered that the words "God protect the Tsar"† should be added to the armorial bearings of the Lvov family.'

ILLUSTRATIONS OF THE HISTORY OF MUSIC PRINTING IN THE LIBRARY OF MR. ALFRED H. LITTLETON.

By Jeffrey Pulver.

(Continued from January number, page 22.)

Sebastian Virdung, one of the chief sources of our knowledge of the 15th- and 16th-century musical instruments, is represented in the Littleton collection by his very rare 'Musica getutscht und aussgezogen durch Sebastianum.' This small oblong quarto, without the printer's name, produced at Bâle in 1511, is perhaps one of the most interesting and entertaining books that could fall into the hands of the musical historian. In naive fashion the author, following the then frequent custom of writing treatises in dialogue, describes the instruments then in use, and gives hints on how they were to be manipulated. Some of his remarks are exceedingly valuable to us to-day, and not a few of his personal views are very quaint and often amusing. The book is profusely illustrated, and Mr. Littleton's catalogue reproduces three of the cuts. The work is not contained in the British Museum. It will perhaps be best to mention at this point the 'Musurgia seu praxis Musicae,' by Ottomar Luscinius (Nachtgall or Nachtigall), printed by Joannes Schott, of Strasburg, in 1536. This book is a Latin translation of Virdung's work, just mentioned, and contains the same pictures.

Another writer to use Virdung's book was Martin Agricola. He re-issued the earlier work, in German verse, under the title, 'Musica instrumentalis deudsch, &c.,' in 1529 (Georg Rhaw, Wittenberg), and also copied the illustrations; these are identical, although reversed in copying. At least as much interest attaches to the writer of this work as to Virdung, for between them they are, as Riemann justly remarks, the chief authors to whom we have to go for the history of the instruments of the time. Agricola, properly Sohr or Sore (probably after his birthplace, Sorau), was born in 1486 and died in June, 1556. The issue just mentioned was the first of some half-dozen editions. Mr. Littleton's copy (1529) is complete, while the British Museum possesses but the last dozen pages of this edition. The national storehouse, however, has a copy of the edition of 1532. A reprint appeared at Leipsic in 1896. To correct a slight error prevalent in some quarters, it should be noted that the colophon of Agricola's work is dated 1529, while the Preface is 'Geben zu Magdeburg am Tage Bartholomei, 1528.'

France contributes a 'Missale secundum usum Romane Ecclesie,' a folio printed by Mathias Hus at Lyons in 1485; only the stave is printed, and the music was to be filled in by hand. Towards the middle of the 16th century Pierre Attaignant became the most popular printer in France, and his work from type is quite good, though not in any way to be compared with the productions of Petrucci at Venice so much earlier. Attaignant is represented in Mr. Littleton's collection by Claude Gervaise's 'Quart Liure contenant XXVI. Chansons, &c.' (Paris, 1550), executed from type at one printing. Another work from a Lyons press is that of Pierre Davantes—'Pseaumes de David'—in French verse (1560). This book is especially interesting, as it exhibits the system of numerical notation which Davantes claimed to have invented. The press of Pierre Ballard, which got so busy in the time of the Lully opera, is represented by a very fine set of 'Airs,' edited by Gabriel Battaile, and 'mis en Tablature de Luth.' The collection includes seven books of these airs, while the British Museum has eight; but two of the latter are from different editions, as a comparison of the dates proves: Littleton copy, Book I., 1612; Books II., III., and V., 1614; Book IV., 1613; Book VI., 1615; and Book VII., 1622; in the Museum copy, Book VII., is dated 1617, and Book VIII. 1618.

The Netherlands can also show some interesting works to illustrate the history of music printing; and especially noteworthy are the 'Souter-Liedekens' of which Dr. D. F. Scheurleer has such a fine collection.* Mr. Littleton's copy of the famous Souter-Liedekens, printed by Symon Cock, of Antwerp, in 1540, is produced in two colours, red and black, and was actually the second book to appear in the Low Countries containing music printed from type. While on the subject it will be well to note that the date given by some authors to this work is 1511, an error due to a misreading of the 'MCCCCC ende XL.' in which the L (Gothic) looks very like an I. Further interesting Netherlands publications in the collection are the 'Nederlandtsche Gedenck-Clank' by Adrian

* A well-known Russian poet. † The first line of the anthem's text.

* See *Musical Times* for August, 1914.

Valerius (Haarlem, 1626), with music from type, and containing lute-tablature,—an entertaining volume of hymns and songs to popular tunes, such as French Bransles, French Courantes, 'English Daphne,' Morris-Dances, &c.—and the 'Amsterdamsche Pegasus,' printed by Paulus Aertsz van Ravesteyn (Amsterdam, 1627). Jan Janszoon Starter's 'Friesche Lust-Hof, &c.' (Amsterdam, 1634) is represented by its fifth edition; the first was published in 1621, the sixth was undated, and a reprint of the latter was issued in 1864. The British Museum does not possess a copy of this 1634 edition, which is enriched by some fine etched illustrations. The Elzevir press of Amsterdam, from which so many beautiful literary works were issued, contributes the 'Antiquae Musicae' of M. Meibomus (1652).

Turning now to England we are first confronted with that most interesting and scarce work of Ranulph Higden—'Policronicon. Englysshed by Syr Johan de Trevysa'—a fine specimen of the work done by Wynkyn de Worde at Westminster in 1495. This contains 'the earliest known specimen of musical notation printed in England. In Caxton's edition of this work (1482) space is left blank for the notation to be filled in by hand.' There is only one specimen of music in this book, and that is used to illustrate a passage describing the consonances of Pythagoras. As frequently mentioned, the double-octave contains a note too much. The specimen in question is quoted by Grove (ed. 1913, iii. 325), and the whole page is reproduced in facsimile in Mr. Littleton's catalogue. The specimen was contrived by 'putting together the "quads." and "rules" used in his ordinary typographical work. Thus, by a practical application of the old adage "necessity is the mother of invention," Wynkyn de Worde really, though unconsciously, invented music-type printing; that is to say, the printing of the lines and notes at one impression.' In 1549 Robert Crowley printed 'The Psalter of David newly Translated into Englysh Metre . . . . wherunto is added a note of four partes. . . . .' The work is very rare, 'only two other copies appear to be known.' In the following year John Merbecke's epoch-making 'Booke of Common Praier noted' was issued from the press of Richard Grafton (London, 1550). It was produced by two impressions, and the lines are continuous. Quite apart from its typographical interest, this work is of great historical value, since it 'supplied a deficiency sure to have been felt throughout the country on the substitution of the English for the Latin office.' John Day (1561) produced an edition of Jan Utenhove's 'Hondert Psalmen Dauids' in Dutch rhymes, set to music printed from separate types. The work, thinks Rimbault, was 'printed for Dutch refugees.' The device of the printer, which occupies a page of the book, is reproduced in Mr. Littleton's catalogue, and contains the information 'Ghedruckt te Londen, bij Jan Daye . . . 21 Junii, 1561.' The same publisher was responsible in the following year for the issue of 'The Whole Booke of Psalmes collected into Englysh Metre by T. Starnhold, I. Hopkins, and others . . . with a Short Introduction into the Science of Musicke,' Mr. Littleton's copy being one of the three examples now known to exist. The other two are in the British Museum and the John Rylands Library at Manchester. In 1563 John Day printed 'The Whole Psalmes in foure Partes, whiche may be song to al musicall instrumentes, set forth for the encrease of vertue: and abolishyng of other vayne and trifling ballades.' This was produced from type in one impression. The work consists of four separate parts (Medius, Contra Tenor, Tenor, and Bassus), and contains sixty-one psalms and settings of the Creed, some prayers, and the Canticles. Similarly produced, and by the same printer, was the 'Mornyng and Euenyng prayer and Communion, &c.' (1565). The Littleton collection includes only the Secundus Contra-Tenor part (folio) of this, 'the earliest collection of Services and Anthems for the English Church.' The library possesses also John Day's 1565, 1567, and 1578 editions of 'The Whole Booke of Psalmes.' Interesting from a typographical point of view is 'Cantiones, quae ab argvmento sacrae vocantvr, &c.,' by Tallis and Byrd, and printed by Thomas Vautrollier in 1575. This printer, enjoying the privileges which Queen Elizabeth's patent granted to the two composers afforded him, produced some excellent type printing, this work being a particularly fine specimen for the time. Thomas East, another very popular printer of the 16th century and assignee of William Byrd, contributes this composer's 'Psalmes, Sonets and Songs of sadnes and pietie, &c.' (1588); Nicolas Yonge's 'Mvsica Transalpina,' a collected set of madrigals by various composers (1588); Byrd's 'Songs of Sundrie natures, some of grauitie, and others of myrth, fit for all companies and voyces, &c.' 1589 (slightly imperfect); Thomas Watson's 'First sett of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate. There are also heere inserted two excellent Madrigalls of Master William Byrds, composed after the Italian vaine, at the request of the sayd Thomas Watson' (1590); and Yonge's 'Second Booke of Madrigalles' ('Musica Transalpina,' 1597). The edition of the 'Whole Booke of Psalmes,' by Sternhold, Hopkins, and others, appearing in 1594, was from the press of John Windet (London), and this particular copy is especially interesting by being bound up 'with a Bible dated 1595, for King James I., the Royal Arms stamped on the cover. Thomas Snodham gives two works to the collection: John Ward's 'First Set of English Madrigals, &c.' (1613), containing an elegy on Prince Henry; and Robert Tailour's 'Sacred Hymns. Consisting of Fifti Select Psalms of David and others, Paraphrastically turned into English Verse' (1615); the latter has a viol and lute accompaniment in tablature. Thomas Ravenscroft's 'Whole Booke of Psalmes: with the Hymnes Evangelicall, And Songs Spiritvall,' by 'sundry Authors,' was printed 'For the Company of Stationers' (London, 1621), and a reproduction of the title-page in facsimile is given in Mr. Littleton's catalogue. And so it would be possible to go on in chronological order, mentioning such works as Butler's 'Principles of Musick' (Haviland, London, 1636), the work of which genial old John Jenkins thought so highly; the brothers Lawes' 'Choice Psalmes' (James Young, 1648), the book for which John Milton wrote a complimentary sonnet, and to which Dr. Wilson, John Taylor, John Cobb, Simon Ives, John Jenkins, John Hilton, and others contributed Elegies 'to the memory of their much respected, esteemed, friend and fellow, William Lawes, servant to his Majesty'; the 1655 edition of 'Parthenia' (from engraved plates; the first edition dated 1611 was the first 'English collection of music thus printed'), engraved by William Hole and published by John Clarke; Playford's 'Introduction to the Skill of Musick' (edition 1658, W. Godbid; and fourth edition, 1664); Christopher Simpson's 'Division Violist' (Godbid for John Playford, 1659) from engraved plates and type; he same genial and interesting violist's 'Chelys, &c.,' or bi-lingual 'Division-Viol' (second edition, folio, 1667); Thomas Mace's 'Musick's Monument, &c.' (T. Ratcliffe & N. Thompson, London, 1676); and very many other productions of the 17th-century printing-press in England.

Enough has been said, I think, to show that these books, considered in order of publication, constitute an almost unbroken record of music printing; a series of works illustrating the history of an interesting and useful art that must have afforded unbounded delight to their possessor, and incalculable instruction to those permitted to examine them. Among the latter I have the good fortune to count myself, and I should be lacking in the most elementary principles of courtesy and gratitude if I were to close this slight account without acknowledging my indebtedness to the late Mr. Alfred Littleton for his permission to inspect this collection. I also desire to thank Mr. Henry King for his valuable assistance.

THE COPYRIGHT ACT, 1911.

[*1 & 2 Geo. 5 Ch. 46.*]

We give below the chief provisions of this Act that affect the interests of composers and other owners of musical rights. The full text of the Act can be obtained from Wyman & Sons, Ltd. (Fetter Lane, London, E.C.), or through any bookseller at the price of 3*d.*

The Act is said to amend and consolidate the Law relating to Copyright and it is dated December 16, 1911. The matter is set out in three parts (Part I., Imperial Copyright, in twenty-eight sections; Part II., International Copyright, in two sections; and Part III., Supplemental Provisions, in seven sections).

The Act came into operation on July 1, 1912.

The following are extracts (clauses that do not affect music are omitted):

PART I.—IMPERIAL COPYRIGHT.

RIGHTS.

1.—(1) Subject to the provisions of this Act, copyright shall subsist throughout the parts of His Majesty's dominions to which this Act extends for the term hereinafter mentioned in every original literary dramatic musical and artistic work, if—

(*a*) In the case of a published work, the work was first published within such parts of His Majesty's dominions as aforesaid; and

(*b*) In the case of an unpublished work, the author was at the date of the making of the work a British subject or resident within such parts of His Majesty's dominions as aforesaid;

but in no other works, except so far as the protection conferred by this Act is extended by Orders in Council thereunder relating to self-governing dominions to which this Act does not extend and to foreign countries.

(2) For the purposes of this Act, 'copyright' means the sole right to produce or reproduce the work or any substantial part thereof in any material form whatsoever, to perform, or in the case of a lecture to deliver, the work or any substantial part thereof in public; if the work is unpublished, to publish the work or any substantial part thereof; and shall include the sole right,—

(*a*) To produce, reproduce, perform, or publish any translation of the work;

(*b*); (*c*); . . .

(*d*) In the case of a literary, dramatic, or musical work, to make any record, perforated roll, cinematograph film, or other contrivance by means of which the work may be mechanically performed or delivered.

and to authorize any such acts as aforesaid.

(3) For the purposes of this Act, publication, in relation to any work, means the issue of copies of the work to the public, and does not include the performance in public of a dramatic or musical work.

INFRINGEMENT OF COPYRIGHT.

2.—(1) Copyright in a work shall be deemed to be infringed by any person who, without the consent of the owner of the copyright, does anything the sole right to do which is by this Act conferred on the owner of the copyright: Provided that the following acts shall not constitute an infringement of copyright:—

(i.) Any fair dealing with any work for the purposes of private study, research, criticism, review, or newspaper summary.

(ii.) to (vi) . . .

TERM OF COPYRIGHT.

3.—The term for which copyright shall subsist shall, except as otherwise expressly provided by this Act, be the life of the author and a period of fifty years after his death:

Provided that at any time after the expiration of twenty-five years, or in the case of a work in which copyright subsists at the passing of this Act thirty years, from the death of the author of a published work, copyright in the work shall not be deemed to be infringed by the reproduction of the work for sale if the person reproducing the work proves that he has given the prescribed notice in writing of his intention to reproduce the work, and that he has paid in the prescribed manner to, or for the benefit of, the owner of the copyright royalties in respect of all copies of the work sold by him calculated at the rate of ten per cent. on the price at which he publishes the work; and, for the purposes of this proviso, the Board of Trade may make regulations prescribing the mode in which notices are to be given, and the particulars to be given in such notices, and the mode, time, and frequency of the payment of royalties, including (if they think fit) regulations requiring payment in advance or otherwise securing the payment of royalties.

COMPULSORY LICENCES.

4.—If at any time after the death of the author of a literary, dramatic, or musical work which has been published or performed in public a complaint is made to the Judicial Committee of the Privy Council that the owner of the copyright in the work has refused to republish or to allow the republication of the work or has refused to allow the performance in public of the work, and that by reason of such refusal the work is withheld from the public, the owner of the copyright may be ordered to grant a licence to reproduce the work or perform the work in public, as the case may be, on such terms and subject to such conditions as the Judicial Committee may think fit.

PROVISIONS AS TO MECHANICAL INSTRUMENTS.

19.—(1) Copyright shall subsist in records, perforated rolls, and other contrivances by means of which sounds may be mechanically reproduced, in like manner as if such contrivances were musical works, but the term of copyright shall be fifty years from the making of the original plate from which the contrivance was directly or indirectly derived, and the person who was the owner of such original plate at the time when such plate was made shall be deemed to be the author of the work, and, where such owner is a body corporate, the body corporate shall be deemed for the purposes of this Act to reside within the parts of His Majesty's dominions to which this Act extends if it has established a place of business within such parts.

(2) It shall not be deemed to be an infringement of copyright in any musical work for any person to make within the parts of His Majesty's dominions to which this Act extends records, perforated rolls, or other contrivances by means of which the work may be mechanically performed, if such person proves—

(*a*) That such contrivances have previously been made by, or with the consent or acquiescence of, the owner of the copyright in the work; and

(*b*) That he has given the prescribed notice of his intention to make the contrivances, and has paid in the prescribed manner to, or for the benefit of, the owner of the copyright in the work royalties in respect of all such contrivances sold by him, calculated at the rate hereinafter mentioned.

(3) The rate at which such royalties as aforesaid are to be calculated shall—

(*a*) In the case of contrivances sold within two years after the commencement of this Act by the person making the same, be two and one-half per cent.; and

(*b*) In the case of contrivances sold as aforesaid after the expiration of that period, five per cent.

on the ordinary retail selling price of the contrivance calculated in the prescribed manner, so however that the royalty payable in respect of a contrivance shall in no case be less than a halfpenny for each separate musical work in which copyright subsists reproduced thereon, and, where the royalty calculated as aforesaid includes a fraction of a farthing, such fraction shall be reckoned as a farthing:

Provided that if at any time after the expiration of seven years from the commencement of this Act, it appears to the Board of Trade that such rate as aforesaid is no longer equitable, the Board of Trade may, after holding a public inquiry, make an order either decreasing or increasing that rate to such extent as under the circumstances may seem just, but any order so made shall be provisional only and shall not have any effect unless and until confirmed by Parliament; but, where an order revising the rate has been so made and confirmed, no further revision shall be made before the expiration of fourteen years from the date of the last revision.

(*c*) Notwithstanding any assignment made before the passing of this Act of the copyright in a musical work, any rights conferred by this Act in respect of the making, or authorizing the making, of contrivances by means of which the work may be mechanically performed shall belong to the author or his legal personal representatives and not to the assignee, and the royalties aforesaid shall be payable to, and for the benefit of, the author of the work or his legal personal representatives.

EXISTING WORKS.

24.—(1) Where any person is immediately before the commencement of this Act entitled to any such right in any work as is specified in the first column of the First Schedule to this Act, or to any interest in such a right, he shall, as from that date, be entitled to the substituted right set forth in the second column of that schedule, or to the same interest in such a substituted right, and to no other right or interest, and such substituted right shall subsist for the term for which it would have subsisted if this Act had been in force at the date when the work was made and the work had been one entitled to copyright thereunder:

Provided that—

(*a*) If the author of any work in which any such right as is specified in the first column of the First Schedule to this Act subsists at the commencement of this Act has, before that date, assigned the right or granted any interest therein for the whole term of the right, then at the date when, but for the passing of this Act, the right would have expired the substituted right conferred by this section shall, in the absence of express agreement, pass to the author of the work, and any interest therein created before the commencement of this Act and then subsisting shall determine; but the person who immediately before the date at which the right would so have expired was the owner of the right or interest shall be entitled at his option either—

(i.) On giving such notice as hereinafter mentioned, to an assignment of the right or the grant of a similar interest therein for the remainder of the term of the right for such consideration as, failing agreement, may be determined by arbitration; or

(ii.) Without any such assignment or grant, to continue to reproduce or perform the work in like manner as theretofore subject to the payment, if demanded by the author within three years after the date at which the right would have so expired, of such royalties to the author as, failing agreement, may be determined by arbitration, or, where the work is incorporated in a collective work and the owner of the right or interest is ths proprietor of that collective work, without any such payment;

The notice above referred to must be given not more than one year nor less than six months before the date at which the right would have so expired, and must be sent by registered post to the author, or, if he cannot with reasonable diligence be found, advertised in the London Gazette and in two London newspapers.

APPLICATION TO BRITISH POSSESSIONS.

25.—(1) This Act, except such of the provisions thereof as are expressly restricted to the United Kingdom, shall extend throughout His Majesty's dominions: Provided that it shall not extend to a self-governing dominion unless declared by the Legislature of that dominion to be in force therein either without any modifications or additions, or with such modifications and additions relating exclusively to procedure and remedies, or necessary to adapt this Act to the circumstances of the dominion, as may be enacted by such Legislature.

FIRST SCHEDULE.

EXISTING RIGHTS.

Existing Right.	Substituted Right.
In the case of Musical and Dramatic Works.	
Both copyright and performing right.	Copyright as defined by this Act.
Copyright, but not performing right.	Copyright as defined by this Act, except the sole right to perform the work or any substantial part thereof in public.
Performing right, but not copyright.	The sole right to perform the work in public, but none of the other rights comprised in copyright as defined by this Act.

PART II.

INTERNATIONAL COPYRIGHT.

POWER TO EXTEND ACT TO FOREIGN WORKS.

29.—(1) His Majesty may, by Order in Council, direct that this Act (except such parts, if any, thereof as may be specified in the Order) shall apply—

(*a*) To works first published in a foreign country to which the Order relates, in like manner as if they were first published within the parts of His Majesty's dominions to which this Act extends;

(*b*) To literary, dramatic, musical, and artistic works, or any class thereof, the authors whereof were at the time of the making of the work subjects or citizens of a foreign country to which the Order relates, in like manner as if the authors were British subjects;

(*c*) In respect of residence in a foreign country to which the Order relates, in like manner as if such residence were residence in the parts of His Majesty's dominions to which this Act extends.

Part III.

Supplemental Provisions.

'Performance' means any acoustic representation of a work and any visual representation of any dramatic action in a work, including such a representation made by means of any mechanical instrument;

'Delivery,' in relation to a lecture, includes delivery by means of any mechanical instrument;

'Plate' includes any stereotype or other plate, stone, block, mould, matrix, transfer, or negative used or intended to be used for printing or reproducing copies of any work, and any matrix or other appliance by which records, perforated rolls or other contrivances for the acoustic representation of the work are or are intended to be made.

Church and Organ Music.

THE COMPLEAT ORGANIST.

By Harvey Grace.

(Continued from January number, page 26.)

XII.—OF HIS INSTRUMENT.

Musicus. *Organicus.*

Musicus.—Has it ever struck you as being odd that the instruments most sung by the poets are among the least satisfactory? Pegasus has rarely been hauled from his stable on behalf of the violin and pianoforte—two instruments as near perfection as can be. But he has had many a gallop while his rider—generally ignorant of both music and instruments—has sung himself hoarse in praise of the harp and organ. There is something to be said for the harp on the score of picturesqueness. It certainly beats all other instruments in an appeal to the eye. When the ear is concerned, however, a very few minutes of its tinkling is enough to satisfy. The organ has nothing in its appearance to commend it to the lover of the beautiful. You may deck it with carven wood, add gilded angels blowing something between a Bach trumpet and a post-horn, arrange dummy pipes in nice gradation, with other delights. But these things are not the instrument. They are merely trimmings. Behind them all is a monstrous collection of pipes and machinery. If there is a detached console, it looks for all the world like a harmonium afflicted with dropsy.

Organicus.—May I——

Musicus.—You may—later. What a ghastly compromise your organ is! A menagerie!—a collection of effects and devices many of which will not bear inquiring into—a gigantic box of mystery—the sausage of musical instruments! For example, you have a stop called 'Vox humana.' Why, my dear fellow, if you or I or anybody else got up on our hind legs in public and emitted sounds like it, we should receive what I believe is known in the more plebeian houses of entertainment as 'the bird.' Then you have also a 'Voix celeste.' We can say nothing as to the correctness of the name, because none have heard a celestial voice—a fact which makes the choice of name even more absurd. You might as reasonably call a stop 'Voix de fée.' Fairies, however, being hopelessly pagan, can hardly look to be so honoured. Moreover, you generally get this 'celestial' effect by using two stops purposely out of tune with one another! Why not extend the idea to the choir-stalls? You want to give your congregation a taste of celestial music. Very well. All you have to do is to turn on a couple of solo-boys, one of them singing slightly sharp. But you don't. The only effects of the kind in your choir are unrehearsed, and lead to trouble when you next meet the culprits. Then you have your mixtures—an abomination, if ever there was one. You take delicate harmonics, and exaggerate them out of all proportion by making little tin whistles to sound them. Also you make one stop do duty under different names, using it on one manual under one name, and borrowing it for another manual and calling it something else. Your motley army of pipes is a fearful compromise in the matter of tuning. I believe that if some of you organists heard a passage played in the pure scale you would find it objectionable, forgetting that the fault is in your vitiated ears. Further, in a big modern organ, how rare it is to hear passages for full organ sound like anything but a hopeless muddle! Old Haydn, had he lived to-day, need not have been at the pains to compose his extremely mild 'Representation of chaos.' He would have saved time, and been more convincing, had he written some rapid passage-work and directed it to be played full organ with all couplers.

Organicus.—But—

Musicus.—Exactly! You are going to point out that the fault occasionally lies with the player. This is true, I admit. It is also sometimes the fault of the composer, who writes 'Full organ' over many a passage that would be more effective with half the stops. For example, you are playing a rapid pedal solo. 'Full pedal organ,' says the composer. So you shoot out all your pedal stops, and start on your mad career. Now, your full pedal includes a 32-ft., a heavy booming 16-ft. open, and a hoarse 16-ft. reed. Your other pedal stops, and those on the manuals played through your couplers, back you up loyally enough. But how many of the semiquavers do the bigger pipes of your heaviest pedal stops give? Listen carefully, and you will hear intermittent hoarse noises—spasmodic coughs from the underworld, as of some monster in pain. Why don't your players reserve these slow-speaking heavy stops for suitable passages? I admit their effectiveness when holding on some long, relentless pedal-point, or for delivering a grandly-stalking *cantus firmus*. What composer for the orchestra ever gave his tuba and bass-trombone rapid passages in unison with the bass strings? Even the 16-ft. tone of the strings is rarely called upon for a sprint, save for special effects. Do you suppose that Beethoven would have used the double-basses for the giving out of the fughetta subject in the Scherzo of the C minor Symphony if he had wished the passage to be clear and the effect purely musical? Not a bit of it! Why do audiences smile at the elephantine capers of the basses at this point? Either Beethoven meant to make them smile with one of his rough jokes, or he made a miscalculation. I think we know our Beethoven well enough to decide which is the case. Yet you organists play pedal passages—not quite so rapid as the Beethoven passage, I admit, but too quick for clear effect—with your most lumbering stops drawn, and seriously think the effect is satisfactory. Similarly, you play a *presto* passage on your full Great, with full Swell, coupled, which means that doubles and reeds are included. This is pretty much as if an orchestral composer should direct all the strings, wood-wind, and brass to play a brilliant cadenza in unison!

Organicus.—It seems to me——

Musicus.—Let me edge in a word or two! Is there anything in musical terminology more absurd than your haphazard collection of stop-names? You have odds and ends of half-a-dozen languages, and many of the titles are absolute misnomers. For

instance, the stop that you call Horn, and with which some of you play passages in transcriptions that are in the original played by the horn of the orchestra, is not at all like the real thing. Some of your flue stops can be used as very fair imitations of the orchestral horn, so of course you call them various kinds of diapasons. Your oboe is merely a milder form of your so-called horn, and is not a bit like the orchestral one. The stop that goes nearest to giving us the real 'tang' of an oboe is usually what you call a Gamba—which of course is a name borrowed from the old string family. The piccolo of the orchestra sounds an octave higher than its big brother the flute. Your corresponding stop you call a Flute 4-ft., and your piccolo sounds *two* octaves higher than the real flute. Perhaps as a result of our present (possibly fleeting) preference for English things, including language, we may find the organ specification of the future couched in our own tongue. I amused myself the other day by drawing up a list of stops in your usual linguistic muddle (for instance, you frequently find Flöte, Flauto, and Flute in the same specification!), afterwards giving a literal English version. Here it is:

Geigen.	Gemshorn.
Clarabella.	Waldflöte.
Hohl-flöte.	Quint.
Dulciana.	Contra Gamba.
Sesquialtera.	Tuba mirabilis.
Flauto traverso.	Gedackt.
Lieblich Gedacht.	Salicet.
Vox humana.	Suabe Flöte.
Unda maris.	Flautina.
Bourdon.	Contra fagotto.
Rohrflöte.	Vox Angelica.
Voix celestes.	Cor de nuit.
Hautboy.	Piccolo.
Lieblich Bourdon.	Tibia plena.
Viola da Gamba.	

How many of our builders dare use these titles in a tongue understanded of the people? Here they are, in their proper order:

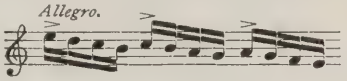
Fiddle.	Chamois horn.
Clear-beautiful.	Wood flute.
Hollow flute.	Fifth.
Sweet.	Double knee.
Whole and half another (!)	Wonderful trumpet.
	Closed.
Cross flute.	Little willow.
Lovely closed.	Swabian flute.
Human voice.	Little flute.
Wave of the sea.	Double faggot.
Burden.	Angelic voice.
Reed flute.	Night horn.
Celestial voice.	Little.
Highwood.	Full bone.
Lovely burden.	
Knee violin.	

There's a medley for you! And of all of them the funniest is perhaps your 'Unda Maris.' Where was your sense of humour when you called your ridiculous trembling effect 'Wave of the sea'? 'Wave in a teacup' would be nearer the mark!

However, leaving this amusing side of your alleged musical instrument, what of it as regards dynamics? To begin with, you have no means of obtaining accent. I laugh when I see composers of organ music peppering their pages with *sforzando* marks. And, mind you, they don't merely mean a touch on the swell-pedal (of which monstrosity I shall have somewhat to say anon). This is proved by the fact that such marks often occur when both feet are engaged in pedalling. Moreover, we often meet with an accent mark over one note, played on the same manual as others not so marked. How can it be done?

Organicus.—We——

Musicus.—Yes, I know how you organists fondly imagine you get over the difficulty. You think that by lengthening your accented notes, and taking a bit off the less important ones, you give us a satisfactory substitute. The method is fairly successful in passages where the rate of movement is slow, but how when it is rapid? Compare your performance of such a phrase as:



with that of a violinist or pianist. Not only can you give no real accent; you cannot obtain a *crescendo*. You may thrust out a hoof and put in action some more or less clumsy mechanism by means of which you open some shutters, and let out more sound—which is not the same thing at all. A good *crescendo* by a voice or any other wind instrument—any wind instrument, that is, but yours—gives the hearer not only more sound, but an impression of growing intensity as well. The motive power—air—is under the control of the performer, and the pressure can be varied. But you have no control over your wind supply, and your alleged *crescendo* by means of opening the swell is a poor thing because it is so obviously a cheap 'fake.' When you build your organ you intern what is often nowadays the finest part of your instrument in a huge wooden box. You make it as soundproof as you can, and when the composer demands a *crescendo* you dole out the noise. Even then, with all your care, your swell doesn't play the game, for the first inch or so of opening the shutters produces as much effect as all the other inches together, so you have 'shot your bolt' too early to get any prolonged cumulative effect. Your *diminuendo* is of course as great a failure. Just as you have to prepare for your *crescendo* by entombing half your organ, so in playing you have to get ready for your *diminuendo* by opening your swell.

Organicus.—But——

Musicus.—That's a delusion. You were about to argue that you can get your increase and decrease of tone by means of stops. I admit that by drawing or pushing in stops you make more or less noise, but the sound comes on in chunks, and goes off in the same way. Even the German 'Rollschweller' is only a modified success, though it is sufficiently good to deserve more general adoption in this country. Of course when you play on your Great or Choir alone your tone is absolutely fixed and level—and the joke is that some of you pretend to like it! Would you like a voice or a pianoforte or any other instrument to possess the same virtue? Besides, if it is a virtue in your Great and Choir, why make your Swell vicious by enclosing it? Then your tremulant! You think you can reproduce the almost imperceptible wave which a good voice discovers in moments of emotion, and you set about this impossible task by creating a commotion in the swell-box with a fan! My dear fellow, when I sing I can get a better tremulant than that by playing five-finger exercises on my Adam's apple!

What an instrument! Apply some of its methods to other branches of executive music—the choral, for example. Behold in your mind's eye the Royal Choral Society. Before they commence to sing, the members draw on a diver's helmet. Why? They must prepare for *crescendos* by enclosing the sound. They must be able to see the conductor, so obviously a diver's helmet is the only wear. A *crescendo* is demanded, Sir Frederick signifying the same in the usual manner. Two thousand little trap-doors open at the top of as many helmets, and a thrilling effect is the result. Observe, too, that when the sound goes

out the air comes in, and the choir goes on its way refreshed and rejoicing. (Over what happened on one occasion when a thoughtless composer demanded six consecutive pages of *pianissimo* singing let us draw a veil. In vain did Sir Frederick 'Sh-sh-sh!' —some unfortunate member was constantly coming to the surface for air!)

Organicus.—Look here, if you call this sort of thing argument——

Musicus.—Keep your eye on the Royal Choral! A *crescendo* lasting over several pages is desired. This is more than the helmet-shutters can manage. So the first step is to reduce the choir. This is done by silencing all the singers save the Montmorencys, De Veres, Marchbanks, and Chumleys. The remaining clans are added in accordance with the accession of strength required. For a slight addition the ffoulkes, Mortimers, or Standishes are sufficient. For a sudden burst the Jones's, Browns, or Robinsons are called on, while for the final crash (corresponding to your coupling of Solo to Great) the Smiths step into the breach, with what effect you may imagine. To see Sir Frederick haling these families in and setting them to work is one of the joys of London life. But see! a soloist rises, and begins to sing. There is a demand for emotional display in the second page of his song. He raises a superlatively manicured hand, and with a couple of fingers beats a light tattoo on his throat. The effect is magical. As the liquid, trembling notes steal over the vast hall, women silently weep, and strong men sniff and draw their sleeve across their brow. Even the timpanist, a hard man not easily moved, especially when, as now, he has 72 bars rest to count, blows his nose with stifled ferocity, the tuba-player thereby incurring in next morning's *Daily Semaphore* a rebuke for a wrong entry.

Returning to the choir for a moment, you will of course understand that prolonged *diminuendos* are managed by inverting the *crescendo* arrangements. The Smiths are first to be dismissed, and finally the Chumleys and Marchbanks are left in sole possession.

Ridiculous? Of course it is. But these are your own methods at the organ.

Finally—for I observe signs of impatience—can you wonder that decent composers refuse to touch your uncouth monster with a barge-pole? I was talking recently to one of the cleverest of our English composers, and asked him why he never wrote for the organ, although he played it. He replied, 'When I write for pianoforte I know what I am writing for, since one pianoforte is pretty much like another. I am also on safe ground in dealing with strings, and when I write for orchestra I say what instruments I require, and I know that they will be forthcoming. But when I write for the organ I may be writing for anything, since there is no standard. There is the Albert Hall organ on the one hand, and the box of whistles at a village church on the other. You may as well call a flea and an elephant by the same name, and ask a saddler to fit 'em both from the same pattern.'

Organicus.—Now, if you're quite finished, perhaps I may be permitted to say something on behalf of the defence. I fancy it will not be difficult to show that many of your objections have the slenderest of foundations. And—before I get to work—apropos the Anglicising of stop-names, since you object to our use of fragments of foreign tongues, I hope you will practise what you preach.

Musicus.—How?

Organicus.—When next your pianoforte needs the tuner's attention, you will of course send him a card, asking him to come and tune your 'soft-loud!'

(To be continued.)

THE ORGAN IN THE CENTENARY HALL, BRESLAU.

By Ernest E. Adcock.

The inauguration of the giant organ in St. Michael's Church at Hamburg, and the publication of the great Liverpool Cathedral scheme (*Musical Times*, January, 1913), caused no small stir and controversy in the organ-building world, and now we have to record the erection of an even larger instrument in the 'Jahrhunderthalle' at Breslau. The two first-named organs have 163 and 167 speaking-stops respectively, but the Breslau organ boasts a total of 187.

The builders of the new organ are the well-known firm of Wilhelm Sauer of Frankfort-on-Oder, the present proprietor of which is Herr Paul Walcker, a son of Eberhard Friedrich Walcker, one of the founders of the famous Ludwigsburg firm. Herr Walcker appears, therefore, to have a splendid opportunity of combining the excellence and traditions of the Sauer and Walcker houses. The following is a short list of the largest organs turned out by the Frankfort firm:

			Speaking-stops.
Breslau	...	Jahrhunderthalle	187
Berlin	...	Cathedral	113
,,	...	Kaiser Wilhelm Memorial Church	94
Leipsic	...	St. Nicholas's Church	94
Jena	...	St. Michael's Church	94
Leipsic	...	St. Thomas's Church	88
Wesel	...	St. Willibrord's Church	80

The specification of the Centenary Hall organ was drawn up by Herr Karl Straube, organist at St. Thomas's Church, Leipsic, who holds the position once occupied by the immortal Bach. The building of the instrument possibly creates a record for rapidity of construction, for the work occupied only ten months. The order was placed in November, 1912. By March, 1913, the first portions were despatched to Breslau; and the inauguration of the completed organ took place on October 5.

The Hall which contains this huge instrument is an amphitheatre capable of seating about 5,000 persons, and is said to be the largest auditorium in Germany that is set apart for music. It was erected to commemorate the defeat of Napoleon by the Nations at Leipsic in 1813.

The action of the organ is electric, the power for which is supplied by a motor and accumulating battery, which are from the workshops of P. Hardeger & Co., of Berlin. Wind is supplied to the main organ by an electric motor of 12 H.P., and to the Echo organ by one of 1½ H.P. Both of these were installed by Pollrich & Co., of Leipsic—a firm which apparently does a great deal of this class of work.

The Echo Organ (Fernwerk) is played from Manual V., and is placed in an elevated position at a distance of 80 metres (about 260 ft.) from the main organ. The cable which connects it with the console, however, is 360 metres (1,180 ft.) in length. The Echo Organ, it will be observed, possesses 31 speaking stops, 23 of which are assigned to the manual, and eight to an independent pedal. It is therefore a complete organ in itself.

It should also be noted that all the stops of Manual IV. are borrowed upon either Manual I. or Manual II.; so that although there appear to be 200 speaking-stops in the organ, there are in reality only 187.

As will be seen from the illustration, the case is exceedingly plain, and one is forced to express the opinion that the authorities would have been better advised to have made their organ of smaller dimensions, and thus have had sufficient funds to provide a more artistic exterior. Had the front only been relieved by a judicious mixture of semi-circular and V-shaped towers of pipes, much would have been gained in dignity. As it is, owing to the almost uniform length of the front pipes, and the deadly dull flatness of the centre, the case does not present an imposing appearance. There is a good deal of truth in the saying that the eye can assist the ear, or at least the reverse is true that what troubles the eye may also trouble the ear.

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The illustration of the console shows that, as is usual in modern German organs, stop-keys are used instead of draw-knobs. For those who are fond of figures a list of the console fittings is here given :

	No.
Stop-keys	203 (white).
Couplers	26 (black, at top of console).
Drückknopfe (pistons)	156
Free combination pistons ..	911
Composition and other pedals	30

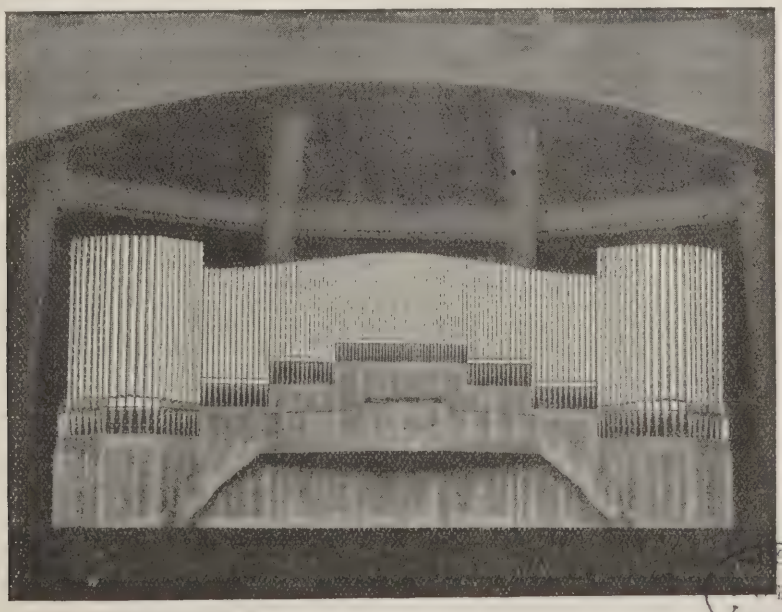
The free combination pistons are to be found in a double row above the white stop-keys on both sides of the console, and in addition to these there are, of course, the ordinary pistons below the manuals, as well as the composition pedals.

The stops of Manuals II., III., IV. and V. are all placed in swell-boxes, but apparently none of the Pedal pipes are enclosed except those belonging to Manual V.

For purposes of comparison a short table is appended, so that readers may draw their own conclusions as to the power, size, &c., of the Breslau, Liverpool, and Hamburg organs :

	No. of Speaking Stops.	Pipes.	Reed Stops.	Ranks of Mixture.	Pipes in Mixture Ranks.	Highest Wind Pressure.
Breslau	187	15,133	35	*c.*100*	5,754	8-in.
Liverpool	167	10,567	52	37	2,025	50-in.
Hamburg	163	12,173	29	*c.*65*	4,022	7½-in.

* It is a little difficult to count ranks in these organs, as some of the Mixtures are of 3 to 5 ranks, 7 to 9 ranks, &c., &c.



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SPECIFICATION.

MANUAL I.—(42 stops.)

	Feet.		Feet.
Prinzipal	16	Violini	4
†Majorbass	16	Viol d'amour	4
Gedeckt	16	Gedecktquinte	5⅓
Prinzipal	16	Quinte	2⅔
Geigenprinzipal	8	†*Pikkolo	2
Prinzipal Amabile	8	Oktave	2
Viola di Gamba	8	Rauschquinte	2⅔ and 2
†*Stentorgamba	8	Progressiv	3 to 4 ranks.
Harmonika	8	Gross Cymbel	5 to 6 ,,
Doppelflöte	8	Scharf	3 ,,
Flûte harmonique	8	Mixtur	3 to 4 ,,
Flauto dolce	8	Mixtur	4 to 5 ,,
Spitzflöte	8	Gross-Mixtur	7 to 9 ,,
Gedeckt	8	Kornett	5 ,,
Gemshorn	8	Posaune	16
Quintatön	8	†*Tuba mirabilis	8
†*Gross-Oktave	4	Basson	8
Oktave	4	Trompete	8
Flûte Octaviante	4	†*Oboe	8
Gemshorn	4	†*Clairon	4
Rohrflöte	4	Clarine	4

MANUAL II.—(40 stops.)

(In a Swell-box.)

	Feet.		Feet.
Gamba Major	16	Dolce	4
Quintatön	16	Quintatön	4
†*Stentorprinzipal	8	†*Flûte Octaviante	4
Prinzipal	8	Quinte	2⅔
Schalmei	8	Sesquialter, 2 ranks.	
Viola	8	Pikkolo	2
†*Stentorflöte	8	Mixtur	3 ranks.
Flûte Harmonique	8	Kornett	4 ,,
Soloflöte	8	*†Gross-Kornett	3 to 5 ,,
Quintatön	8	Cymbel	3 ,,
Flauto dolce	8	Scharf	5 ,,
Dulciana	8	†*Bombarde	16
Geigenprinzipal	8	Basson	16
Flötenprinzipal	8	Posaune	8
Bourdon	8	†*Trompete	8
Harmonika	8	Cor Anglais	8
Vox Angelica	8	Klarinette	8
Oktave	4	Clairon	4
Jubalflöte	4	Glockenspiel (30 notes).	
Fugara	4	Pizzicato for Glockenspiel.	
Zartflöte	4		

MANUAL III.—(41 stops.)

(In a Swell-box.)

	Feet.		Feet.
Nachthorn	16	Flûte d'amour	4
Salizional	16	Bifra	8
Prinzipal	8	Dulciana	4
Flötenprinzipal	8	Gemshorn	4
Geigenprinzipal	8	Flautino	2
Nachthorn	8	Sifflöte	1
Jubalflöte	8	Nassat	2⅔
Quintatön	8	Rauschquinte	2 ranks.
Spitzflöte	8	Harmonia aetheria	3 ,,
Violoncello	8	Kornett,	5 ,,
Wienerflöte	8	Mixtur	4 ,,
Flûte d'Amour	8	Scharf	3 ,,
Gedeckt	8	Cymbel	4 ,,
Gemshorn	8	Gross-Cymbel	7 ,,
Salizional	8	Fagott	16
Aeoline	8	Trompete harmonique	8
Voix céleste	8	Oboe	8
Praestant	4	Klarinette	8
Nachthorn	4	Vox humana	8
Rohrflöte	4	Trompete	4
Violini	4	Tremulant to Vox humana.	

MANUAL IV.—(13 stops.)

(In a Swell-box.)

	Feet.		Feet.
Majorbass	16	*Gross-Kornett, 3 to 5 ranks.	
*Stentorprinzipal	8	*Bombarde	16
*Stentorgamba	8	*Tuba mirabilis	8
*Stentorflöte	8	*Trompete	8
*Oktave	8	*Oboe	8
*Flûte octaviante	4	*Clarino	4
*Pikkolo (2 ranks)	2		

MANUAL V. (Echo.)—(23 stops.)

(In a Swell-box.)

	Feet.		Feet.
Dulciana	16	Flageolett	2
Bourdon	16	Mixtur	3 ranks.
Prinzipal	8	Kornett	3 to 4 ,,
Hohlflöte	8	Basstuba	16
Viola di Gamba	8	Tuba	8
Aeoline	8	Trompete	8
Voix céleste	8	Basson	8
Quintatön	8	Klarinette	8
Flûte harmonique	8	Vox humana	8
Gedeckt	8	Tremulant to Vox humana.	
Oktave	4	Clarine	4
Flauto dolce	4	Glockenspiel (25 notes).	

PEDAL.—(33 stops.)

	Feet.		Feet.
Prinzipal	32	Dulziana	8
Kontraviolon	32	Quinte	5⅓
Untersatz	32	Gross Rauschquinte, 2 ranks.	
*Kontrabass	16	*Oktave	4
Prinzipal	16	Spitzflöte	4
Violon	16	Fugara	4
Subbass	16	Sesquialter, 2 ranks.	
Gemshorn	16	Oktave	2
Harmonikabass	16	Kornett, 4 to 5 ranks.	
Lieblich Gedeckt	16	Kontraposaune	32
Quintbass	10⅔	Posaune	16
Prinzipal	8	Fagott	16
Oktavbass	8	Trompete	8
Violoncello	8	Ophikleide	8
Gemshorn	8	Bassklarinette	8
Flötenbass	8	Clairon	4
Gedecktbass	8		

PEDAL TO ECHO ORGAN.—(8 stops.)

(Enclosed.)

	Feet.		Feet.
Violon	16	Bassflöte	8
Subbass	16	Dolce	8
Dolce	16	Trompete	8
Viola	8	Oktave	4

COUPLERS, ETC.

Man. II. to Man. I.	Man. V. to Pedal
,, III. to ,, I.	,, V. Super
,, IV. to ,, I.	,, V. Sub
,, V. to ,, I.	,, IV. Super
,, III. to ,, II.	,, IV. Sub
,, IV. to ,, II.	,, III. Super
,, V. to ,, II.	,, III. Sub
,, IV. to ,, III.	,, III. to II. Super
,, V. to ,, III.	,, III. to II. Sub
,, I. to Pedal	,, II. to I. Super
,, II. to Pedal	,, II. to I. Sub
,, III. to Pedal	Pedal super
,, IV. to Pedal	Rollschweller to Man. I., II., and III.

Compass—Manuals, 61 notes. Pedal, 32 notes with extra pipes for super-octave coupler.

* On heavy wind. † By transmission from Manual IV.

Many combinations can be brought on by the composition pedals, and the *fixed* pistons between the manuals, but it must suffice here to say that they provide *p*, *mf*, *f*, and *tutti* combinations for each department, and for the organ as a whole. Beside the above there are also such combinations as Manual I. Flutes, Manual II. Reeds, &c., &c., and over and above these there are the 911 *free* combination pistons. It is also to be noted that many of the couplers can be brought on, not only by touching the black stop-keys, but also by pistons and composition pedals.

How long will the people of Breslau be allowed to enjoy the very doubtful honour of possessing the largest organ in the world? Probably not for long; for the 'megalomaniacs' (a favourite word of the late Mr. Thomas Casson) in America apparently do not intend to allow themselves to be beaten. Doubtless many readers are already aware that the great St. Louis Exhibition organ was purchased by Mr. John Wanamaker, and placed in the court of his vast Philadelphia store. We are informed that it is proposed to add forty-five stops to this instrument, thus bringing the total number of speaking stops to 185. This was decided upon before the dimensions of the Breslau organ were properly known, and a matter of a few more stops is hardly likely to be a hindrance to still further enlargement. Even so, unless more than 5,000 pipes are added to the present total of Wanamaker's organ, its claim to be the largest will be disputed. Therefore one asks 'Cui bono?' Most people will agree that perfection of tone and construction, and a pleasing exterior, are far higher ideals to be aimed at than mere size. Moreover, a total of about 100 speaking stops seems ample, even for a concert organ. A greater number involves many useless duplications, and consequently money spent in that direction is sheer waste.

For information respecting the organ under notice, the writer is indebted to a profusely illustrated brochure entitled 'Die Riesen Orgel von Breslau,' published by the builders of the instrument.

Brahms's 'Requiem' was sung by Bromley Choral Society at Bromley Parish Church on December 15, under the conductorship of Mr. Frederic Fertel. Accompaniment was supplied by a string orchestra, organ (Mr. P. S. Hodsoll), pianoforte (Mr. F. Wilkins), and drums. The soloists were Miss Dora Mason and Mr. Joseph Farrington.

At Skelmorlie Parish Church on January 11 a recital in aid of the Belgian Relief Fund was given by Mr. Arthur S. Manfield (organ), Madame Verbrugghen (vocalist), and Mr. Henri Verbrugghen (violin), with Miss Ailie Cullen as accompanist. The chief organ work in the programme was Bach's Prelude and Fugue in B minor.

At the Church of Notre Dame de France, Leicester Square, London, during the Christmas services, a motet 'Chœur de Noel,' by the late Jean Neymarck, of Paris, was given for the first time. We understand that a Mass by the same composer is also to be given.

The following carols were sung, after the evening service on January 3, at Pegent Square Presbyterian Church: 'Noel' (F. A. Docker), 'Morning dawns, the flocks are feeding' (Davan Wetton), 'Immanuel, Babe of Bethlehem' (Allan Brown), and, with carillon accompaniment, 'Sweet Christmas Bells' (Stainer), 'Come, ye people, hasten near' (Wetton), and Bell Carol (Pearce). Mr. L. T. Ellis Webb was at the organ, Mr. E. E. Withall at the carillon, and Mr. Allan Brown conducted.

Haydn's first Mass in B flat and Rossini's Stabat Mater were given at Salem Baptist Church, Porth, South Wales, on Christmas Day, 1914. Mr. Rhys Evans conducted, and a small orchestra, supported at the organ by Dr. T. D. Edwards, organist of Treharris Baptist Church, supplied accompaniment. The vocalists were Miss Blodwen Lloyd, Madame Winifred Lewis, Mr. Gwynne Davies, and Mr. Ivor Foster.

Part 1 of 'Messiah' and the two concluding choruses were sung by the choir at Halifax Place Chapel, Nottingham, on December 20, under the direction of Mr. E. M. Barber. The soloists were Miss Emmie Warner, Madame Ethel Parkin, Mr. J. Franklin Pearson, and Mr. Thomas Stoton. Mr. C. E. Blyton Dobson was at the organ.

ORGAN RECITALS.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, Queen Victoria Street, E.C.—Fantasy Prelude, *Charles Macpherson*.

Mr. Percy J. Fry, the Minster, Warminster—Sonata in D minor, *J. Lemmens*.

Mr. H. C. Tonking, Royal Albert Hall—Fantasia in F, *Best*.

Mr. T. A. Aldridge, Harlesden Parish Church—Fantasia and Fugue, *Brosig*.

Mr. Allan Brown, the Leysian Hall, City Road—Phantasy on the National Anthems of the Allies, *Pearce*.

Mr. Henry Coleman, Guildhall, Londonderry—Toccata and Fugue in D minor, *Bach*.

Mr. F. A. Mouré, University of Toronto—Fantaisie Polonaise, *Novoviejski*.

Mr. Claude A. Forster, St. John's Church, Forfar—Concert Overture in C major, *Hollins*.

Mr. Matthew Kingston, St. Magnus-the-Martyr, London Bridge—Capriccio, 'Fairyland,' *Capocci*.

Mr. Paul Rochard, St. Peter's Church, Loughborough—Grand Chœur in D major, *Guilmant*.

Mr. J. A. Meale, Wesleyan Central Hall, Westminster—Overture in E minor and major, *Morandi*.

Mr. J. W. Y. Bannard, Church of St. Bartholomew, Greens Norton—Prelude and Fugue in D minor, *Bach*.

Mr. William H. Dawes, Nazeing Parish Church—Grand Chœur, No. 2, *Hollins*.

Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Allegro vivace in D, *Speer*.

Mr. Allan Brown, Old Ford Wesleyan Mission, London—Grand Offertoire in D, *Batiste*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Finale from C minor Sonata, *Reubke*.

Mr. W. Lynwood Farnam, Harvard Club, Boston—Chaconne and Fugue Trilogy with Choral, Op. 73, *Karg-Elert*.

Mr. J. Charles Maclean, Tabernacle Chapel, Powell Street, Aberystwyth—Commemoration March, *John E. West*.

Mr. Jesse A. Longfield, St. Andrew's Presbyterian Church, Victoria, B.C.—Second Sonata, *Mendelssohn*.

Mr. Herbert Hodge, St. Stephen's, Walbrook, London—Prelude and Fugue on the name 'Bach,' *Liszt*.

Mr. J. W. Aldridge, St. Stephen's, Seaton Delaval—Sonata on the 94th Psalm, *Reubke*.

Mr. G. Bernard Gilbert, Town Hall, Stratford—Sketch in F sharp minor, *E. T. Chipp*.

APPOINTMENTS.

Mr. William H. Evans, organist and choirmaster, All Saints' Church, Hampton-on-Thames.

Mr. W. F. Jenkins, organist and choirmaster, North Finchley Baptist Church, London.

Reviews.

SONGS.

A Vignette. By Cyril B. Rootham.

The Wake Feast. By Hamilton Harty.

[Novello & Co., Ltd.]

Dr. Cyril Rootham again gives us an example of the best song-writing. In 'A Vignette' he makes himself one with the poet (Robert Bridges), and earns the rare praise that the poem loses nothing in the composer's hands. The lines 'Among the meadows lightly going, With worship and joy my heart o'erflowing,' express in ten couplets a single graceful thought; the composer finds a simple melodic phrase (it speaks as do some folk-song melodies) to suggest in music the simple faith that runs through the poet's words, and on this he builds a one-idea song—a simple psychological moment in music, where many composers would be tempted to make a little drama or a display of fine imagination, with the words as a mere framework. There is a gentle rise and fall of emotion, abundant modulation, and musicianly procedure, but the music never departs from its theme, or takes matters into its own hands. 'A Vignette' is not a momentous song, but it perfectly represents an ideal that composers so often forget in their zeal, or vanity—the perfect fitting of the verbal and musical pictures. The range of the song suits a low voice; the accompanist will meet with no difficulty.

Mr. Hamilton Harty's 'The Wake Feast' (bearing the sub-title 'A young girl dead') has the same thoughtful quality. Here more emotional licence is permitted in the presence of tragedy (Alice Milligan's poem 'Man of the house, soft-hearted with your sorrow'), but the composer does not give way to frenzy. His music lends the right warmth and varying intensity to a young man's outburst of confession and sorrow. Mr. Harty shows the same care in his verbal accentuation. The song, in fact, is one of the best type, and will repay the attention of artists (baritone or contralto) who sing with brain as well as voice.

Epilogue. By Harvey Grace. (Recital series of original compositions for the Organ, No. 46)

Festal Prelude. By Alec Rowley. Original Compositions for the Organ (New Series), No. 36.

The Latin Organist. Edited by Samuel Gregory Ould. Book II.

[Novello & Co., Ltd.]

Mr. Harvey Grace's 'Epilogue' is music worthy of the instrument for which it is written. It is a thoughtful, musicianly work that should appeal to organists ('compleat' or otherwise) and their hearers. Its seriousness is unbroken, but it does not tend to severity. The dignified phrases of

the broad opening of the theme of the fugal section sound a human note which is intensified by some chromatic warmth in the harmonies. The piece opens with two pages of well-connected melody over a strongly moving bass. The fugal statement in A major boldly intrudes an E natural after a full close in D flat major. Its theme is taken from the opening music, and a fugal episode is used to lead back without a break to the resumption. A highly effective Coda is made by developing the principal phrases of the work as a choral-vorspiel accompaniment to 'St. Anne.' The D for E in the twelfth bar of page 3 is a misprint that should be self-evident.

Mr. Alec Rowley's 'Festal Prelude' is a very vigorous piece of music, abounding in bold diatonic passages, and with an effective mixture of chordal and scale work. The tuneful middle section is an excellent foil to the rugged main theme, which by the way is not the less festive for being in a minor key. The Prelude, which is only moderately difficult, would serve equally as a postlude or recital item.

'The Latin Organist' aims at supplying music suitable for performance in the Roman Church—music, that is, in the spirit of the Papal rescript issued in 1903. Book II. contains Bach's short Prelude on 'Tonus Peregrinus,' a Prelude on 'Et in terra pax' by that old worthy, Georg Böhm, a Meditation on 'Pange Lingua' by Dr. F. E. Gladstone, a solemn Fughetta on the intonation to the Creed by Dr. C. W. Pearce, and six short Processional verses on 'Pange Lingua,' by William Sewell. All the music is of excellent quality, and as the various themes are familiar to members of the Church of England, the book might well appeal to a wider public than the compiler had in view.

School of Velocity. For Pianoforte. By Charles Czerny, Op. 299. Edition Novello, No. 18.

Gradus ad Parnassum. For Pianoforte. By Muzio Clementi. Edition Novello, No. 15.

Études. For Pianoforte. By J. B. Cramer. Edition Novello, No. 16.

[Novello & Co., Ltd.]

Not merely from a patriotic view will music-teachers welcome the opportune issue in a new English edition of three sets of famous Pianoforte Studies. The works are so clearly printed and excellently edited by Mr. Franklin Taylor that they should at once rank as the standard teaching edition. Taking them in the order of degree of difficulty we have first the ever-green School of Velocity ('École de la Vélocité'), by Czerny. Thirty Studies have been selected from the above, issued in one book, price 2*s.* 6*d.* complete, or in three separate books, price 1*s.* each. Next come twenty-four Studies selected from Clementi's celebrated 'Gradus ad Parnassum,' also in one volume, price 3*s.* net, or in four books, each 1*s.* Finally, we have Fifty-six selected Studies by J. B. Cramer, in one volume, 4*s.* net, or in five books, each 1*s.* net.

It is a sign of the times that the titles and prices are given both in English and French, likewise the keys. The editor has revised the fingering where necessary; but he appears mostly to have adhered to the original. This is wise; some of the fantastic alterations recently given in certain foreign editions may appeal to a few here and there; but probably the majority of teachers have not welcomed them. Needless to say the Universal Fingering, 1 2 3 4 5, has been retained; to publish English pianoforte music with the erroneously so-called 'English Fingering' would absolutely debar it from circulation in any other country whatsoever. This fact alone should suffice to make patriotic music-teachers fall in line with their co-workers all the world over. It only remains to add that the selection of Studies has been done very judiciously. No attempt has been done to grade them; they are given in their original order, omitting those which are of least practical value.

Correspondence.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Opening my *Musical Times* for this month I observe an article by Mr. Corder. I glance at the opening of it, and see that Mr. Corder is about to oblige the company with a song. 'I sing,' he says, 'The Teacher'—much as the shoemaker might say, 'I sing Leather'; and a few lines further on, 'I sing the Minor Composer'—much as the milkman might announce, 'I sing the Cow.' 'Ah!' I said to myself, 'Mr. Corder is in a lyrical mood to-day; let me listen intently and respectfully to this vocal fantasia of his upon two original themes.' I listened: the performance was really a very good one. Now and then, it is true, a pinched falsetto note crept in among the manly chest tones of Mr. Corder; but then, who is perfect? And I fancied I could see how the one or two less pleasant notes came to be there: the idea of A CRITIC had occurred to Mr. Corder, and reduced him to a condition that is known in the nursery, I believe, as 'temps.' To suggest 'critics' in Mr. Corder's hearing is like saying 'cats-s-s-s' in the neighbourhood of a terrier: it brings on a brain storm—what the pathologists call an attack of emotional insanity. But we all have our amiable little weaknesses, and none of us who like and admire Mr. Corder—and I have always been one of these—would look with any but an indulgent eye on this little weakness of his. So I listened admiringly to the end of the song. Just before the finish one or two phrases used by Mr. Corder seemed to have a familiar ring for me. In another moment the dread truth dawned on me: Mr. Corder was quoting *me*, and the whole of this performance that I had been enjoying so much was a protest against *my* advice to a certain young composer, which advice Mr. Corder finds 'not particularly helpful'!

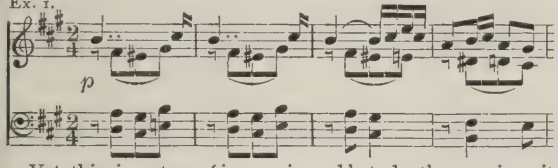
Then did the cup of my anguish overflow. 'What,' I said to myself in the bitterness of my spirit, 'What is the use of my writing twelve columns or so to make it clear what I mean, if the only result of it all is to make Mr. Corder think I mean just the opposite? What is the use of being a black-hearted, blood-stained cynic if you are merely to be mistaken for an idealist dealing out the wrong prescription?' 'Helpful' to the Minor Composer! *Mon chapeau!* Where did I say I wanted to be helpful to *him?* The whole subject of my open letter was to discourage him! (As Richter said to the young man who told him he had written a lot of music—'Ees eet nezezzary?') I go to the trouble and expense of putting a brass plate on my door with the words—'Professor of Infanticide; Undesired and Undesirable Infants Executed with Promptitude and Despatch'; and lo! an agitated professional accoucheur comes along and tells me, with tears in his kindly eyes, that strychnine isn't nearly such a helpful diet for babies as milk! But I am not in the milk business at present; I used to be, but I gave it up some time ago. I am in the strychnine business now. But why need Mr. Corder and I quarrel? Can't we work together? So long as he can gratify his humanitarian instincts by bringing superfluous infants into the world, and I can gratify my homicidal instincts by helping other critics ('expert coffin trimmers,' as I saw them styled in an American cinema picture the other day) to put them out of it, can't we both be happy?

Mr. Turner's letter on the subject of consecutive fifths is a gallant effort to put a good face on a bad job, but I am afraid it will not do much to help that earnest young composer to whom my open letter was addressed. The problem is, how to know legitimate consecutive fifths from illegitimate ones. The late Dr. Prout lays it down, for example, that 'consecutive fifths by simultaneous motion are not allowed between any two parts.' That is categorical enough. Equally categorical is the practice of composers, great and little, who as Dr. Prout proceeds to show by quotations from Beethoven, Haydn, and Kullak, use consecutive perfect fifths by simultaneous motion between any two parts just when it suits them to do so.

How does Dr. Prout attempt to get out of this difficulty? 'These examples,' he says, 'are not for the student's imitation; experience is required to understand when they may be properly introduced; but it is needful to mention them here for the sake of completeness. By beginners the prohibition of consecutive fifths must be strictly attended to.' Why, in the name of reason, if such a sequence occurs to

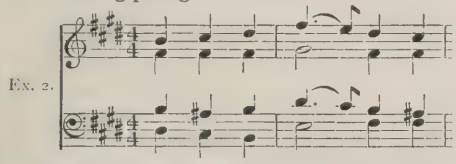
the student as one of those quoted by Dr. Prout, should he cut out the fifths? If they sound well when a Kullak puts them on paper, how can they sound ill when put on paper by a young student who may have better music in him at sixteen than a Kullak at sixty? 'Experience,' says the pedagogue, 'is required to understand when they may be properly introduced.' Nothing of the kind. The only thing that makes any sensible musician think well or ill of consecutive fifths is how they sound—whether they talk sense or nonsense; and a student with a natural gift for talking sense in music might use fifths in a rational way from the beginning. What excuse would the pedagogue have for striking them out? If I had gone to Dr. Prout with an exercise containing the following passage it would have been blue-pencilled till it was hardly recognisable:

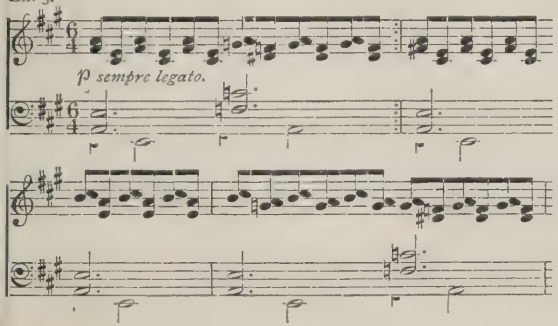
Ex. 1.

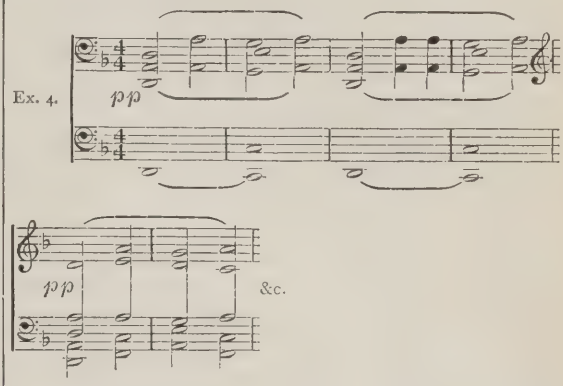


Yet this is not an 'inexperienced' student's exercise; it is a quotation from Ravel's Sonatina, and as delicious a passage as anyone could wish to hear. Why is it all right, in spite of the text-books? Simply because it sounds all right—*i.e.*, it talks sense. And that is the point of my complaint against the text-books and the professors: they cannot, or will not, see that a young student with the root of the matter in him may intuitively have that 'experience' which Dr. Prout says is the only sure guide as to when to write consecutive fifths and when not to. 'Experience' simply means good taste, a sure sense of fitness; and while some men have this from their birth, no teaching can give it to others. Consecutive fifths, like everything else, must be judged by their results. The pedagogical talk about the 'experience' of the 'great masters' is fudge. If the consecutive fifths sound all right, it does not matter in the least whether they were written by a man of fifty or a boy of fifteen, by John Sebastian of Leipsic or John Willie of Liverpool. My original point was that no 'rules,' no teacher, can give the requisite taste, the requisite sense of fitness, to a student who has not already got it by the grace of God.

Mr. Turner's attempted defence of teaching on this subject is, I venture to say, no defence at all. 'Bare consecutive fifths,' he says, 'certainly sound objectionable in diatonic part-writing.' The answer to that is simply, 'They don't always.' It all depends on the idea that they are meant to express. Except to a pedant on the hunt for infractions of 'rules,' there is nothing in the least objectionable in the following passage of Beethoven:

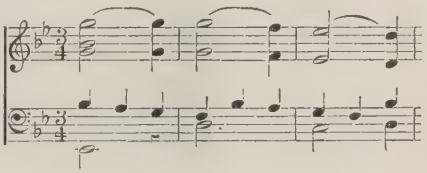
Ex. 2.

Or this from Borodin's song, 'The sea queen' (Mr. Turner may say, of course, that here the writing is not wholly diatonic, but the general æsthetic problem is independent of considerations of this kind):

Ex. 3.

But when do Mr. Turner and his teachers permit consecutive fifths as unobjectionable? 'Whenever the progressions in the other part become exciting,' because then 'attention is distracted from the fifths.' But in the passage I have just quoted from Borodin, as in a hundred others that might be quoted, the composer has not the least desire that our attention *should* be 'distracted' from his fifths. On the contrary, he wants us to be fully conscious of them, for it is on them that the charm of the passage depends. And in these passages from the 'Pelleas' prelude of Debussy, where the fifths are as right as right can be, Mr. Turner must be made of very inflammable stuff indeed if he can get 'excited' over what is going on:

Ex. 4.

On the other hand, I shall be happy to write for Mr. Turner, if he would like me to do so, some passages containing any number of distracting things, but the fifths will not on that account be interesting or even tolerable.

No, it is as I said; the 'rule' is a tyrant to little boys and girls, but hasn't a word to say for itself when a man kicks it out of the house. I can, however, give Mr. Turner a quite infallible test for knowing good consecutive fifths from bad ones. (As a rule I send this information only in return for twelve postage stamps; but I will give it free to Mr. Turner on condition that he doesn't tell anyone else.) It is a rule that I have discovered after years of research and fakir-like meditation. It runs thus—Consecutive fifths are right when the composer meant them, and wrong when he didn't. If a student accidentally wrote such a passage as the following, for example:

Ex. 5.



his teacher would pounce on him in a minute. It would be obviously wrong. But as Elgar has intentionally written it in his 'Carillon,' it is all right.

ERNEST NEWMAN.

CROATIAN MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The late Abbé Liszt, in his well-known book 'Des Bohémiens et de leur musique en Hongrie,' has made the bold statement that there was no such thing as a Hungarian national music, but only a music of gipsies. A writer in the October number of the *Edinburgh Review*, however, has gone several steps further, and made the still bolder assertion that all the music the world has been made familiar with under the name of 'Hungarian' is really Croatian, for the so-called Hungarian melodies and folk-songs are, generally speaking, Slavonic-Croatian in origin, and have merely been altered—not for the better—by Magyar plagiarists. The Magyars, we are told, have robbed Croatia, among other things, of her artistic reputation. Even Brahms and Liszt were not above pilfering from the

Southern Slavonic music, and Lehár has founded one of his best works—'Der Rastelbinder'—on Southern Slavonic airs. The gipsies of Hungary, popularly regarded as the guardians of Magyar music, have probably (?) most largely plundered from the Croatian folk-melodies and dances. Thus far the Edinburgh Reviewer, many passages in whose contribution show only too clearly that he is one of those authors who cannot write even about music, folk-lore—or, in fact, about anything—without dragging in current politics.

To begin with, let us dismiss from the case, as lawyers would say, the three composers cited by him. Liszt, although born in a neighbourhood the population of which is thickly intermingled with Croatians, evidently did not know of the Croatian origin of the Hungarian folk-melodies as played by Magyar gipsies, or he would have assigned them to their real owners; and we know where Brahms obtained his knowledge of Hungarian music. Any biography of this composer will tell us that it was Ede Reményi—who, by the way, was not a gipsy violinist as some English writers will have it—who made him familiar with the melodies upon which his 'Hungarian Dances' were founded. Reményi knew some of the original composers of these melodies, and they were certainly not Croatians. On the other hand, he informed the interviewer from the *New York Herald* (January 18, 1879) that Piece No. 5 in Brahms's collection was a Slavonic dancing air. And as regards Lehár, the Edinburgh Reviewer evidently does not know that a Rastelbinder is a Slovák wandering mender of broken pots, and that the first part of the operetta is taking place in a small village near Trencsény in Upper Hungary, right in the midst of a Slavonic population. To give the play a local colour, Lehár was of course obliged to introduce Slavonic music, and to brand him for this as an associate of pilferers is as reasonable as to blame Sullivan for introducing Japanese music into his 'Mikado.'

Those of your readers who are interested in the controversy raised by Liszt should read the pamphlet issued against his book by, say, August von Adelburg, a writer, well known in his day, on Russian subjects.

Haydn, according to our Reviewer, was evidently not a pilferer but a Croatian, and his famous national hymn of Austria is neither more nor less than a drinking song of his own country people, a song especially sung by the Slavs round about Bistritz, wherever that may be. There are several places of that name in other parts of Hungary, but all far away from the region where Haydn had acted as Prince Eszterházy's Kapellmeister in the very centre of Croation colonies. Most of your readers will remember Dr. W. H. Hadow's book on this subject, which was published in London in 1897 under the title of 'A Croatian Composer,' in which the author tries to prove his point. But Haydn was commissioned to set the Austrian National Anthem in 1797, and it was only about eighty years afterwards that Dr. Kuhác, of Zágráb (Agram), set to work to collect and publish his great collection of South Slavonic melodies. In 1880, the year before the last part of these appeared, he issued a special pamphlet on Haydn's relation to these tunes which was translated for, and issued by, Dr. Hadow in English. But there is not the slightest doubt that Haydn was of German nationality, and the drinking song may be a faint echo of the anthem and not *vice versâ*. Dr. Hadow airily brushes aside the resemblance of Telemann's 'Rondo' to Haydn's tune as nothing more than 'fortuitous' or as probably being referable to the same source, although the composer of the Rondo belonged to Hamburg, and we have no record of his ever having come in contact with Croatians unless they were the descendants of the notorious Trenck's whiskered pandurs. Such fortuitous resemblances, of course, can be found. Thus, for instance, the present writer heard in 1912, a gang of coolies, pushing a heavy railway wagon in Bombay docks, singing a tune which he had heard about thirty-five years before in Hungary, the words of the latter song being supposed to be a dialogue between an old Magyar gipsy woman and her love-sick daughter.

When attempting to decide whether a song is of Hungarian or Croatian origin, one must not lose sight of the fact that in the long wars against their common foe, the Turk, the two nationalities fought side by side for centuries, and that it is somewhat difficult to settle to-day the true ownership of a tune.

The Edinburgh Reviewer further complains that little is known about Croatian music outside its own native country. Whose fault is that? Partly, we are told, of the old native composers, who unpatriotically have sunk their nationality in that of more powerful nations. Such things will happen, as we know, even in the British Isles, where native composers will publish dance music under assumed Polish names. We have also the authority of the Hungarian writer who wrote the preface to Adelung's pamphlet, that he knew of dozens of Magyar composers who had handed their compositions to gipsy bands, who then presented them to the public as their own works.

Both Hadow and the Edinburgh Reviewer (the Right Hon. W. F. Bailey) mention the fact that a school of Croatian music was founded at Zágráb under the direction of the most famous national musicians, and in 1846 the modern school suddenly awakened to the realisation of the beauty of Vatroslav Lisinski's Croatian opera 'Ljubovi Zlova.' Who were those most famous national musicians? The Western world does not know them, and even Lisinski's opera cannot be found in the British Museum Library; it is mentioned in Félix Clement and Pierre Larousse's 'Dictionnaire des Opéras' (Paris, n. d.).

The Edinburgh Reviewer mentions other causes which have prevented Croatian music from becoming known in Western Europe. True Croatian music, we are told, is scarcely ever heard in its original purity and perfection beyond the frontiers of its native country—(is it heard at all?)—and there is considerable difficulty about transmitting this Slav music to paper exactly as it is sung or played, for it is based generally 'on ancient modes,' and the intervals cannot easily be modified by the truly musical ear (?); while again it possesses notes which it is impossible to reproduce in our notation. Consequently, without an intimate knowledge of the ancient modes, Croat-Slavonic melodies cannot be harmonized. *Nil desperandum!* Have not Liszt, Brahms, Lehár, and the Hungarian gipsies managed to accomplish something in that direction? All that is required now is to send red Croatian bands to Western Europe to oust the blue Hungarian bands and make us familiar with their native music in its original purity. Gramophone records also would be welcome, as they could prepare the way until we received the real article. In the meantime we shall have to content ourselves with the weak efforts in Dr. Hadow's book and with the Edinburgh Reviewer's wholly unsupported statements.—Yours faithfully,

Lewis L. Kropf.

Wandsworth Common.

MUSIC AND NATIONALISM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In your issue of January 1, Mr. Ernest Newman quotes a short letter I wrote to the *Nation* some time ago by way of protest against some of his views on musical nationalism. In this letter I suggested that Stravinsky, originally strongly 'nationalist,' as in 'L'Oiseau de Feu' and 'Pétrouchka,' had not been improved by the cosmopolitan influences noticeable in his later works, 'Le Sacre du Printemps' and 'Le Rossignol.'

Mr. Newman now tries to annihilate me by quoting Mr. Calvocoressi's statement that 'Stravinsky, . . . Russian born and Russian in spirit, . . . is one of the youngest but also the best representatives of the actual Russian school.' But I should like to ask Mr. Newman in return whether Mr. Calvocoressi said this before or after 'Le Sacre du Printemps' and 'Le Rossignol' were written. I am writing away from books of reference during a few minutes snatched from work of quite another character, but I am very strongly of the opinion that Mr. Calvocoressi wrote thus of the early, not the late, Stravinsky. If so, Mr. Newman is quite unjustified in trying to make us, so to speak, cancel each other out.

Francis Toye.

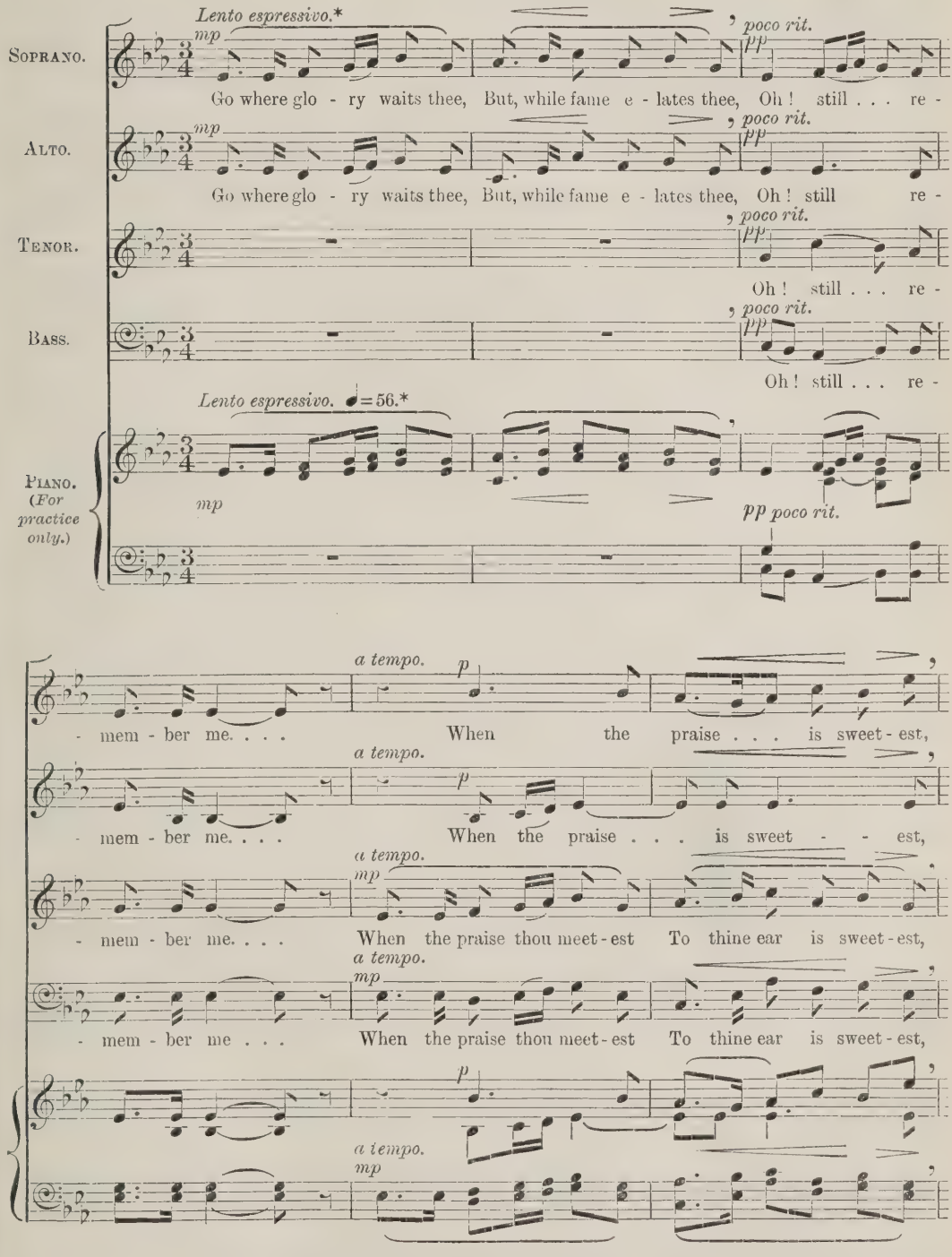
London, January 7, 1914.

(*Continued on page 103.*)

Go where glory waits thee.

Words by Moore.

Irish Melody, arranged as a Four-part Song by John E. West.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Lento espressivo.*
mp
poco rit.
pp
Soprano.
Go where glo - ry waits thee, But, while fame e - lates thee, Oh! still . . . re -
Alto.
Go where glo - ry waits thee, But, while fame e - lates thee, Oh! still re -
Tenor.
Oh! still . . . re -
Bass.
Oh! still . . . re -
Lento espressivo. ♩=56.*
Piano. (For practice only.)
a tempo.
p
- mem - ber me. . . . When the praise . . . is sweet - est,
- mem - ber me. . . . When the praise . . . is sweet - - est,
- mem - ber me. . . . When the praise thou meet - est To thine ear is sweet - est,
- mem - ber me . . . When the praise thou meet - est To thine ear is sweet - est,

* The time, generally, should be somewhat *ad libitum*, sufficiently so to give clearness to the phrasing and expression to the words.

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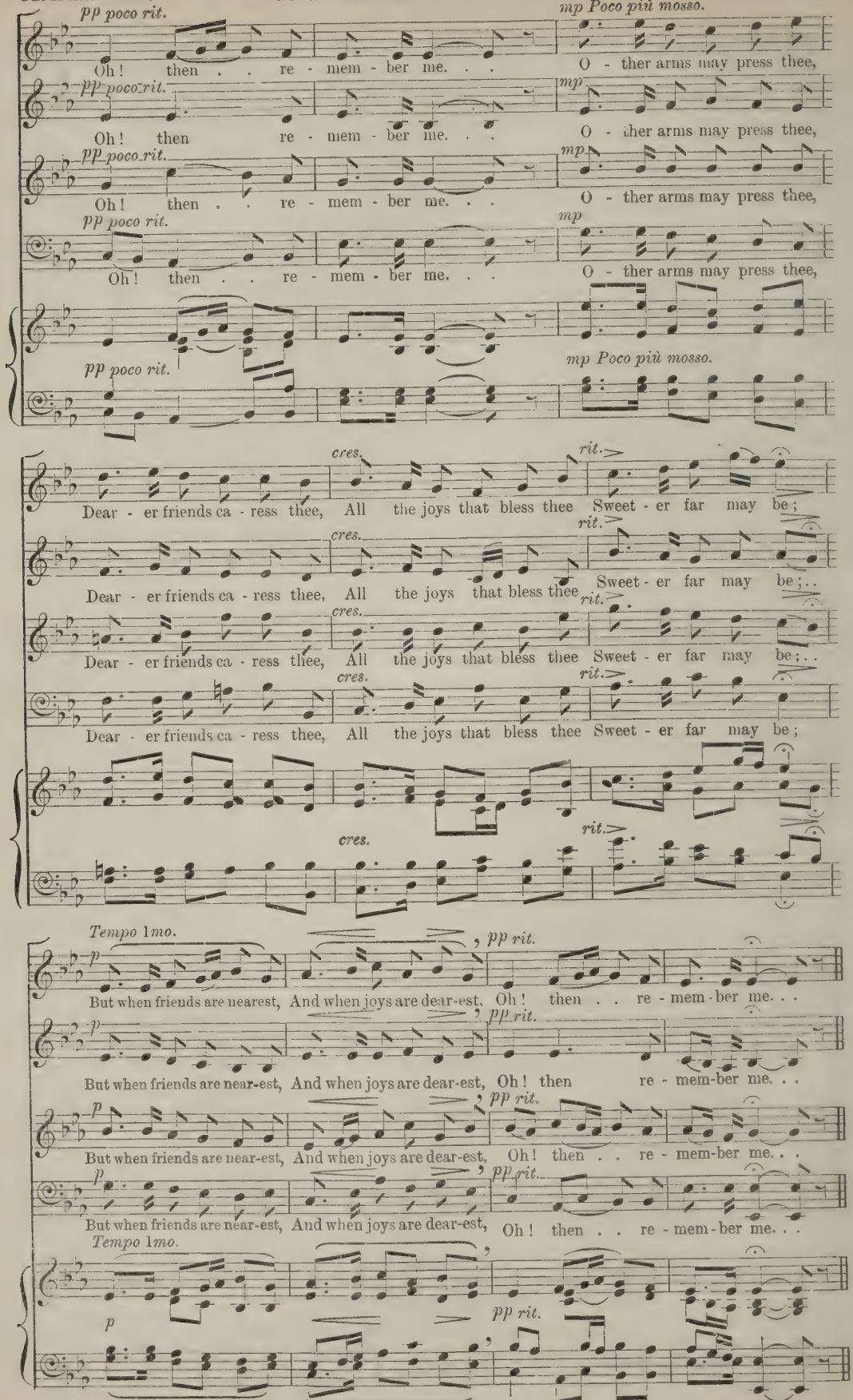
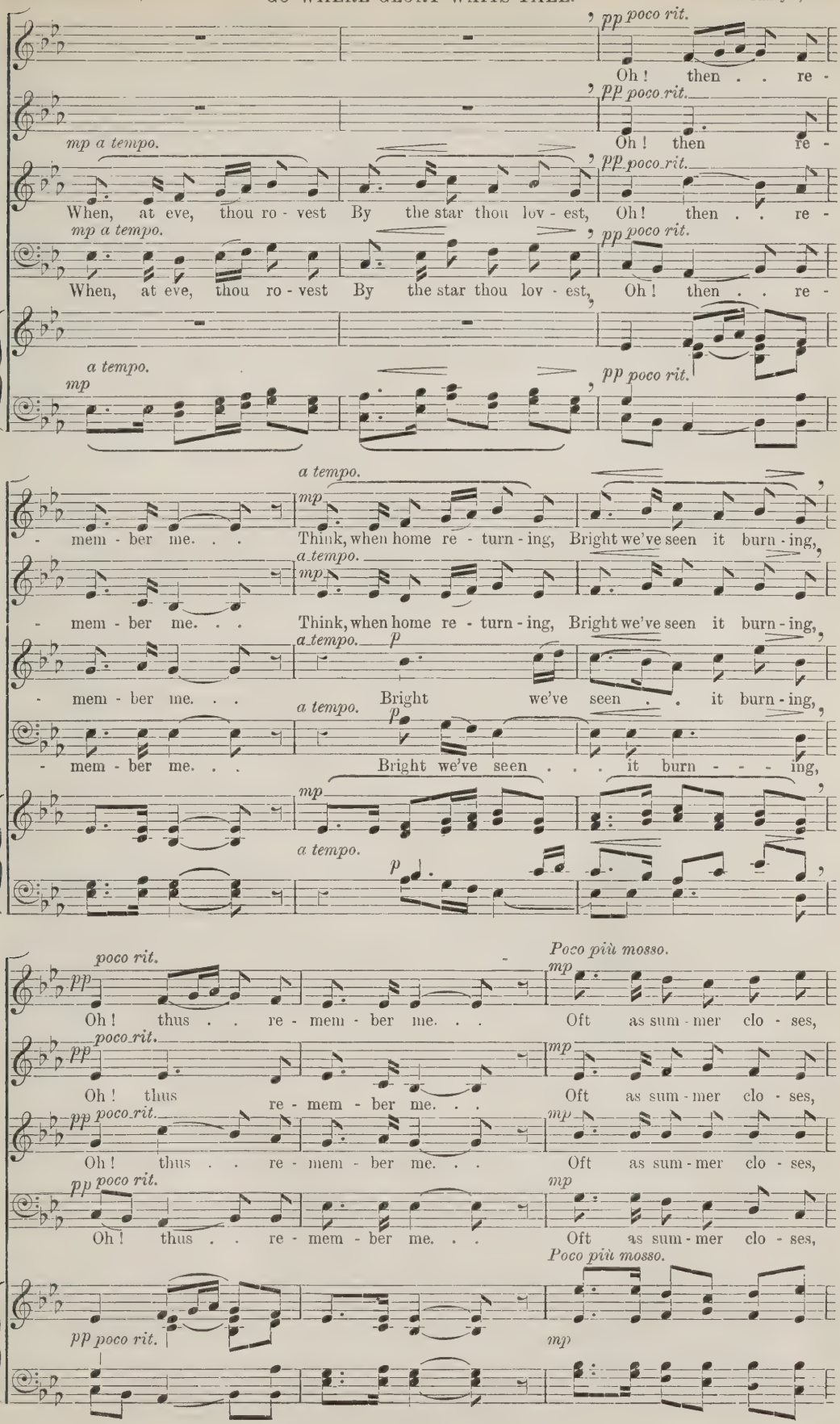
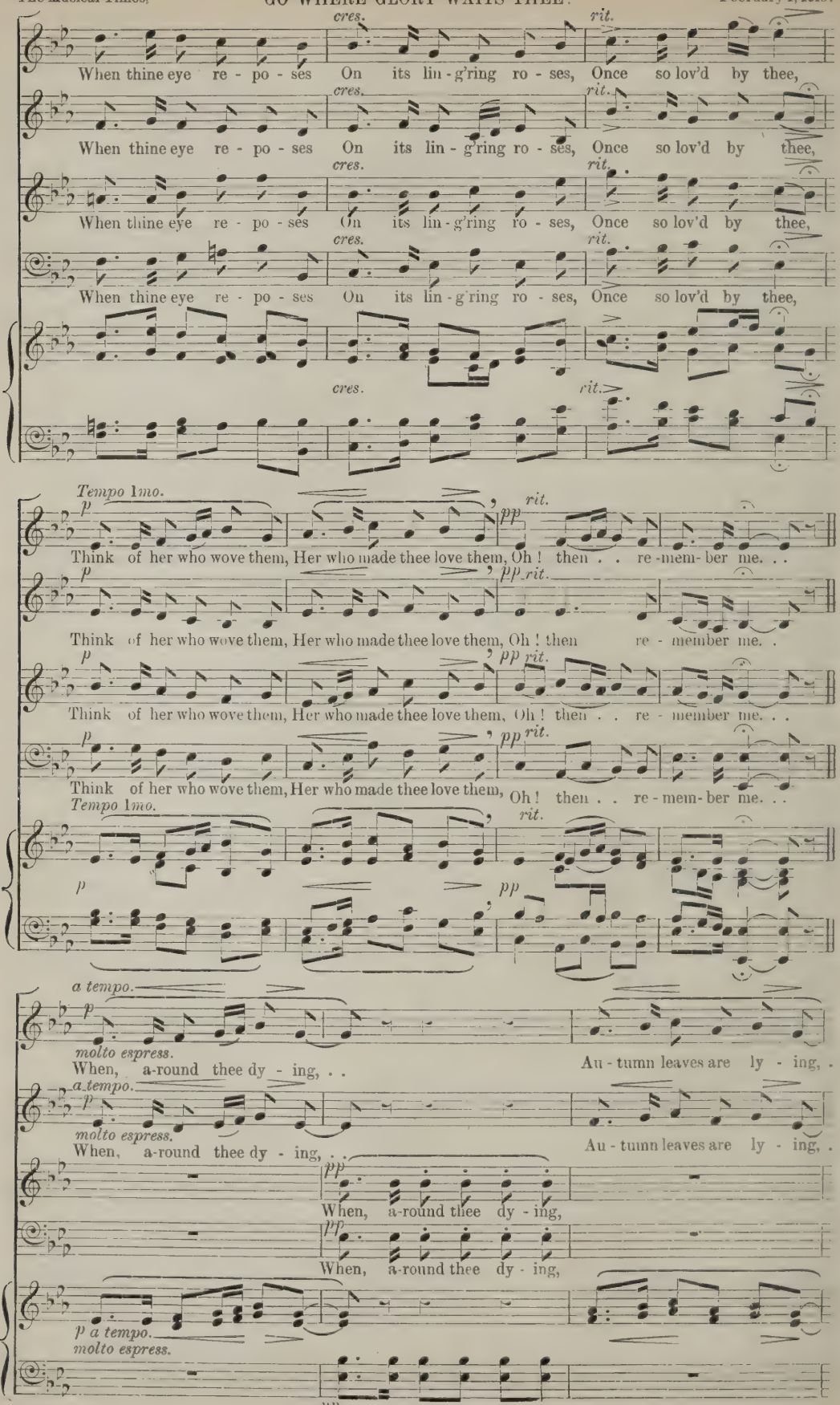
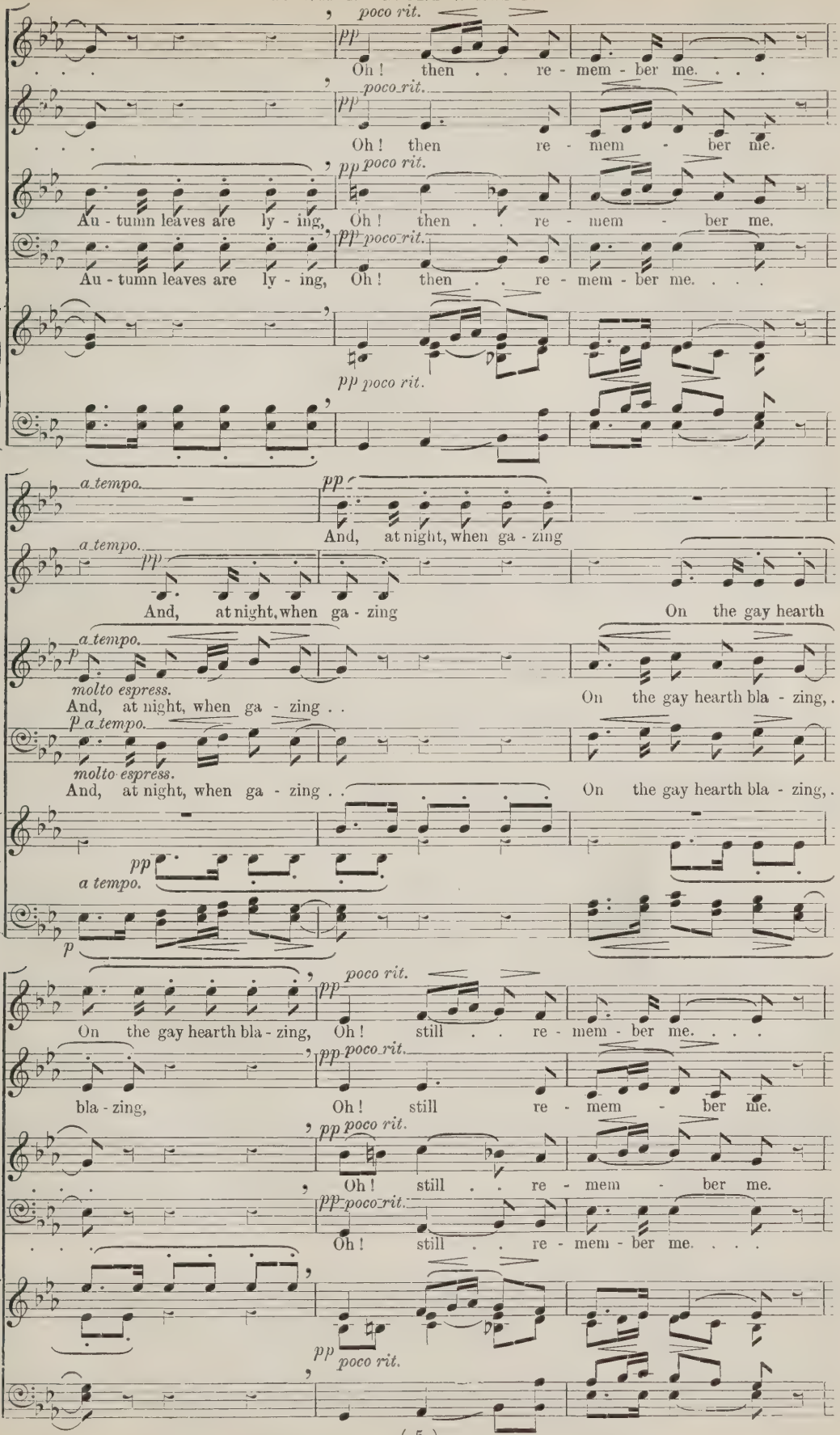
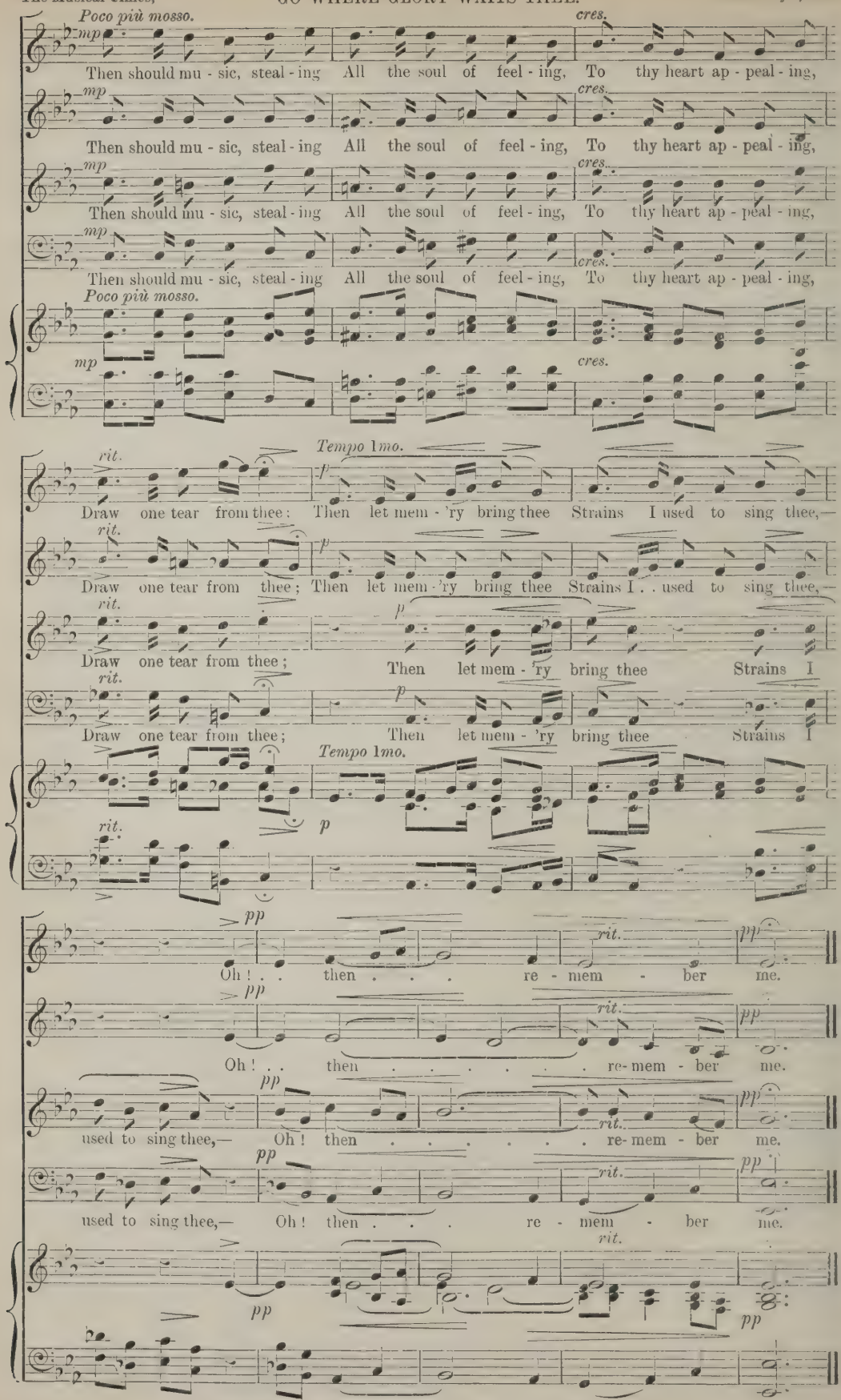

pp poco rit.
Oh! then . . re - mem - ber me. . .
mp Poco più mosso.
O - ther arms may press thee,
mp
Oh! then re - mem - ber me. . .
O - ther arms may press thee,
Oh! then . . re - mem - ber me. . .
O - ther arms may press thee,
Oh! then . . re - mem - ber me. . .
O - ther arms may press thee,
cres.
rit.
Dear - er friends ca - ress thee, All the joys that bless thee Sweet - er far may be;
Dear - er friends ca - ress thee, All the joys that bless thee Sweet - er far may be;
Dear - er friends ca - ress thee, All the joys that bless thee Sweet - er far may be;
Dear - er friends ca - ress thee, All the joys that bless thee Sweet - er far may be;
Tempo 1mo.
p
But when friends are nearest, And when joys are dear-est, Oh! then . . re - mem - ber me. . .
But when friends are near-est, And when joys are dear-est, Oh! then re - mem-ber me. . .
But when friends are near-est, And when joys are dear-est, Oh! then . . re - mem-ber me. . .
But when friends are near-est, And when joys are dear-est, Oh! then . . re - mem - ber me. . .

pp poco rit.
Oh! then . . re -
mp a tempo.
When, at eve, thou ro - vest By the star thou lov - est, Oh! then . . re -
a tempo.
- mem - ber me. . . Think, when home re - turn - ing, Bright we've seen it burn - ing,
p
Bright we've seen . . it burn - ing,
Bright we've seen . . . it burn - - - ing,
poco rit.
Oh! thus . . re - mem - ber me. . .
Poco più mosso.
Oft as sum - mer clo - ses,


cres.
rit.
When thine eye re - po - ses On its lin - g'ring ro - ses, Once so lov'd by thee,
Tempo 1mo.
p
pp
Think of her who wove them, Her who made thee love them, Oh! then . . re-mem- ber me. . .
Think of her who wove them, Her who made thee love them, Oh! then re - member me. .
Think of her who wove them, Her who made thee love them, Oh! then . . re - member me. . .
Think of her who wove them, Her who made thee love them, Oh! then . . re - mem- ber me. . .
a tempo.
molto espress.
When, a-round thee dy - ing, . .
Au - tumn leaves are ly - ing, .
When, a-round thee dy - ing,
When, a-round thee dy - ing,


poco rit.
pp
Oh! then . . re - mem - ber me. . . .
Oh! then re - mem - ber me.
Au - tumn leaves are ly - ing, Oh! then . . re - mem - ber me.
Au - tumn leaves are ly - ing, Oh! then . . re - mem - ber me. . . .
a tempo.
And, at night, when ga - zing
And, at night, when ga - zing
On the gay hearth
molto espress.
And, at night, when ga - zing . .
On the gay hearth bla - zing, .
On the gay hearth bla - zing, Oh! still . . re - mem - ber me. . . .
bla - zing, Oh! still re - mem - ber me.
Oh! still . . re - mem - ber me.
Oh! still . . re - mem - ber me. . . .


Poco più mosso.
mp
cres.
Then should mu - sic, steal - ing All the soul of feel - ing, To thy heart ap - peal - ing,
Then should mu - sic, steal - ing All the soul of feel - ing, To thy heart ap - peal - ing,
Then should mu - sic, steal - ing All the soul of feel - ing, To thy heart ap - peal - ing,
Then should mu - sic, steal - ing All the soul of feel - ing, To thy heart ap - peal - ing,
Poco più mosso.
mp
cres.
rit.
Tempo 1mo.
p
Draw one tear from thee: Then let mem - 'ry bring thee Strains I used to sing thee,—
Draw one tear from thee; Then let mem - 'ry bring thee Strains I . . used to sing thee,—
Draw one tear from thee; Then let mem - 'ry bring thee Strains I
Draw one tear from thee; Then let mem - 'ry bring thee Strains I
Tempo 1mo.
rit.
p
pp
Oh! . . then . . . re - mem - ber me.
Oh! . . then . . . . . re-mem - ber me.
used to sing thee,— Oh! then . . . . . re-mem - ber me.
used to sing thee,— Oh! then . . . re - mem - ber me.

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THE CONVENTIONS OF CHURCH MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Under the heading of 'The Compleat Organist,' Mr. Harvey Grace has made some very useful protests against certain bad habits of the average Church organist. The addition of the 7th to the tonic chord and things of this kind are only likely to offend the more highly susceptible ears. To my mind a far more objectionable and far more common practice is the continued monotony of the Pedal Bourdon or Open Diapason in the lower registers. The reason for this is probably that many organists give their right foot to the Swell Pedal directly they sit down, so that only their left foot is free and only the lower octave of the pedals is heard. Then, again, not many organists in accompanying hymns and chants avoid playing the bass part on the manuals when at the same time they are playing it on the pedals, so producing a wholly unnecessary doubling. Also when the bass part passes out of the reach of the left foot it frequently gets played on the lower octave on the pedals. These abuses of the Pedal organ never fail to produce a sort of 'wet blanket' result which tends to make the general effect sound flat.

Another groove into which many organists have fallen is the continued use of the Swell to Great coupler. Thus an obvious means of contrast and relief as between the independant Swell and Great is lost.

The practices I have referred to are of course only found in the case of church organists in places where there is not enough money available to pay a trained musician. I have merely called attention to them because it seems to me that it is possible for any organist to avoid them without making any new demand upon technique.

Lastly, I would like to call attention to the attempts of village and other voluntary choirs to sing hymns and chants in harmony while the congregation sing in unison. These attempts are not often successful, and it is really waste of time for the choir to practise the alto, tenor, and bass parts. Unison singing of hymns and chants, as suggested by Dr. Vaughan Williams in his Introduction to the 'English Hymnal,' would be far better and much less discordant.—Yours, &c.,

B.

Birmingham.
November 4, 1914.

PSALM TUNES: THE MELODY IN THE TENOR.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I shall be obliged if you will allow me to assure Mr. Westerby that as a result of eight years' use of the psalm tunes arranged in the above manner in the 'English Hymnal' I am convinced, first, that the congregation is in nowise confounded, but can and will stick to the melody (this I know from the evidence of my own ears); secondly, the choir enjoys singing them (a small matter, perhaps, but I set it down); thirdly, their use is generally approved in the nave (at all events, I never heard anything but approval expressed). By the way, the reason congregations fail to stick to their part in Tallis's Festal responses is to be found in the fact of the theme being too indefinite. Indeed, in at least one response the plainsong eludes search even on paper.

In regard to Mr. Westerby's objection to the arrangement when women's voices are in force, surely the effect is analagous to a frequent organ registration scheme: a solo in the tenor part of a manual with 8- and 4-ft. stops, with 8-ft. accompaniment. In cases where the fauxbourdon goes below the psalm tune, the effect is merely that of an extra alto part.—Yours, &c.,

Harvey Grace.

A BIOGRAPHY OF COLERIDGE-TAYLOR.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I am now within sight of the conclusion of the Memoir of Coleridge-Taylor, the writing of which I have undertaken at the request of his family; and I shall be grateful if you will allow me to ask, through your pages, for any further letters or material of his which your readers may possess, in order that my work may be as complete a picture of the man as possible. Every care will of course be taken of such material, which will be returned promptly.

There is another matter even more important. It was a common habit of Coleridge-Taylor to lend his manuscripts to friends, and I am afraid he did not keep any written record of such loans. As a consequence several of his smaller compositions, songs, &c., and the score of a movement from a symphony, besides various pieces which figure in some of his programmes, have not been traced. Some of these without doubt he destroyed, as his self-criticism was exquisite and unrelenting; but this cannot possibly be the case with all of them, and perhaps your readers can assist Mrs. Coleridge-Taylor to recover these.

W. C. Berwick Sayers.

'Bindon,' 65, Avondale Road,
Croydon.

Obituary.

It is announced from Vienna that Carl Goldmark, the composer of the popular opera 'Der Königin von Saba,' has died, at the age of eighty-four. He was born, of a Jewish family, at Keszthaly, Hungary, showed early talent for the violin, and entered the Vienna Conservatoire, where he studied also composition and the pianoforte. In 1860 he definitely settled at Vienna as a teacher, and soon won recognition as a composer. The well-known 'Sakuntala' Overture was first performed at a Philharmonic Concert in 1865. 'Der Königin von Saba' appeared in 1875 after ten years of slow creation and careful revision, and was successful from the first. Being based upon a Biblical story it has not yet been staged in England. Goldmark's later operas are 'Merlin,' 'Das Heimchen am Herd,' 'Die Kriegsgefangene,' 'Götz von Berlichingen,' and 'Der Fremdling.' He wrote two Violin concertos; a Symphony in E flat; six Orchestral overtures, of which 'Sakuntala' and 'Im Frühling' are well known, other orchestral works including a Symphonic-poem, 'Zrinyi'; 'Frühlingshymne' for alto solo, chorus and orchestra; choral songs; concerted chamber music; violin and pianoforte works, and songs. He was a strong supporter of Wagner, whose works he praised, early in the 'sixties, in his capacity of musical critic. Goldmark's music is characterized by an easy command of colour and effect, by abundant vitality, and by melodic interest.

By the death of Mr. William Moodie, which took place on January 17, Glasgow has lost her oldest and one of her most highly-respected musicians. Mr. Moodie was born in the Vale of Leven eighty-two years ago, and was entirely self-taught. In addition to holding the office of choirmaster in several leading city churches, he was in the early seventies Lecturer in Music at the Church of Scotland Training College and conductor of the St. George's Choral Union, a body which gave successful oratorio concerts. Latterly, he was one of the visiting singing-masters in the schools under the Glasgow and Govan Boards, from the duties of which he retired only a few years ago. He possessed a considerable gift for musical composition, and many of his part-songs have been popular for more than a generation. He was one of the most genial, warm-hearted and lovable of men, and his death breaks another of the few remaining links with the early days of music at Glasgow.

We regret also to record the following deaths:

H. Lane Wilson, on January 8, at the age of forty-four. He first claimed notice in the musical profession as accompanist to Madame Albani. As a singer he studied under Mr. Arthur Oswald and Sir Charles Santley, and soon won the regard of the public for his admirable baritone voice and his expressive manner. He also earned popularity as a song composer, and his arrangements of Old English melodies have had wide vogue. He was a brother of Miss Hilda Wilson, the well-known contralto.

Arthur F. Smith, Mus. Bac., A.R.C.O., for forty years organist of St Werbergh's Church, Derby. He was for twenty-one years conductor of the Orpheus Society and

for thirty years music-master at the Diocesan Training College. Mr. Smith was successful as a composer of Church music and light secular music.

Frederick G. Hickson, organist of Holy Trinity Church, Malvern, for eighteen years. He died on December 17, after a brief illness, at the age of forty-three, a man loved and respected by all who knew him.

Thomas Wicks, chorister of Wells Cathedral, at the age of ninety-five.

At the moment of going to press we hear of the death of Ernst von Lengyel, to which fuller reference will be made in our next issue.

THE MUSIC IN WAR-TIME COMMITTEE.

In our November, 1914, issue pp. 645-6, we described the proposals of this influentially supported Committee. Briefly its aims were to find or create engagements for native professional performers whom the War had deprived of work, and to keep choral Societies going, as well as to give concerts in camps and hospitals and schools. The report of the operations of the Committee up to the end of 1914 has just been issued. It shows that notwithstanding restricted means, the Committee has been able to carry on a remarkable amount of good work. Up to the end of the year, 146 performers had been engaged at fifty-two concerts, and grants had been made to eight choral and orchestral Societies. All the management of the Society is honorary.

A very good idea of the manner in which the Committee carries on its mission may be gathered from the following extracts from the report (which can be obtained from Mr. J. E. Barkworth, hon. secretary of the Committee, at 13-14, Prince's Gate).

IN A BASE HOSPITAL.

'Will you give us a concert?' 'Of course we will,' I replied, 'the softest and sweetest ——' 'Oh, no you don't,' he interrupted vigorously, 'not at all, please; what we want is good rousing stuff with a chorus if possible.' 'For the *wounded?*' I gasped. 'Certainly. It may surprise you, but we have a gramophone in every ward. Drastic, eh? Well, it does them any amount of good.' And he proceeded to explain their clever Colonel's discovery, that complete quiet was by no means the most satisfactory form of rest cure for men suffering from shrapnel nerves. Why? Because the brain went on repeating the sound of bursting shells from force of habit. Unless this could be effaced in some way, silence (intensifying it) was unendurable, and no one could long bear the strain of this constant mental recurrence without breaking down. Music, he found, effects obliteration best; hence much bodily nourishment, the gramophone between meals, and three concerts a week were his rule.

'When shall we come?' 'Thursday.' 'For how long?' 'Four-thirty till six.'

Day and time appointed, I set about finding a select troup, and in due course we arrived. The usual war weather prevailed, but the recreation room made that a matter of small moment, for it was warm and cosy. Our party, arriving early, found its bright green card-tables and comfortable arm-chairs still in place, but the good Corporal, anxious to know if everything was all right, asked us to postpone tea till we had set his mind at ease. This was easy. A new pianoforte was waiting for us (the old Broadwood respectfully on the reserve), a large platform, and plants and flags everywhere to make it gay. Half-an-hour later we came back to find everything ready. Soldiers were sitting everywhere. Chairs covered the space where the card-tables had been; benches, window-sills, stools, every nook and corner was furnished with a blue-clad figure waiting for the music to begin. A procession of many too badly wounded to be out of bed was forming up on wheeled stretchers in front, their pale, tired faces revealing sufferings so clearly that, smitten with anxiety lest our songs should after all prove too much for them, I turned again to our Corporal with a question. 'Ah, come on,' he said, 'don't worry about that. Just you watch them.' So we made ready and began.

The little Soprano went up first, and with the opening bars a subtle change passed over the room. The audience had guessed how she was going to sing from the look of her, and found they were right. Gentle murmurs of pleasure grew into a crescendo of clapping as she finished, and heavy eyes drooped perhaps a little less. One or two poor fellows, stretched out full length, craned their heads to get a better view, and a nurse ran off to bring pillows to prop them higher up.

Then our Baritone began a Somerset Folk-Song; and halfway through I heard someone say, 'Go and tell him it's a good concert,' and presently the door opened to admit a tall figure garbed in a dressing-gown, who tottered unsteadily across the floor to sink into the only arm-chair still available. We learned afterwards that he was an officer who had been under shrapnel since the beginning of the War—four months, and a week or two ago had come back a nervous wreck. The usually restful silence of the Home chosen had been torture, but the music cure was doing its work well, and sleep coming back to him by degrees. Soon after he came in others followed, till the hall was overflowing with people. Every doctor, orderly, and nurse who could be spared, looked in for a little while, and a low window was opened so that anyone in the garden could have his share too by standing on tip-toe.

One hero who had lost a leg clapped notwithstanding so joyously all the way through that I remarked upon it, and learned he was to be married next week. Thereupon our Baritone, who has a gift for such things, changed the refrain of his next song to fit the occasion, affording thereby such a fine opportunity for chaff that its victim was thoroughly embarrassed before the end. Our Entertainer has by nature a somewhat thoughtful face, and when he stepped forth and said he would like a few quiet words with the men, they, believing him a Truthful James, prepared to hear them as best they might. It is hard to say who enjoyed the fun most when it dawned that his innocent appearance was but a cloak for guile.

Six o'clock came, and we dutifully paused to be discharged, but the Colonel looked at his men and then at us, and said, 'Just a little more. It's doing them no end of good.' So we gave it for another quarter of an hour, and then finished with a rag-time chorus, audible, I should say, at——; but never mind where. Reticence is always becoming. Little by little those who had come in utterly weary from pain had forgotten all about it, and were whistling, calling for encores, stamping away with perhaps the one leg left, or a crutch, for all they were worth, and it needed an effort to realise they were not hale and hearty men—if one's eyes were turned away.

Perhaps the nicest tribute was from a young St. George, who said of our bonny contralto as he passed out, 'I could have listened to her all day and all night.' And the next nicest was the invitation to come again.

SOLDIERS' AND SAILORS' WIVES.

Much is heard nowadays of the war fever, its danger and excitement—and those who know it best believe in treating it by inoculation with the milder excitement of music.

Anyone who has addressed 400 or 500 working girls at a big League of Honour Meeting knows that war-excitement, perhaps to their cost. The factory girl of big towns is a strangely excitable being. In common with most people who badly need it, she abhors good advice, but she loves music, and can bear even good advice when softened by music.

She is no mean critic. She appreciates the difference between second best and best, though she cannot always describe it—as, for instance, the girl who, though she had never heard of tone-colour, said it reminded her of 'mother's kettle boiling.'

An audience of such girls, united in sympathy by good music, is ready to hear sympathetically the good advice to which in cold blood they might be less willing to listen.

If we are right, as surely we are, in giving good music to working girls, we owe it even more to working women, especially those whose men-folk are gone out to fight.

A club for soldiers' wives, that boasts a membership of 500 and a long waiting-list, is a veritable home of music, and a concert there is a very touching sight. The women arrive at all hours, for many are working late, but quietly the room fills up, till not a seat is left.

To ensure quiet, and also to give the mothers a little rest, the babies are all being 'minded' in another room, and given the time of their small lives among toys from richer homes than their own.

And for their mothers an evening which might be sadly or even foolishly spent, passes in pure enjoyment.

There is an interval for refreshment, and then the music begins again—solos and recitations by good artists—choruses by the women. For they are themselves learning to sing in this admirable Club—under the auspices of a good professional teacher—who is glad enough 'in War-time' of the unwonted job.

The women love both singing and listening—it all helps to 'take them out of themselves,' and even the latest news from the Front, often anxious enough, is for the moment forgotten.

United by a common sacrifice and a common interest, they make a splendid audience, and delight the singers who delight them.

CHORAL CAMP CONCERTS.

After some strenuous rehearsals we emerged from the seclusion of a practice room in the Temple into the glare of the White City. Dr. Walford Davies had drawn some fifty recruits chiefly from his own and other church choirs, had arranged for their use two or three dozen national and popular songs, and now the recruits were mobilised into an efficient expeditionary force. The vast hall of the White City would have embarrassed any less fully equipped concert party. At the back of the hall soldiers were playing vigorous games of ping-pong, others were boxing, some were absorbed in chess and draughts; besides there was a floating population whose interest we had to engage, but fifty voices trained to corporate action succeed where individuals fail. We came away feeling that we had made our mark and that the concert had been enjoyed by those who wanted it.

A little later we had another and a very different kind of success, at Fleet: instead of fifty Dr. Davies took only five singers with him (the chief point of his choir is that it can be used in large or small numbers as circumstances require, and the five could do at Fleet even more than fifty could do at the White City). A Corporal met us, and guided us along boggy ground to the tent where the concert was to take place. We started with three national anthems—English, French, and Russian; then came the policeman'ssong from 'Pinafore.' The soldiers immediately seized on the chorus, and after that the concert became a joyous sing-song with little distinction between performers and audience. Since then our experiences have been many, and at some concerts we have had the help of lady singers engaged by the Committee.

On December 12 we went to Aldershot, and after the concert joined in a hymn at Prayers in which the men sang splendidly. Our train back to town that night was nearly an hour late, so we filled up the waiting time by giving the whole programme of our choruses to three Scotsmen who were in the guard room at the railway station. One joined in the choruses with his eyes firmly closed, and rewarded Dr. Davies with two hot potatoes.

It is hard to say which are the most popular songs. 'The Bay of Biscay,' 'Ben Backstay' (with its chorus of 'With a chip, chop, cherry top'), 'Step Out,' and the 'Poacher' are always a success. In the last one, however, the Tommies always insist on substituting 'O it's nice to get up in the morning, but it's nicer to lie in bed' for the original chorus, 'It's my delight on a shining night.' But not only rousing songs are popular, 'Breathe soft, ye winds' (Paxton) has proved an unfailing success every time we have sung it, and the strange pathos of some of the negro melodies of the Fisk Jubilee Singers appeals very strongly to the men. Often they come to the concert tired out by the day's hard drilling or a route march. Of course, then one must begin by keeping them awake; but once they are awakened there is no need to go on making a noise. At one concert quite recently the men seemed at first almost too tired to be interested; before the end we were able to sing the Jubilee song, 'Nobody knows the trouble I've seen, Lord,' to an audience who listened breathlessly to every note.

There is another side to the activities of the choir which is important to the scheme of the Committee. It is designed to help choral societies by sending detachments of singers to take part in concerts which are not created by the emergency of war, but rather are being carried on under difficulties and in spite of the emergency. Up to the present we have sent out reinforcements to five such places: Battersea Town Hall, the Portman Rooms, the Hampstead Conservatoire, Tonbridge, and the Bishopsgate Institute. We hope to do more in this direction in the coming year, and three other Societies are to be visited shortly. The letters received from all the conductors of Societies to whom we have lent a hand show that this kind of work is helpful to the cause of Music in War-time.

SCHOOL CONCERTS.

There is one other class of audience—and that but little diminished by the War—to whom good concerts have proved highly acceptable, viz., girls and boys at school.

A cheerier sight cannot be imagined than one of our concerts in a big L.C.C. Secondary School. Anything from 100 to 500 girls, all—even the small ones in the front rows—as keen as possible; a fair number of parents and friends, and the teachers—tired, but never obscured by the daily round of teaching—whose enthusiasm for their art is specially delightful in its knowing appreciation of the best music. Can a more perfect audience be imagined?

Many of the schools even in London are so far from a concert hall that the pupils seldom hear any music except their own. And for the same reason it is possible in the country to give even greater pleasure than in London. In some cases, concert tours have been proposed to include several schools, and these give pleasure and friendship as well as work and generous remuneration to the artists who take part in them.

AN ORCHESTRAL CONCERT.

On December 15 Mrs. Julian Marshall took her orchestra, engaged for the occasion by means of a grant from the Committee, to give a concert to 8,000 Territorials at the White City. Mrs. Marshall writes: 'It was a *huge* success. A vast place, packed to overflowing with khaki; there must have been thousands of them. They had not the slightest difficulty in hearing us, and they were a magnificent audience, and most enthusiastic. They said they had never had anything like it. You helped greatly towards this result, so both orchestral players and soldiers are much indebted to your Committee.'

In January, the Committee decided to unite with a more comprehensive body, the Professional Classes War Relief Committee, and by agreement they now take up all the musical side of that Council's work.

Money is sadly needed. We hope that some of our readers will be moved to assist or to get assistance by way of subscriptions. As will be evident, the appeal is a double one: the profession needs help, and the wounded in our hospitals need the inspiration and solace which music can give them. Mr. Barkworth will be glad to receive subscriptions at 13-14, Princes Gate. Sir Hubert Parry is the president of the Committee, and many other distinguished musicians are vice-presidents.

In this connection, it is due that mention should be made of the similar work being done under the auspices of Messrs. Broadwood and Mr. Isidore de Lara.

WHY ALL CHIN-RESTS SHOULD BE ABOLISHED.

By Arthur Hartmann.

[We received this article from Mr. Hartmann, who is a well-known and able violinist, while he was at Paris. After the War broke out he went to New York, where, we believe, he is still residing.—Ed., *M. T.*]

In advancing this plea, I would rather try to present the most convincing logic than merely the request 'follow me.'

Of late years, the indulgence in pads and cushions has grown to such extent that at last it is seemingly necessary to invent a chin-rest which, with additional blocks, could be made to accommodate the neck of a giraffe, if need be.

Furthermore, we now see advertisements of chin-rests 'which enable the player to hold the violin in any position desired.' Desired—but not desirable. This is precisely the point under consideration—*the position of the violin* and whether the chin-rest is essential thereto.

Originally the violin was held on the lower right-hand curve of its body and not on its left, as to-day. Many violins of the 16th to the 19th centuries, having been much played, show the marks of beards or perspiration in the *right*-hand corner.

Precisely when the chin-rest was first introduced I am unable to say, though I am fairly certain that it was not prior to Ludwig Spohr's advent (1784-1859); yet it is none the less certain that the reason for it was primarily to *preserve the varnish of the violin* and not as a sort of 'pulley' which helped the player into the positions.

True that in the days of Corelli violin technique had not progressed beyond the third position, and a violin-chart of those days must have presented very much what an antique Atlas would show, the undiscovered parts being represented by headless men and fantastic images. When an explorer had the temerity to advance his little finger, and found it fell on a harmonic E, this note was added *as belonging to the third position.*

Unquestionably the first extension of the little finger from B to C (on the E string) occurred in the same way, and resulted in an abominable tradition which most violin teachers preserve to this day. 'Abominable,' for the simple reason that it has made pupils familiar with the first and third positions to the neglect of the second, which is the rightful domain of C.

In about 1716, with the advent of Senaillé and the first French sonatists, we find explorations into the fifth and even the seventh positions—and all this was executed without the aid of chin-rests!

Paganini, who is accorded the position of the world's premier violinist, *never used a chin-rest*, and Sarasate, a hardly less marvellous violinist, never used a pad, nor did it make any difference to him whether his violin carried a chin-rest or not. He kept one on merely to preserve the beauty of the varnish, and for this purpose a small and low 'rest' is sufficient. Moreover, the best kind to adopt is a rest which in part covers the lower portion of the tail-piece, for any pressure—even the slightest—of the chin on the string-holder helps to *untune* the violin.

The player who uses cushions and large chin-rests is very much like the rider who, in the trot, raises himself in the saddle by means of the reins and not directly from the knee-joints.

The violin should be held firmly (at times *only*) by the chin and the shoulder. Hence violinists are likely to be lop-sided, and should counteract this by ample deep breathing and considerable gymnastics.

The violin should be held rather flatly, so as to allow the player a proper *survey* of the instrument; furthermore, so that the bow *rests* on the strings and is not upheld by the player's right arm; and finally, so that at certain times the violin may lie *lightly* on the collar-bone *so as to allow full and free vibration of all its parts.* Any and all tightness or rigidity smothers the freedom and carrying power of the tone, for the violin is after all nothing but a wonderful little Temple of Acoustics.

There is yet another reason why exaggerated chin-rests and pads should be avoided, because, with the aid of these, the violin assumes an extremely slanting position which has its effect on the fingers, making them come down flatly and not with the directness and strength they would have under normal conditions.

To those who might advance the argument that for people with exceedingly long necks, pads, &c., are indispensable, I would answer with this—Do people with exceedingly long arms and hands play on violins the size of violas? Or do they have extra long bows made?

It was exactly this that gave Joachim his peculiarity of bowing—a too long arm. Thus, to preserve a straight line with the bridge and keep his right elbow from making sharp 'corners,' he was obliged, at a certain place of the bow, to go inward with his arm—a thing a number of theorists were only too ready to stamp as the 'Joachim bowing.'

Mr. Thomas Fussell writes on this question:

I find no 'convincing logic' in Mr. Hartmann's plea. I was brought up to play the violin, starting at the early age of four, and was never allowed a chin-rest until the age of fourteen, when Herr Poznanski (a Vieuxtemps pupil) thought I was 'well able to ride without a saddle,' playing as I did several big works. He then permitted me to have a Sarasate chin-rest, which really pretends to protect the edge of the violin. At the age of twenty-two, when already at Leipsic, I awoke to the fact that my violin was really spoiled for want of a chin-rest. The chin-rest may be used as a 'sort of pulley' to get out of a position, but not to get into one, and that chiefly by players who keep their left hand thumb stiff.

Paganini and Sarasate, though getting extremely beautiful tones, never excelled in quantity; and holding a violin with the chin without a chin-rest most certainly does not permit the violinist to get full tone. This can easily be proved by putting one's fingers on and off the table of a violin when the bow is being drawn across the strings, various parts affecting various strings and registers.

Violinists, if they hold the violin correctly, with or without chin-rests, need not become 'lop-sided,' as they should hold their instrument between chin and left collar-bone or chest, which gives the much to be desired 'somewhat flat position.'

In short, a pad (though I do not use one myself) is better than a cramped or 'lop-sided' position, and individuals are so differently formed that it is quite impossible to do more than give general big lines for the best way of holding a violin. Ysaye once justly remarked to me that one could 'play with the foot, so long that it sounds.'

Mr. Albert Sammons writes:

What suits one does not always suit others, but I certainly think Mr. Hartmann must be alone when he says that all chin-rests should be abolished. Certainly some chin-rests look a little elaborate, but when one takes into consideration the high, stiff collars worn nowadays, it is very important that these big chin-rests should be used. Personally my idea is that the comfort of chin-rests accounts for half of the enormous modern advance in violin technique.

In the old days there were just a few who could 'dance about the violin'; now most orchestral players can do it with comparative ease.

Of course, there are and were exceptions; for instance, Paganini, whose hand could cover easily six or seven positions at the same time, did not need a big chin-rest. Another exception was perhaps Sarasate, a man who possessed a round, short neck which enabled him to hold the violin as if in a vice with quite a small chin-rest. From my own experience I should recommend a big and comfortable chin-rest.

When I discarded my tall 2½-inch for 1½-inch collars, I noticed a great improvement in my playing of quick passages, and more still when I took to a big chin-rest that enabled me to change position without gripping with the left hand.

Without a chin-rest one is obliged to support the violin a little with the left hand, which in moving from one position to another would cause a jerk. Also it is much less tiring to have a comfortable rest than to be gripping just the bare violin. Moreover, the average violin is less deep than a player's collar, and without a rest, the chin would soon become sore from the sharp edge of the collar. I do not hold with pads under the violin, as they throw the violin into a high position, making bowing more difficult and more tiring.

OPERA AT BLACKPOOL.

(from our Manchester representative.)

The visits of the itinerant opera companies to Manchester in the full tide of the city's winter music, make it impossible to do adequate justice to the work of such a body as the Carl Rosa Company, and one welcomed its appearance at the Blackpool Opera House during Christmas and New Year weeks for the opportunity thus afforded of experiencing its work under more favourable conditions, and because of the abundant testimony afforded an outsider of the vitality of the town's interest in music. One gathered that this was the Company's fourth consecutive visit to Blackpool

during the Christmas holidays, and so far from the War having an adverse effect upon the attendances, it seemed upon all the occasions when your representative was accorded an opportunity of being present that the support was far in excess of what might not unreasonably have been expected. The fortnight's season embraced the production of ten operas of widely varied character, and displayed the Company's powers to considerable advantage as well vocally, histrionically, and scenically; if one must write with reservations as to the orchestra and chorus (who suffered cruelly from climatic conditions), it is only because the Denhof and Quinlan tours have made us more exacting. It is a pleasure to record that the playing under Messrs. Eugene Goossens and Van Noorden at Blackpool was far ahead of their achievement of, say, two years ago, and with the possible exception of the 'Tannhäuser' playing, which was rather 'matinée-ish,' much of the orchestral work was thoroughly enjoyable and seldom offended ears accustomed to the highest-class playing. If memory is not at fault, the Company has during the past year experienced a heavy loss in the departure of Miss Ina Hill, but would appear to have an invaluable recruit in Miss Dora Gibson, who explored most of the possibilities of both Aïda and Elizabeth (Tannhäuser). None can deny that the Carl Rosa Company is strong on the histrionic side; all its singers may not satisfy fastidious ears, but one is never irritated by wooden, amateurish acting, and if one cannot always have the ideal blend of qualities, most opera-goers would probably excuse shortcomings in voice rather than in acting. The Company is fortunate at present in having an extremely able body of principals of level attainments, the memory recalling with some satisfaction the several performances of Messrs. Frank Clarke, Edward Davies, Arthur Winckworth, Frederick Clendon, Misses Doris Woodall, Dora Gibson, Beatrice Miranda, Dorothy Lawson-Tayler, and one must not forget the Three Genii in 'The Magic Flute.'

Particular attention would appear to have been bestowed on revivals of 'Aïda' and 'Merry Wives of Windsor,' the late Carl Rosa having undertaken the latter as long ago as 1878. With Miss Woodall and Mr. Winckworth in the cast, opera-goers were assured a merry evening. It may be recorded with much satisfaction that the performance of 'The Magic Flute' attained a higher plane of all-round excellence than any others of the operas which have come under notice. Compressed to the three-hours limit, it ran its course with the requisite lightness and grace. Wolff-Ferrari's 'Jewels of the Madonna' grips one more and more as familiarity with the score is increased. The musical symbolism is uncommonly apt to the varied situations, and the central motive of the libretto is both intelligible and in its development pursued with fine dramatic sureness of touch; the tendency towards tragic gloom is relieved by the brightness of the choral interludes and the entr'acte music. To those accustomed to the rather dingy, cramped conditions of the Manchester theatres used for opera, the bright spaciousness of the Blackpool Opera House makes an especial appeal.

'THE IMMORTAL HOUR' AT BOURNEMOUTH.

MR. RUTLAND BOUGHTON'S NEW WORK.

During the week ending January 9, four performances of Rutland Boughton's new music-drama, 'The Immortal Hour,' were given at Bournemouth. It is common knowledge that prior to the War Mr. Boughton's scheme for an Arthurian Festival Theatre at Glastonbury had made considerable headway, so much so that it was hoped to complete the preparations for a production on a large scale in August of last year. A variety of circumstances, however, thwarted the full realisation of these projects, and a less ambitious plan had to be substituted. Though disappointing to the promoters, it may be conjectured that it was to the unfulfilment of their long cherished desires that we owed the additional Bournemouth performances; for had the Glastonbury venture been carried out in its entirety there would hardly have been any occasion for performances elsewhere; so, in this sense, Glastonbury's loss has been Bournemouth's gain.

'The Immortal Hour' is an adaptation from the drama by Fiona Macleod (William Sharp), a legendary Irish story telling of the loves of Etain, a girl of the Færy Folk, and Eochaidh, the King, and of Etain's departure to the Land of Heart's Desire at the summons of Midir, prince of the Færy Folk: influencing the thoughts and deeds of these characters lurks Dalua, 'the Shadow that lies behind Life.' Whether there is any subtle mystic meaning beneath the fantasy itself it is impossible to decide, for undoubtedly these old legends can be read in many ways. It is enough, perhaps, that 'The Immortal Hour' is inherently poetical, and that Mr. Boughton's share of the work is worthy of the theme. In its mode of expression it is somewhat analogous to the Greek drama, particularly in its revelation of the thoughts and motives of the *dramatis personæ* rather than the actions which these emotions beget; consequently the movement is slow, but this in itself is no disadvantage if it correspond with the composer's requirements. A pleasing feature in the work is the reliance which the composer has placed in his chorus. Although he seems to have dispensed for the time being with the 'living' or 'dancing scenery' which obtains so much prominence in his Arthurian music-drama, yet he still retains the chorus as a valuable and important element in the unfolding of the story: and in this he has done well, for thereby he allies himself with those who regard choral music as the legitimate precursor of an English national school. The music as a whole can be considered the best piece of work that Mr. Boughton has yet accomplished; it is entirely appropriate, the orchestra is never permitted to over-emphasise the situation, and there are many moments of real charm and beauty. Few, surely, can agree with the *cognoscenti* who have expressed the opinion that it has long periods of dulness. And were it so, what composer is able to maintain an equally exalted level throughout a lengthy work? Even the greatest have nodded occasionally; and those who condemn 'The Immortal Hour' because it does not reveal a uniform inspiration are those who miss the full flavour of such fine music as accompanies the appearance of Etain in the first Act, the beautiful scene between Etain and Eochaidh in the peasant's hut, and the magnificently virile music for Midir shortly after his entrance. The music, indeed, has a fine melodic flow, and the originality and general effectiveness of the orchestration are very pronounced. The freshness of his ideas bodes well for Mr. Boughton's future as a leader in that little army which is furthering the establishment of a national musical art. We know that he has ideals; we know also that his belief in his own countrymen is strong. By gathering around him clever coadjutors imbued with the same sincerity of purpose as himself, it is within his power to erect such a temple of art at Glastonbury as will astonish the musical community. It cannot be expected that Mr. Boughton will find it possible to bear the whole brunt of the musical work at the projected Festival Theatre; nor, perhaps, would this be wise. It may be hoped, therefore, that he will win the goodwill and co-operation of those composers—such as Elgar, Vaughan-Williams, Walford Davies, Balfour Gardiner, Percy Grainger, and others—who are already helping to found the new English School. Mr. Boughton himself has perhaps done as much as any of the younger British composers to further the cause of that which has hitherto been called 'opera' but for which we must now coin a more appropriate name; surely his persistence and tenacity should lead to greater activity on the part of others, especially as the way will be to some extent prepared for them.

The cast of 'The Immortal Hour' was an unusually adequate one. Both Mr. Frederick Austin (Eochaidh) and Mr. Herbert Langley (Dalua) proved themselves towers of strength, the former sterling artist investing his rôle with all those musicianly attributes that we have learned to expect from him, and Mr. Langley's singing was full of significance and resource. Miss Marjorie Ffrançon Davies was a very charming Etain, her performance being singularly simple and tender. Mr. Arthur Jordan (Midir) made good use of a delightfully fresh-toned voice, and the minor characters were all well done. One fault, however, was rather too general to escape notice: this was a decided weakness in the diction, whereby our complete enjoyment in the performance was somewhat endangered. Mr. Charles Kennedy-Scott, who is quickly building up a reputation in the Metropolis as a choral conductor, directed the orchestra and chorus with much skill, and a large measure of the successful outcome must be

credited to the first-rate orchestral playing. Both the dancing and the staging, too, were as tasteful as the enforced limitations of the Winter Gardens Pavilion would permit. Mr. Boughton was obliged to respond to the acclamations of a delighted audience, who evidently wished also to express their gratitude to Mr. Dan Godfrey—the British composers' best friend—for giving them the opportunity of witnessing such a thoroughly artistic production.

Hamilton Law.

THE BRISTOL MADRIGAL SOCIETY.

Special interest attached to the Ladies' Night of the Bristol Madrigal Society on January 14, as it was the fiftieth occasion upon which Mr. D. W. Rootham conducted these annual performances. As usual the concert was held in the Victoria Rooms, though there had been a fear that the building would not be available, as troops have been billeted there.

The programme was as follows:

'God save the King' .. .. *Horsley.*
'All creatures now' .. .. *Benet.*
'Sweet honey-sucking bees' .. .. *Wilbye.*
'Thine eyes so bright' .. .. *Leslie.*
'Lady, see on every side' .. .. .. *Marenzio.*
'Ode on time' (specially composed for the occasion) *Stanford.*
'The silver swan' .. .. *Gibbons.*
'The nightingale' .. .. *Mendelssohn.*
'As Vesta was' .. .. *Weelkes.*
'Matona, lovely maiden' .. .. *Lassus.*
'A shepherd in a glade' .. .. *C. B. Rootham.*
'My bonny lass' .. .. *Morley.*
'Sweete floweres' .. .. *Walmisley.*
'Camilla fair' .. .. *Bateson.*
'Sir Patrick Spens' .. .. *Pearsall.*
'In going to my lonely bed' .. .. .. *Edwards.*
'Lady, when I behold' .. .. *Wilbye.*
'La belle dame' (specially composed for the occasion) *Parry.*
'When flow'ry meadows' .. .. .. *Palestrina.*
'O sweetly sleep' .. .. *Pierson.*
'Song of night' .. .. *Mendelssohn.*
'The waits' .. .. *Savile.*

Sir Charles Stanford's setting of Milton's 'Ode on Time' is an exacting work of high quality, and was well appreciated by the audience. Keats's 'La Belle Dame sans Merci' was set by Sir Hubert Parry to music that is elaborate, though engaging. Sir Hubert in a letter wrote significantly, 'I dare say it is difficult, but I thought it might give a choir such as yours something to tackle.' The piece presents many beauties, and it is highly esteemed by the Society. A third contribution by a living composer was that of Dr. Cyril B. Rootham, son of the conductor, whose effort 'A shepherd in a glade' gained the *Musical Times* prize in 1904, and has become a favourite on the ladies' nights. It once more met with a cordial reception. During the interval Dr. Basil Harwood (the president of the Society), on behalf of a large number of subscribers, presented Mr. D. W. Rootham with a silver rose bowl and a cheque for £150, and on behalf of the Old Boys of the Society with a pair of silver candlesticks. The Lord Mayor of Bristol (Alderman J. Swaish) spoke in praise of Mr. Rootham and of the beneficent influence he had exercised upon the music of the city. Mr. Rootham, who was much affected, said in response that if he could do anything for the Society in the future nothing would give him greater pleasure. Among those present at the concert were Sir Hubert Parry, Sir Charles Villiers Stanford, Sir Edward Cooper (chairman of the Council of the Royal Academy of Music), Mr. E. Nicholls (president of the Madrigal Society), Dr. C. Harford Lloyd, and Dr. Cyril B. Rootham.

Musicians in theatrical orchestras and elsewhere, thrown out of work by the War, have at least one fresh opening—the military bands of the new corps in Kitchener's Army. Bandsmen, for instance (for all instruments), are wanted for the Second Sportsman's Battalion, Royal Fusiliers. These must enlist, and they will draw the usual Army pay, but they will also be paid for any private engagements they fulfil. All applications should be made to the Sergt.-Drummer, Second Sportsman's Battalion, Hotel Cecil, Strand, (Embankment Entrance), daily from 12 to 1 or from 2 to 4 p.m.

London Concerts.

THE ROYAL CHORAL SOCIETY.

On New Year's Day a performance of 'The Messiah' was given by this Society at the Royal Albert Hall under the direction of Sir Frederick Bridge. The singing was always of high merit, and greatly impressed a large audience. The admirable quality of the tone was particularly noticeable. Miss Esta d'Argo (replacing Miss Ruth Vincent), Madame Clara Butt, Mr. Ben Davies, and Mr. Herbert Brown gave interesting interpretations of the solo numbers, and Mr. H. L. Balfour did good service at the organ. A second performance of 'The Messiah' was given on January 16, when Miss Ruth Vincent was able to appear as soprano soloist.

QUEEN'S HALL ORCHESTRA.

The annual New Year concert took place on the afternoon of December 2, under Sir Henry Wood's direction. A familiar programme included the 'William Tell,' 'Tannhäuser,' and '1812' Overtures, the 'Peer Gynt' Suite, Järnefeldt's 'Præludium,' and Walford Davies's 'Solemn Melody.' Saint-Säens's A minor Violoncello concerto was played by Signor Enrico Mainardi.

At the Symphony Concert on January 16 it was shown that César Franck's Symphony, in spite of its austerities, has a strong hold upon the public favour. Under Sir Henry Wood's direction the Orchestra gave a performance that was full of purpose, well-studied and deep expression, and glowing colour. The audience showed thorough appreciation, and the work may at length be said to have established itself in London. In sharp contrast came Lalo's 'Symphonie Espagnole' for violin, played by Miss Marie Hall, whose reading was graceful and skilfully executed. The remainder of the programme consisted of Granville Bantock's delightful tone-poem 'The Pierrot of the minute,' which is heard too seldom, Delius's 'Dance Rhapsody,' Bach's fourth 'Brandenburg' Concerto, and a Minuet in D of Mozart.

THE LONDON TRIO.

These excellent musicians gave the first Chamber Concert of the year on January 6, at the Æolian Hall, when Arensky's Trio in F minor and Brahms's Sonata in F for pianoforte and violoncello were the principal items. M. Pécskai played Tartini's 'Devil's Trill' Sonata, and Miss Geraldine Jesse was the singer. There was a large audience.

The first New-Year's 'Music Meeting' of the Society of Women Musicians was held on January 16 at the Woman's Institute, Victoria Street, Madame Elsie Horne undertaking the arrangement of the programme. The executants were Miss Ethel Bilsland (vocalist), Miss Ethel Ullhorn-Zillhardt (violoncello), Madame Elsie Horne (pianoforte), and Miss Marjorie Hermon (accompanist). The programme included amongst other items the first movement of Rachmaninov's Sonata in G minor for violoncello and pianoforte, the 'Bell Song' (Délibes), and two new songs by Elsie Horne. The next meeting will be held at the Woman's Institute on February 20, when the programme will be arranged by Miss Jessie Grimson.

'The Messiah' was given by the Alexandra Palace Choral Society at the Northern Polytechnic on January 16. The choir responded to Mr. Allen Gill's beat with its usual expressive power and certainty of execution, and good solo singing was provided by Miss Carrie Tubb, Miss Amy Holman, Mr. Frank Webster, and Mr. Joseph Farrington.

Humperdinck's 'Hänsel und Gretel' was performed at 'Cosmopolis' on January 16, by students of the London School of Opera. Special praise is due to Miss Mabel Corran and Miss Evelyn Matthews in the title parts. The plot was previously explained in French for the benefit of the Belgian children who formed the bulk of the audience.

Suburban Concerts.

Elgar's 'King Olaf' was performed more than creditably by the People's Palace Choral and Orchestral Society on January 16 under the direction of Mr. Frank Idle. In spite of the difficulties of the music the choralists sang with notable precision and expressive power. The solo parts were taken by Miss Gertrude Blomfield, Mr. Webster Millar, and Mr. George Baker.

The Hither Green Choral and Orchestral Society gave a very good miscellaneous concert on January 21. The Choric Song from 'The Lotus Eaters' (C. Hubert H. Parry) was the chief work. In this and a song by Mr. Montague Phillips Miss Marion Boughton distinguished herself. Mr. Frederick Ranalow, Miss Maxted (harp), Miss Italia M. Caraco (violin), were other attractions. Mr. Ernest Dumayne conducted capably. This is his first season with the Society.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Before the close of the year 1914, two concerts were given, the one by the Midland Institute School of Music orchestra on December 14, and the other at the Town Hall on Boxing Night by the Birmingham Festival Choral Society. The Concert at the Midland Institute was conducted by Prof. Granville Bantock, and the chief interest centred in the performance of two student compositions, which showed undoubted ability and musicianship, the more noteworthy being 'Variations on the old English melody "Sumer is icumen in,"' by H. Graham Godfrey, who conducted. The other composition was a Romance for pianoforte and orchestra by William J. Fenney, founded on 'The Bell' by Hans Andersen, chiefly characterized by its idyllic and strongly imaginative charm. Mr. Clarence Raybould, a former student of the School, contributed a 'Lullaby,' well sung by Miss Mary Foster. The programme also contained a Suite for orchestra, 'In the olden style,' by Alfred T. Warwick, and Hamish MacCunn's Overture 'Land of the mountain and the flood,' the interesting concert concluding with a vivid exposition of Havergal Brian's brilliant 'Festal Dance,' with Mr. Arthur Cooke as pianist.

The Festival Choral Society's Concert on Boxing Night consisted of the annual performance of 'The Messiah,' given under Dr. Sinclair's conductorship before a crowded assembly, which as usual applauded every number as if a miscellaneous concert were proceeding. The choir sang with its customary sonority of tone and unfailing precision. The excellent array of principals included Miss Carrie Tubb, Miss Phyllis Lett, Mr. Frank J. Webster, Mr. Herbert Brown, and Mr. C. W. Perkins (organ).

In aid of the Belgian Refugees, the Birmingham Burns Club gave a concert in the Town Hall on January 9, under the presidency of Dr. A. R. Oliver. The already lengthy programme, which was nearly doubled by encores, was provided by Mr. Hugh McNeilly's concert party of Scottish artists, which included Miss Violet Thomson, Miss Isabel Wilkie, Mr. W. A. Ferguson, and Mr. Hugh McNeilly (vocalists), Miss Nancy Lee (violin), and Mr. Forbes Forsyth (accompanist). The vocalists displayed excellent voices of considerable tone-power, and the violinist proved herself to be a performer of high artistic attainments. The organist was Mr. C. W. Perkins.

Owing to the War, the Midland Institute Conversazione, which generally takes place in the second week of January, has been abandoned for this year, in consequence of which the Birmingham Amateur Opera Society cannot produce its customary operatic work, which constitutes the musical attraction of the Conversazione.

Under the auspices of the Birmingham Chamber Concerts Society, and under the direction of Mr. Gerald Forty, a high-class concert was given at the Royal Society of Artists' Gallery on January 19, the executive again being the Catterall Quartet, assisted by Miss Lilias Dunlop (viola). The programme included String quintets by Mozart and Brahms, Hugo Wolf's 'Italian Serenade,' and a String quartet by Balfour Gardiner.

BOURNEMOUTH.

Now that we have completed the first half of the winter season it is possible to form some opinion of the effect that the War has had upon music and musical undertakings. We shall not attempt here to summarise the conclusions at which most of those who are connected with music in some sphere or other have arrived, but we can deduce from those opinions and from experience in general that Bournemouth may be accounted fortunate in that she has been able to 'carry on' with less inconvenience than most of our big towns have suffered. Of course, concert performances only tell half the tale, but merely to reckon up the Winter Gardens activities will bring the conviction that matters might easily be worse. In spite of the War and the weather, the Symphony and other concerts continue their onward march, much to the delight of those who find in music a sure solace in these times of anxiety and peril. At the first-named there have been several performances of outstanding excellence, and many attractive works, new and old, have been played. Of these we may cite the following as of special interest and importance: 'Benvenuto Cellini' Overture (Berlioz), Symphony in F (Brahms), Concert Valse by Glazounov (first performance here), Tchaikovsky's fifth Symphony, 'Rosamunde' Overture (Schubert), Rimsky-Korsakov's Symphony No. 1 (first Bournemouth performance), Tarantella (Chopin-Glazounov), two Flemish Dances (Blockx), Dvorák's 'New World' Symphony, and Dukas's 'Polyeucte' Overture (first performance at these concerts), and 'L'Apprenti Sorcier' Scherzo. Three other first performances here were those of Arnold Trowell's new Violoncello concerto—a very pleasing and melodious work, in which the solo part was played splendidly by Mr. Trowell himself—Frank Tapp's Symphony, 'The Tempest,' and Dr. Charles Maclean's Character Piece, 'The First Ball'—each of these latter being conducted by the composer.

No less instructive and quite as enjoyable have been the Monday 'Pops,' of which we give the principal points of interest: December 14, Russian Nationalist Composers (Overture on Three Themes by Balakirev; Ballet music, 'Prince Igor,' by Borodine; Miniature Suite by Cui; Fantasia, 'Une nuit sur le Mont Chauve,' by Moussorgsky; Suite, 'Scheherazade,' by Rimsky-Korsakov). December 21: 'Christmastide' programme ('The cricket on the hearth' Overture, by A. C. Mackenzie; the Bach-Gounod 'Ave Maria'; 'Winter,' from 'The Seasons,' by Edward German; Meditation, 'Lux Christi,' by Elgar; Rêverie, 'The voice of the bells,' by Luigini). December 28, French Composers (Marche Hongroise, Ballet des Sylphes, Minuet des Follets, from 'Faust,' by Berlioz; Suite No. 1, 'L'Arlésienne,' by Bizet). January 4, 'Wagner' programme (Flower Maidens' Chorus, and Good Friday Music from 'Parsifal'; Wotan's Farewell and Fire Music, 'The Valkyrie'; Siegmund's Love Song; 'Forest Murmurs' from 'Siegfried'; 'The Flying Dutchman' Overture). January 11, 'Fairy Tales' programme (Cherubini's 'Ali Baba' Overture; Overture, 'Hansel and Gretel,' and Dream Pantomime from the same opera, by Humperdinck; Ballet, 'The Sleeping Beauty,' by Tchaikovsky).

Madame Alys Bateman, Mr. Percy Frostick, and Mr. Eduard Parlovitz were heard to moderate advantage in a concert of Russian music on December 19, but this has been the only event of this nature. On January 5 the Municipal Choir and Orchestra put the powers of attraction of Handel's 'Messiah' again to the proof, and with the happiest results. Mr. Dan Godfrey's direction of the united forces was an inspiration to all concerned. The soloists were Miss Sybil Vane, Miss Alice Lakin, Mr. John Booth, and Mr. Robert Radford.

An account of the Bournemouth production of 'The Immortal Hour' (Rutland Boughton)—perhaps the chief event of last month—appears elsewhere in this issue (p. 107).

DEVON AND CORNWALL.

PLYMOUTH.

Concerts for War Funds or for the entertainment of the troops continue to occupy solely the attention of performers and the public. The provision for the latter purpose is systematic and thorough. The Y.M.C.A. have organized a system whereby with the co-operation of musicians of all grades, professional and amateur, entertainments are regularly provided free for the troops in hutments, tents and halls, in barracks and in camps. That these concerts are appreciated a first visit alone is sufficient to convince. In most cases in the outlying forts the men are recruits of Kitchener's Army and are living under the roughest conditions, yet their chivalry, courtesy, and gratitude to the artists would serve as model for a picked audience. The sight of the men standing or sitting packed close in rapt attention has pathos as well as humour, and stirs the deepest feelings of the heart. The music which best pleases Tommy and Jack is that of the sweetly sentimental and the stirringly patriotic and martial kinds. Either of these he quickly learns, and he does not wait for an invitation to join in the singing. In quite a large number of cases genuine talent and gift for playing or singing have been discovered, and this entertainment of music in time of war is not without features which may give it lasting importance. Even the musicians who in other conditions find rag-time and the popular songs articles of abhorrence may be discovered cordially helping along the concert in the spirit of the moment.

In aid of the Queen's 'Work for Women' Fund, Dr. Weekes's Orchestral Society gave a concert on December 16, 1914, at which several works were represented by one movement—a procedure to be condemned on artistic grounds. The Symphony in C minor of Gade (one movement) was the most important work of the band; the last movement of a Sonata for pianoforte and violoncello by Rubinstein, and pieces by Reinecke, Beethoven, Bizet, and Mendelssohn, were given. The string-players of the Extempore Chamber Music Club, who are also members of the orchestra, played the slow movement from Tchaikovsky's Quartet in D. Dr. Weekes and Mr. Walter Weekes conducted, and the vocalists were Miss Tresise and Mr. Robert Chignell.

The War has interrupted the formal meetings of the Extempore Chamber Music Club, but the playing members have continued to meet privately on Sundays, and much good work has been accomplished in an enhanced ensemble and chamber music technique, and acquaintance with works new and old.

The annual performances of 'The Messiah' by the Guildhall Choir, conducted by the borough organist, on January 2, had the assistance of a good string orchestra and of the Misses Mary Leighton and Winifred Lewis, and Messrs. Sydney Coltham and Joseph Farrington as principal vocalists.

OTHER DEVONSHIRE TOWNS.

The arrangements announced for the early spring by the management of the Torquay Pavilion show no diminution of interest. A special Christmas programme given by the orchestra, conducted by Mr. Basil Cameron, included a Shakesperian concert. The violinist, Melsa, the Russian prima donna, Madame Kontratov, and the boy pianist, Solomon, have performed. Other characteristic programmes have been Russian, Sullivan, and a soldiers' concert.

Miss Marian Pearson, a lady who has resided in Egypt, obtained some very interesting Egyptian and Arabic music for incidental use in a play of her own authorship, 'Broken barriers,' of which the scene is laid in Egypt, and which was played at Babbacombe on January 6. The Arabic music was by Mansour Awad, Sami A. Chawat, and M. Abdel Messih (Cairo). Oriental songs from other sources were introduced, and the musical setting of the scenes indicated the distinctive touch and tact of the artist. The author herself played the pianoforte and directed the performance.

Miss E. Knight Bruce (violin) and Mr. H. G. Ley (pianoforte) devoted the proceeds of their annual chamber concert at Exeter, on January 8, to patriotic purposes. They secured the assistance of Mr. O. Borsdorf, jun. (horn), and the Horn trio of Brahms and a Sonata for pianoforte and horn by Beethoven (Op. 17) were played. Among other pieces, Miss Beatrice Betts sang some songs composed by Mr. Ley.

CORNWALL.

On Boxing Day, St. Ives Choral Society, conducted by Mr. E. White, sang 'The Rose Maiden.' At Camborne, on January 1, a choir of nearly 500 voices sang anthems and choruses under the direction of Mr. H. V. Pearce. Carol singing is usually a prominent feature of Camborne life during the Christmas season, and though the parties were fewer in number in the past season than formerly, the custom was well maintained. A Christmas concert was given by the Wesleyan Centenary choir, conducted by Mr. F. E. Luke.

DUBLIN.

The Sunday Orchestral Concerts re-commenced after the Christmas vacation on January 10. Dr. Esposito played Beethoven's 'Waldstein' sonata, Op. 53. Miss Fanny Vincent (soprano) was the vocalist, and the orchestral items included three entr'actes from Schubert's 'Rosamunde,' Wagner's 'Waldweben,' and Smetana's 'Bartered Bride' Overture. On January 17, Beethoven's second Symphony was the chief orchestral piece, and the strings of the band also played Percy Grainger's 'Molly on the shore.' Mr. P. J. Griffith was the solo violinist, and Mr. Irvine Lynch (bass) the vocalist.

The chamber music recitals of the Royal Dublin Society were resumed on January 11, when Dr. Esposito, Signor Simonetti, and Mr. Clyde Twelvetrees played Beethoven's Trio in E flat, Op. 70, No. 2, and Brahms's Horn trio, Op. 40. Much interest was taken in the first performance of Dr. Esposito's new Sonata for violin and pianoforte in A, Op. 67, which was beautifully played by Signor Simonetti and the composer, and cordially received. The War prevented the Pianoforte recital arranged for January 18 by Mr. Harold Bauer from taking place.

On January 9 a concert was given in the Theatre Royal for a fund to provide comforts for the 7th Battalion Royal Dublin Fusiliers when it goes to the Front. A huge audience, headed by the Lord Lieutenant of Ireland and the Marchioness of Aberdeen, filled every seat in the theatre, and the net result was a profit of £203. Mr. John Coates, Madame Borel, Miss Jean Nolan, Mr. Percy Whitehead, and the Carlton Quartet (Miss Lilian Whittaker, Miss Edith Mortier, Messrs. W. Lewin, and Mr. T. W. Hall) were the vocalists. Signor Simonetti, Mr. Clyde Twelvetrees, and Dr. Esposito (who played Mr. John Coates's accompaniments) were the instrumental soloists, and Mr. C. W. Wilson the accompanist. The programme included Miss Alice M. Finny's dramatic sketch 'The Call,' a sketch by Mr. Percy French and Miss Florence Marks, and orchestral items contributed by the theatre orchestra under the conductorship of Mr. John Moody.

On January 12, in the Unitarian Church, Mons J. Stuyck, late professor and organist at Notre Dame College, Antwerp, and now a refugee at Dublin, gave an interesting organ recital on the organ built in 1911 by J. W. Walker & Sons, of London.

EDINBURGH.

The features of recent concerts of Messrs. Paterson's Orchestral series have been as follows: On December 21, Miss May Harrison was solo violinist in Brahms's Concerto; on December 28, Miss Rosina Buckman, Mr. Frank Mullings, and Mr. Robert Radford were vocalists at a Wagner concert; on January 4, Mr. Alfred Hollins was solo organist in Guilmant's Symphony in D minor, and Mr. Inches took the place of Emil Mlynarski as conductor. Bronislav Huberman gave an impressive performance of Beethoven's Violin concerto. On January 18, Sapellnikov entranced the audience by his interpretation of Schumann's A minor Pianoforte concerto. At the same concert, Brahms's C minor Symphony received an inspired performance under the baton of Mlynarski.

On December 26, Mr. Moonie's Choir gave its annual performance of 'The Messiah,' ending with the Hallelujah Chorus. A portion of Wagner's 'Parsifal' was added to

complete the programme. On January 1, the Royal Choral Union gave an afternoon performance of 'The Messiah,' and a Scotch Concert in the evening. On the same evening, Mr. Moonie's Choir gave a similar concert in the Music Hall. But for these concerts musical enterprise would be at a standstill.

GLASGOW.

On December 20 the Bach Choir, under Mr. J. M. Diack, gave its annual performance of the 'Christmas Oratorio' in St. Mary's Cathedral, and was most skilfully accompanied by Mr. G. T. Pattman, the Cathedral organist.

At the seventh Classical Concert on December 22 the Misses May and Beatrice Harrison made a successful first appearance here as soloists in Brahms's Concerto in A minor for violin and violoncello with orchestra (Op. 102). On Christmas Eve the Scottish Orchestra gave a patriotic concert in aid of the National War Fund. In addition to some other choral numbers, the Choral Union sang the National Anthems of Britain, France, Russia, Belgium, Servia, and Japan, and the orchestral programme ranged from Elgar's 'Pomp and Circumstance' to 'Tipperary.' The appearance of Mr. Hutton Malcolm, a local musician, who at very short notice took Mr. Robert Burnett's place and programme as solo vocalist, is worthy of special mention, as is also his dramatic performance of 'The Dowie Dens of Yarrow,' a 'prize' ballad, the composition of T. S. Drummond, another highly accomplished local musician.

A Wagner programme was given at the eighth Classical Concert on December 29, the selection including the first Act of 'Die Walküre' (Miss Rosina Buckman and Messrs. F. Mullings and R. Radford), the love duet from the third Act of 'Lohengrin' (Miss Buckman and Mr. Mullings), and Hans Sachs's Monologue from 'Die Meistersinger.' The customary New Year's Day performance of 'The Messiah' was given by the Choral Union under Mr. Henri Verbrugghen, the work being repeated before a popular audience on January 14. The Y.M.C.A. Choral Institute's 'Messiah' concert on January 4 calls for special notice as demonstrating the results of valuable educational work done by Mr. R. L. Reid, the conductor. The choruses were sung with commendable precision and accuracy. Mr. Cole's orchestra, with Mr. B. W. Hartley as organist, gave the accompaniments.

Miss Winifred Christie was solo pianist at the tenth Classical Concert on January 5, taking part in Saint-Saëns's Pianoforte concerto in C minor, and César Franck's Symphonic variations for pianoforte and orchestra. Two novelties were included in the programme, Hamilton Harty's 'Comedy overture' and Florent Schmitt's Suite 'Reflets d'Allemagne,' the former being especially well received. The outstanding feature—indeed one of the most noteworthy events of the present concert season—was the début of Mr. Albert Sammons as solo violinist at the eleventh Classical Concert on January 12. Mr. Sammons's magnificent interpretation of Beethoven's Violin concerto made a very deep impression, and secured for the soloist an ovation seldom accorded at these concerts.

M. Sapellnikov was the chief attraction at the twelfth Classical Concert on January 19. Splendidly supported by the Scottish Orchestra, he gave a very brilliant performance of Schumann's Pianoforte concerto in A minor, as well as a group of solos which included the performer's own Gavotte in E major and Liszt's sixth Rhapsody. The symphony was Brahms's No. 1 in C minor, and Slavonic music—of which there has been no lack this season—was represented by a first performance here of a Fantasia for orchestra by Moussorgsky.

So far the Saturday Popular Orchestral Concerts have proved that we do not want for highly capable solo performers in our own ranks—this with special reference to the successful appearance of Miss Bessie Spence as solo violinist and Mr. Wilfrid Senior as solo pianist. At one of the concerts M. Mlynarski, the conductor, and Mr. Horace Fellowes, the leader of the Scottish Orchestra, played a Bach Concerto for two violins.

At the City Hall Saturday Evening Concerts the Glasgow Orpheus Choir (Mr. H. S. Roberton) gave an evening for the benefit of the Belgian Relief Fund.

LIVERPOOL.

The seventh Philharmonic Concert on January 12 was conducted by Sir Henry Wood, whose interpretation of Brahms's third Symphony revealed the qualities of expression and sincerity which the music possesses beyond its constructive interest. Rimsky-Korsakov's strenuous overture, 'Ivan the Terrible,' Ravel's 'Pavane sur une Infante défunte,' and Percy Grainger's 'Irish tune from County Derry' and 'Shepherd's Hey' completed a well-diversified scheme, the choir being heard in two part-songs by Brahms and in Dudley Buck's 'Hymn to Music.'

Unusual interest attached to this concert as the first occasion on which the famous violinist Ysäye has played in public since his adventurous escape from Belgium. As was César Franck, M. Ysäye is a native of Liège, and his home was in Brussels. What has become of his summer villa at Knocke he does not know. M. Ysäye and his family, with the exception of two sons and a son-in-law now fighting in King Albert's army, escaped to England after enduring manifold hardships by land and sea. They lost all their baggage, but Ysäye managed to save his priceless Strad, upon which he played on this occasion Viotti's Violin concerto, No. 22, in A minor, with all his old executive mastery and suavity of tone. It was evident that M. Ysäye was greatly touched by the unmistakable outburst of sympathy which greeted his appearance. His playing of Viotti's melodious if old-fashioned material was remarkable for its depth and tenderness of expression. In Beethoven's Romance in G and Saint-Saëns's 'Havanaise' M. Ysäye had further opportunities to display his exceptional qualities, technical and temperamental.

At the Rodewald Club Concert on January 11, the programme was sustained by Mr. Frederic Brandon and Mr. Vivian Burrows, who collaborated in Brahms's Sonata in A, Op. 100, for pianoforte and violin, and César Franck's Sonata for the same instruments, a familiar masterpiece of which these gifted young players gave a delightful interpretation.

The Moody-Manners Opera Company has received unmistakable signs of public appreciation and support during its season at Kelly's Theatre, which commenced on Boxing Day. It has performed a round of familiar operas, including 'Carmen,' 'Martha' (a highly-popular revival), 'The daughter of the regiment,' 'Maritana,' and 'Satanella.'

A special concert of the Akeroyd Symphony Orchestra was given in the Philharmonic Hall on Boxing Day, at which the extraordinary interpretation of the boy pianist, Solomon, in Tchaikovsky's B flat Pianoforte concerto, marked a further stage in his artistic development, especially in the virility and resolution of his playing. As usual Mr. Akeroyd had drawn up an attractive scheme. It included the 'Oberon' Overture, Massenet's 'Scènes Pittoresques,' and Luigini's 'Russian Ballet' Suite,—easily assimilated music and excellently played. It was noticeable that the orchestra was usefully augmented by lady string-players from the Societa Armonica, which has the advantage of Mr. Akeroyd's fine experience as conductor.

The concert of the Welsh Choral Union on December 19 had a melancholy interest in being the first performance given after the death of Mr. Harry Evans, whose last public appearance was as conductor of Brahms's 'Requiem' on March 28. 'The Messiah' was therefore fitly preluded by Handel's Dead March in 'Saul,' played as a tribute to Mr. Evans's memory. To those who knew and loved him the simple, solemn strains gave an added pang to the sense of irrevocable loss. It was painful to realise that we shall no more see this ardent, magnetic, masterful spirit in his accustomed place. There is no doubt he is truly mourned. A very good performance of the 'Messiah' was given, following as closely as possible the accustomed lines. The vocal principals were Miss Evans Williams, who sang extremely well; Miss Hilda Cragg-James, an excellent local contralto; Mr. John Booth, who has a tendency unduly to accentuate the dramatic possibilities of the music; and Mr. Herbert Brown, who was in fine voice. Mr. Alfred Benton was an able and discreet organist, and Mr. Akeroyd led the orchestra, which had been cut down in the brass department to one trumpet, one trombone, and two horns. As the guest-conductor of the concert,

Mr. John Watkyn, of Dowlais, filled a somewhat difficult rôle with great credit. He secured a careful and steady all-round performance, and may be commended for his general adherence to customary tempi. Mr. Watkyn will have another opportunity of conducting the splendid material of the Welsh Choral Union at its second concert on February 6.

The programme-book of this 'Messiah' concert will be widely cherished as a souvenir, for it contains an interesting memoir of the late Mr. Harry Evans, reproduced from the *Musical Times*, and also a reproduction of an excellent photograph taken by Mr. Llew. Wynne, secretary of the Welsh Choral Union.

Conducted by Mr. P. H. Ingram, a 'Messiah' performance was given by the Liverpool Choral Society in the Central Hall on December 26, with Madame Naomi Bell, Miss Helen Anderton, Mr. Arthur Wilkes, and Mr. Charles Leeds as vocal principals.

Among the noticeable events of the past month was the pianoforte and violin recital given in the Rushworth Hall on January 14 by Mr. Roland Brewerton and Mr. Gordon E. Stutely, who ably sustained an interesting programme which included Grieg's Sonata in F. Mr. Brewerton revealed high accomplishment as a pianist in his solos, notably in the 'Moonlight' sonata.

At the concert of the Anfield Orchestral Society on January 20, Mr. William Faulkes was the solo pianist in Chopin's F minor Concerto, and in Saint-Saëns's Septuor for strings, trumpet (Mr. Pierpoint), and pianoforte. Mr. Faulkes, as conductor of this Society, has gathered round him a goodly array of earnest amateurs led by Mr. Frank Creswell, although military service has taken toll in several departments of the orchestra. Mrs. Howard Stephens contributed songs by Mozart, Arne, and Kjerulf.

Two of the Corporation fiftieth anniversary lectures which will specially attract local musical circles are those to be given on February 4 by Mr. Arnold Dolmetsch ('Old English music and musical instruments'), and on March 9 by Sir Frederick Bridge, whose subject is 'Milton and music' ('The masque of Comus').

MANCHESTER AND DISTRICT.

After an interval of many years there was an attempt, at Christmas, to challenge the supremacy of pantomime and children's Christmas plays, Mr. Brand Lane whipping together a choir for 'The Messiah' on Christmas night, and engaging Sir Henry Wood for a popular orchestral concert on Boxing Day. Probably the arrangements were ratified prior to July 31, or Mr. Lane would hardly have chosen this year to inaugurate what may be hoped will be a permanent feature of the Christmas vacation at Manchester. At Blackpool, thronged with additional visitors (military and otherwise) as it was, the attendances at similar concerts were not up to the average, but there an important opera season followed in the same week,—and everybody is spending more cautiously in these days.

Attendances at the opening Smoking Promenade Concerts of the New Year were well up to the average, if not overflowing as on some occasions in the autumn. The Hallé Choir busied itself in selling tickets for an 'Elijah' performance on the day prior to the resumption of the Hallé subscription series (rather a daring thing, considering that this also was a choral concert), and had the gratification of handing over the sum of £234 to the Belgian Fund. Mr. Wilson conducted, with local principal soloists save Mr. Robert Radford.

Up to the time of writing there have been five baritone entries from past or present students of the Royal Manchester College of Music in connection with the Beecham-Delius challenge issued in December (vide p. 38 in the January issue). The work, of course, is Delius's 'Sea Drift,' and there will be a special concert conducted by Beecham (after the close of the customary Hallé season) on March 24, at which this work will be given.

Only two of the Hallé concerts of January can be considered in this month's notice: that of January 7, conducted by Beecham, combined in a degree—rare even in his ably-drafted programmes—those elements of variety and novelty so stimulating alike to musical enjoyment and intellectual interest. Berlioz's 'Te Deum' occupied most of the evening. The work is one of Beecham's early loves, and as the choir had sung it under his baton in London only a month before, there was an easefulness in the performance not conspicuous when the same choralists sang it under Balling two years ago. Both playing and singing had greater zest than on that occasion. Mr. John Booth was the soloist in the 'Te Deum' and in Arnold Bax's 'Fatherland'—a part which he had to prepare after the afternoon rehearsal. The glowing colour of the orchestration impressed one more than on the occasion of its initial performance at Liverpool in 1909. Delius's 'Paris' and Stravinsky's last scene from 'Petrouchka' rounded off this concert; both were new to us here. The one dazzled and the other puzzled, and the audience would have been glad to hear both over again right away. Nobody who had not heard the Hallé band for, say, three or four years would have believed it possible for such ultra-modern music to have been handled as it was. One had the feeling, although in a different way, that as in Sibelius's last Symphony here was a composer with a direct, uncouth speech cutting right down to the simple bare essentials of his story, devoid of orchestral rhetoric, and with trimmings reduced to a minimum. The violence of its colouring assaulted the senses, and yet not in a repellent manner; then came passages that struck home by their absolute naïveté and beauty. Probably these impressions would be modified or entirely altered had the ballet accompanied the music. Before the end of the season we are to have more of M. Stravinsky.

Delius's 'Paris' links up with Elgar's 'Cockaigne'; and although written before much of Strauss's later work, anticipates in various degrees some of that composer's features of style. I do not easily recall an effect quite so ravishing as the *Adagio con espressione*, where the muted violins with quiet intensity sing the melody which leads into the Dance section. The general buoyancy of Beecham's reading contributed materially to the enthusiastic welcome of the work.

Sir Frederic Cowen's programme on January 21 contained more music of the recognized 'tuney' type than any of recent months. The romantic character of Dvorák's 'From the New-world' Symphony, the caprice of Rimsky-Korsakov, the brilliance of the third Tchaikovsky Suite (Op. 55), and of Edward German's 'Welsh Rhapsody,' were all amply realised under his direction. Possibly the opening of the 'Oberon' Overture was unduly drawn out, but the playing as a whole had every good feature, save absolute rhythmical precision.

The Society formerly known as the Salford Male-Voice Choir has extended its borders and is now known as the Manchester Lyric Glee Society. Its conductor, Mr. David Grundy, was I believe a former member of the Manchester Orpheus Society. During recent years it has gained some success at the smaller competitive Festivals in the Manchester area, and this winter has laudably done its share in raising about £60 for Red Cross and Relief Funds.

NEWCASTLE AND DISTRICT.

The annual performance of 'The Messiah' was given in the Town Hall on December 23 by the Newcastle and Gateshead Choral Union. The vocalists were Miss Marie Houghton, Miss Cecilia Kemp, Mr. H. Brearley, and Mr. Robert Radford, with Mr. Ceres Jackson as solo trumpeter. The accompaniments were played by Mr. Preston, who handled the venerable Town Hall organ with masterly skill. Dr. Coward conducted, and brought off his usual thrilling effects. He certainly lifts a performance of the old oratorio out of the conventional rut into which so many conductors have allowed it to fall. There was a crowded audience.

On January 16 the Newcastle and District local centre of the Free Church Musicians' Union held its monthly meeting in the Connaught Hall, Y.M.C.A., Blackett Street, Newcastle, when a performance of Bach's cantata 'Thou Guide of Israel' was presented to the members by the Jesmond Wesleyan Choir, under the leadership of Mr. John Heywood. The soloists were Miss Belle Fyfe and Mr. Frank Dewhirst, and Mr. R. S. Gustard was accompanist. Explanatory remarks were given by Mr. W. G. Whittaker, who has done so much, both privately and publicly, to spread a knowledge of Bach's works in the district. The chairman for the evening was Mr. F. J. Culley.

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The Competition Festival Record

No. 79.

CHORAL TECHNIQUE.

At the meeting of the Musical Association held on January 19, Dr. W. G. McNaught read a paper on 'Choral Technique.' At the outset he referred to the difficulty of dealing with a practical subject without being able to give illustrations, for which under the circumstances it was not possible to arrange. He would attempt only a general survey of the conditions of choral technique and its relation to the still more important matter of interpretation. He was not providing a text-book. All who desired instruction should consult Dr. Henry Coward's unique work on the subject. That work was the most remarkable and exhaustive contribution to the study of choral training that had appeared in any language. After tracing briefly the state of choral music in the first half of the 19th century, he thus summarized the music of the period:

Excluding big choral works of the oratorio type, in a survey of miniature musical forms that obtained favour we find that they are distinguished by tonal and rhythmic simplicity, and a strong melodic appeal. But they had one other characteristic feature in that the idiom in which they were cast was born of an intimate experience of the human voice. Examine Webbe's 'When winds breathe soft,' or his splendid 'Thy voice, O Harmony,' and it is seen that all the effects that appeal to the eye as being good, also appeal to the ear, because all the notes are pitched precisely in the right place for the effect designed. Take that gem of purest ray serene, Horsley's 'By Celia's arbour' (A.T.T.B.), and compare its linked sweetness long drawn out with an up-to-date modern part-song by some of our young bloods, who it must be feared think in terms of the pianoforte or perhaps of the orchestra when they are writing for voices, and apparently in terms of the Zoological Gardens when they write for the orchestra.

Two important influences were the provision of cheap music by Vincent Novello and the propaganda of John Hullah, who persuaded the nation that everyone could sing if they only tried. Then came the Tonic Sol-fa movement under John Curwen, which enabled millions to understand the elements of music. An important advance was made in the 'fifties by the establishment of Mr. Henry Leslie's famous choir. A new standard of choral execution was established, and its achievements affected composition:

The Victorian part-song was born of the needs of this choir. Nearly every contemporary British musician of standing wrote part-songs for its concerts. To-day we are apt to look down upon the products of this period, and to wonder that they should have excited so much interest and have occupied the resources of the finest choir in the country. The subject of these compositions was generally about the seasons—Spring, Summer, Autumn, Winter—Violets, Swallows flying home, Love songs, and wily inducements to babies to slumber. Their apotheosis was Barnby's 'Sweet and low' or Samuel Reay's 'Dawn of Day.' Henry Smart was a fertile contributor, and Hatton was scarcely less popular. But dainty and pretty as are many of these compositions they do not achieve the dignity and breadth found in the compositions of Pearsall and the Elizabethan madrigalists that so often appeared in Leslie's programmes. The contributions of Mr. Leslie himself also deserve special mention. Some of them are still in vogue, and one or two, notably 'The Lullaby of life,' are thought worthy the attention of the best choirs.

Then out of the Welsh Eisteddfod, and to a less extent of the festivals of the French Orpheus societies, grew the competition movement in England. So far back as 1862 we hear of competition successes. A choir under Mr. Joseph Proudman was successful at the 1867 Paris Exhibition, and in 1873 and 1874 national music competitions were held at the Crystal Palace. Then came Stratford (East London), and later Miss Wakefield with her socio-musical propaganda. But these local schemes were not conceived with a view to the cultivation of technique as to spread the practice of music amongst the whole community. The lecturer went on to say:

But clearly it was out of this movement that the greater competitions grew, and later in the 19th century choral technique began to make extraordinary advances. The attraction of a performance in a special arena before rivals for fame and the possibilities of a wreath of victory stimulated the closest study and turned rehearsal rooms into scientific workshops. The fact that there were in the country a great number of amateur and professional conductors who were born choir-trainers now became manifest. At the chief competition centres such as Morecambe and Blackpool the performances of choirs reached a standard of technique and interpretation hitherto undreamt of in this country. These performances were heard by the best of our native musicians, and evidently they were soon thinking of new potentialities of choral effect, and were acquiring an ominous faith in the boundless skill of choralists to deal with technical difficulties that included the most formidable barbed-wire entanglements.

It will be worth while at this stage to inquire as to what natural faculties and acquired skill may be regarded as the tonal equipment of a first-rate choralist. I offer the following rough tabulation:

(1) A sense of absolute pitch. This is a rare gift. I doubt whether it is of much use to a choral performer.

(2) A temporary memory of absolute pitch. This is elementary and indispensable. All perception of tonal relations is dependent upon this memory. Without it an interval could not be appreciated. People who do not possess this memory are said to have 'no ear.'

(3) The memory of Intervals. That is, the relation of the 'distance' (to use the conventional word) of one pitch to another. A small percentage of singers use this method of calculation successfully, but the great majority of readers from the staff notation apply it in a vague, unsystematic way until they have memorised the music.

(4) Memory of the effect of a scale-degree in its relation to all the other scale-degrees. This is the tonic sol-fa plan. While the tonal relation of a note is clear, or even fairly clear, the singer is independent of interval observation. But he is pulled up when tonal relations become vague, as they do very frequently in modern music.

(5) An extra sense, difficult to define, which enables some singers to sing securely without their knowing how they do it.

(6) The ability to imitate or pick up quickly. All choir-trainers are familiar with the lady candidate who claims to be able to sing at sight provided she may sit next to Miss Blank!

(7) Lastly, there is memory of the music practised. This is a precious gift probably as valuable as any of the others tabulated. Some good sight-singers seem always singing at sight: they are slow to learn. At the start they are the hares, but the tortoises with retentive memories often catch up.

A good choir is a conglomerate of singers pursuing one or other of these ways and means of getting notes. So far as tonal correctness is concerned the end is attained when all the choir becomes familiar with the music.

I have alluded to the influence that the experience of fine choral technique has upon composers and its by-product of extraordinary difficulties that seem to take little or no heed of the limitations of choralists. When the exasperating tonal difficulties of some modern choral music are overcome by exhausting and depressing rehearsals that tend to destroy every vestige of pleasure on the part of the performer, what is the musical appeal of the most perfect performance? Often it is simply deadly dull. This one can assert while acknowledging that other equally exacting choral music yields the most beautiful and original effects. Only genius, which it is so easy to ape, makes such experiments tolerable.

In conclusion various points of choral technique were analysed.

Tonal and Rhythmic Attack.

First, there is tonal attack. One of the commonest faults of choralists is the habit of approaching high and even middle compass notes by a curve from below. This method of tonal attack is adopted unconsciously, and individuals who have fallen into the habit are generally incredulous as to their being in fault. Some singers who are uncertain of their notes make a circular tour round the pitch, and perhaps never arrive at all at the centre—they sing with a sort of corkscrew effect. In drilling a choir to avoid these faults, care has to be taken to avoid a jerky, semi-sforzando style that is destructive of *sostenuto*. If singers can sing a given pitch at all, they can by will-power strike that pitch without a curve and without undue accent.

Although vibrato production—the cinematograph voice—is not to do with attack, it may very well be considered here. Finely equipped choirs are sometimes ruined owing to some of their members adopting this vicious style. Tone so delivered refuses to blend.

The other branch of attack has to do with rhythm. There are few things more delightful in choral performance than a dainty precision of execution that comes from absolute unity of rhythmic feeling on the part of performers. The ideal admits of no maddening leaders, and, therefore, of no exasperating followers. The four or more parts must beat as one. Inexperienced conductors are apt to think that they have done their duty to attack if they secure unanimity of the start of a phrase. But every rhythmic detail of a phrase must be unified in execution. The insides of phrases are often very faultily smudged, especially when miscellaneous divisions of the pulse occur.

Phrasing.

There are several technical aspects in which the association of words with music may be studied.

First, we have to note that the musical phrase exists, and that often it is the real unit of the musical appeal. Break it up remorselessly, connect some of its fragments with those of another phrase, and the music disappears. In choral training, as in solo singing, the question is eternally arising as to how far, if at all, we are entitled to damage the music in the real or supposed interest of other objects. Clear enunciation and verbal phrasing for sense are separate objects of performance that are sometimes more or less in conflict with the abstract musical phrase. To these we have to add the physical necessity of breathing, with its constant interruption of continuity. Before I deal with these points in detail it may be well to ask you to remember that it is possible for an auditor automatically to piece together the fragments of a broken musical phrase, just as he can join the broken details of a verbal phrase and realise the import of the words. This is a saving grace. The nice question is how far we can venture to draw upon these subjective faculties, which are a special task and may easily become a burden to the auditor of vocal music.

Then as to clear enunciation. It goes without saying that this is a proper object of performance. So far as it is concerned with differentiation and unity of vowels, it is a beautiful element of choral effect for its own sake, apart even from the conveyance of verbal significance. Vowels so performed are a kaleidoscope for the ear.

But the case is different when we consider the consonants, those unmusical boundaries of so many English words, ofttimes the ugly frame of the word-picture. The problem of the consonant in singing is how to secure clear definition of initials and finals without deteriorating the vowel which is the musical appeal.

A conductor devotes special attention to these consonantal explosions, and finds that the vowel has been squeezed to death, and that the singing is often a succession of splutters. The cult of the final consonant is especially responsible for some absurd effects. Some conductors, and many solo singers, are at so much obvious pains to make the final consonant the most prominent feature of a word, that the result is an extra syllable. I remember an amateur elocutionist who aped this device of the third-rate tragedian. He was reciting Macaulay's 'Horatius.' He remarked:

> Those*r* behinde*r* criede*r* forwarde*r*
> Ande*r* those*r* in fronte*r* criede*r* backe*r*.

Often have I heard otherwise excellent choral performances defaced by this excess. The mean has to be found between duty to the consonant and duty to the vowel. But here I am concerned mainly with the result of over-attention to consonants on the musical phrase. Of course, it is destructive of the music, because it delivers the phrase in tiny instalments and draws too heavily upon that piecing faculty of the auditor I have already described.

The necessity of breathing-places has also to be considered in its dual relation to the verbal phrasing and the musical phrasing. I refrain from a discussion of physical methods of inspiration and control of breath. If I attempted such a dangerous proceeding, I should have to be strongly entrenched. I concern myself only with the choice of breathing-places. As a rule, it is worth while for the choir-trainer to fix the places. But not infrequently in *sostenuto* passages, it is better to leave the matter to the varied convenience of singers, because the result may be a perfect continuity to the auditor. Besides, we have to consider the personal factor. The adipose tissue of a portly contralto in smart evening dress may hinder internal expansion, and conscientious struggles may have unfortunate platform results. But the real point is whether the choice of breathing-places should be governed exclusively by a consideration of the words or of the music. The highest art is of course to keep both objectives in view. In this task we are greatly assisted by the possibility of short intakes of breath, that by practice hardly perceptibly interfere with continuity.

Relation of Verbal and Musical Phrasing.

I now come to what is the most important consideration in this matter of the relation of verbal and musical phrasing. Of course, it may be said that it is the business of the composer to fit his music to the words exactly and to leave no dubious task to his interpreters. But while some music is born of complete intimacy with the words, there are numerous instances where the flights of a composer's fancy lead him to indulge in charming musical effects that we should not care to sacrifice because of an exaggerated idea of the necessity of exact conformity of words and music. Shall we, then, say that in choral music at least we need not invariably worship verbal sense so superstitiously as to involve a deliberate sacrifice of the musical idea? After all it is the composer's affair, and if it does not work well the punishment of failure fits the crime. The choir is only the Pickford that collects from the producer and distributes to the consumer. If the manufacture has imperfections, it may be pleaded that it is not the business of the distributor to attempt to put things right. But he may be held responsible for damages *en route*. Again, we have to keep in mind

and make use of the capacity of the auditor to piece the sense of the words together, and also, it may be added, his still more pronounced faculty of absorbing only the music and not bothering about the words. I lay down no infallible rules. In every case the expert trainer should consider the situation and decide accordingly.

Technique for its Own Sake.

I now come to the last heading of my synopsis, the exhibition of technique for its own sake, and its subordination to interpretation. In connection with the splendid performance of the finest unaccompanied choral music at the leading competition centres, no other subject has been discussed so fully and publicly, and there has been considerable difference of opinion as to actual facts—that is, as to whether this or that notable performance was simply a remarkable exhibition of technical skill or whether its success was owing to interpretative insight.

'Expression' Marks.

Now as to what are somewhat delusively called 'expression' marks. These well-known directions are concerned mainly with dynamic contrasts. They grade force from the softest *pp* to the loudest *ff*, and include *sforzando*, *cres.*, *dim.*, &c. Others direct style, as *dolce*, *sostenuto*, *staccato*. Examine the application of these signs and words, especially as they are employed in a great deal of recent music, and it is obvious that they are often simply and solely appeals to musical effect, altogether apart from the sense of the words. They interest the ear because they provide pleasurable contrasts, and they hypnotise attention and capture the mind of the auditor for the reception of the mood colour, the real expression of feeling, that may concurrently be exhibited. They are pure effects just as significant or as meaningless as are orchestral effects of a similar nature. We cannot justly censure their realisation on the ground that they are mere appeals to effect, inasmuch as they are asked for by the composer and are perhaps a feature of his composition. It is the real danger of their exaggeration that has to be guarded against. A sense of proportion has to be cultivated. No one can say how loud a *forte* or how soft a *piano* should be; how much the sound should be increased in a *crescendo* or diminished in a *diminuendo*. *Sforzandos* are often greatly overdone, and what was meant for a mild, billowy swell is made into a frenetic and strenuous noise. Nothing by way of dynamics tests the skill and control of the conductor more than his treatment of expansions. If there is no escape from this sort of technique of relative tonal force, we must at least demand that it is used with judgment and discretion. Whatever its utility as a musical appeal it falls dead short of the interpretation of *mood*, the manifestation of which is an elusive and mysterious ingredient that steals into the voice and plumbs depths of the soul of the listener and at times makes him hold his breath in awe.

The power to interpret a moody piece is the highest achievement of choral performance. It is as though the disembodied spirit of the composer were reincarnated in the conductor and his choir. Such are the possibilities of choral performance as it appears to-day.

Modern composers have provided an extensive repertory of this type of tone-poetry in the form of unaccompanied choral music. It is gratifying to add that British composers are as much in evidence in this department as are any foreign musicians.

The Future.

What is before us by way of evolution of new idioms applied to choral compositions one almost fears to conjecture. Choral music cannot escape the furnace in which all musical material is burning. But whatever the outcome, it will live or die just as it recognizes or fails to recognize the natural limitations of human voices and the power of average folk to conceive tonal relations.

In the discussion that followed, Dr. Cummings (who was in the chair) referred to the neglect of Bishop's choral music. Dr. Aitkin made some interesting observations on enunciation, and Dr. R. R. Terry alluded to the influence exerted on choral technique by the idiom or Elgar's 'Dream of Gerontius' and Bantock's works, and he said that modern editions of old works were too much edited by men lacking experience. Mr. Venables spoke of the discouragement to choralists arising from the difficulties of tests.

A full report of the paper and the discussion will appear in the Proceedings of the Musical Association.

Not long ago we heard from Dr. A. S. Vogt (the conductor of the famous Mendelssohn Choir at Toronto) that he had been adjudicating at Competition Festivals at Alberta and Saskatchewan. He said that everywhere he found a determination on the part of competing conductors to cultivate the fundamental principles in choral-tone technique and expressiveness in interpretation which had worked such wonders in the British Isles. Dr. Vogt's Choir had arranged for a visit to this country and the Continent this spring, but all the arrangements had necessarily to be abandoned when the War broke out.

THE NATIONAL EISTEDDFOD, ABERYSTWYTH.

August 30 to September 4, 1915.

We have before us the syllabus issued for this great event. It will be recalled that the 1914 Eisteddfod was to have been held at Bangor, but it was decided to abandon it owing to the breaking out of the War. The tests in the principal classes in the Aberystwyth syllabus are as follows:

Chief Choral, Mixed-Voice.

(Open to all comers. 120 to 180 voices.)

Prizes, £10 and £45.

'Cold winter, villain that thou art' (unaccompanied) (Debussy).
'Storm in nature,' chorus from 'The storm' (David Jenkins).
'Sanctus' from Bach's 'Mass in B minor.'
(To be sung in Latin.)

Male-Voice.

(Open to all comers. 50 to 80 voices.)

'Dance of the Gnomes' (MacDowell).
'The Druids' (Joseph Parry).
'The phantom host' (Hegar).

Second Choral, Mixed Voices.

(Open to all comers. 50 to 80 voices.)

'Blossoms, born of teeming springtime' (Dvorák).
'Autumn woodland' (D. Emlyn Evans).

Female Voices (Open).—30 to 45 voices.

'Funeral Song' (Chausson).
'The Ballad of Sir Humphrey Gilbert' (Wolstenholme).
'The nightingale's voice' (D. Emlyn Evans).

Children's Choirs (Open).—40 to 50 voices.

'She walks in beauty' (Julius Harrison).
'The Heavenly Dove' (Tom Price).

Village Choirs. (25 to 35 voices.)

'Wrong not, sweet Empress' (Hubert Parry).
'Benedictus' (Robert Bryan).

It will be observed that the tests are of a high class, and draw largely upon modern music. The songs selected for solo singers are equally good. We have not space for their titles this month.

COMING COMPETITIONS

(With Secretaries' Names).

February 23, 24, 25.—Oaklands Congregational Church, Shepherd's Bush. Solo singing all voices, and pianoforte playing; no choral classes. Mr. A. E. Bush, 129, Coldershaw Road, West Ealing, London, W. Entries close February 6.

March.—Haughton and District (Staffordshire). Eleven classes, village choirs and school choirs. Two open classes are for choirs of mixed voices, another for male voices. No solos or instrumental classes. Miss B. E. Royds, Haughton, near Stafford.

March 20.—Sheffield. Under the auspices of the Clarion Vocal Union. The syllabus has not reached us.

April 16, 17.—Belfast. The syllabus of this Festival has just been issued. Forty-three classes are provided for. They include choirs of all kinds and several for instruments. The *Northern Whig*, in backing up the event, says, 'Surely the music-lovers of Belfast will see that the movement, which has now been firmly established in our midst as an annual event, will not suffer on this occasion. The times are exceptional, but there is no reason why we should hang our harps upon the willows.' We trust the courage of the committee will be justified by a full response. Miss L. Murphy, B.A., Churchill, Craigavad, Belfast.

May 1.—Glasgow. Originally it was intended to enlarge the scope of this already important event. But this year it has been deemed expedient not to attempt to do more than encourage the schools, female-voice choirs, vocal quartets, and adult solo singers (six classes). The following statement as to the tests is made in the syllabus: 'The committee—although not actuated by any Chauvinistic spirit—has thought the present an appropriate time to exploit more fully than heretofore the creative resources of British musicianship. The result is an "all-British" syllabus of outstanding interest.' We hope to find space in our next issue for this patriotic list of tests. Mr. Hugh S. Roberton, 115, Renfield Street, Glasgow.

May 5, 6.—Tewkesbury. The first competition was held here in March, 1914, and was a great success. This year's scheme, which was drafted before the War, is to be persevered with as far as it is found possible. Over a thousand men in the neighbourhood have joined the Army. Eighteen classes are enumerated in the syllabus. Choirs of all kinds, solos for all voices, pianoforte and violin playing and string quartets are provided for. Mrs. Purcell Wilson, Avonbank, Tewkesbury.

May 10 to 15.—'Feis Ceoil' Irish Musical Festival, Dublin. The syllabus of this leading event ignores all reference to the effects of the War, and the programme is as elaborate as ever. Sixty-four classes, covering almost every department of musical activity, are enumerated. The selection of tests must have been a heavy task. No fewer than 114 pieces are scheduled. The syllabus is an interesting record of the event since its establishment in 1897. The budget of last year's Festival shows a turnover of £772 3*s.* 10*d.*, the loss for that year being £30 3*s.* 10*d.* Miss Edith Mortier, 37, Molesworth Street, Dublin.

May 20, 21. The sixth Cornwall Competition. To be held at Wadebridge (a new centre). This Festival has been promoted by Lady Mary Trefusis. Sixteen classes, mostly for school choirs. No adult mixed-voiced choirs on this occasion, but choirs of women's voices are provided for. Pianoforte, violin, viola, and violoncello are also included. The Lady Mary Trefusis, Porthgwidden, Devoran, Cornwall.

People's Palace, London, E. This Festival is to be held. The syllabus has not reached us.

The above are in addition to Festivals announced in recent issues of the Competition Festival Record:

Macclesfield.
Coleraine (Ireland).
Stratford (London, E.).
South-West London.
Ilkley (Wharfedale).
West Sussex (Chichester).
Hastings.
Morecambe.
London Working Girls' Federation of Girls' Clubs.
Manchester and District.

A competition of some importance, to be held at Port Elizabeth, South Africa, had been designed, but the War has forced postponement.

COLWYN BAY.—January 1.

Among the Eisteddfodau held in the Principality during the Christmas holidays, one of the most successful was that of Colwyn Bay on New Year's Day. As usual musical and non-musical events shared the attention. The adjudicator in the former was Mr. W. T. Evans, who awarded prizes as follows: Children's solo, Margaret S. Griffiths and Samuel V. Thompson (divided); pianoforte solo, Miss H. M. Collins; soprano solo, Miss G. Williams; tenor solo, Mr. W. R. Evans; baritone solo, Mr. E. Jenkin Roberts. In the junior choral class Penmachno Choir (Mr. E. Roberts) were the winners. Dr. J. Parry's 'Monks' war march' was the test in the male-voice choral competition. Trefriw (Mr. T. R. Williams) proved superior to Colwyn (Mr. Edward Davies).

MIDDLESBROUGH.—January 1.

The thirty-fourth annual Cleveland and Durham Eisteddfod was held in the Town Hall, Middlesbrough, on New Year's Day. The committee boldly decided not to suspend the meeting on account of the War, though reducing the proceedings from four meetings to two, held in the afternoon and evening. It is a pleasure to record the success of the gathering both in the dimensions of the audience and in the number of competitors. There was the usual round of events, but the special feature of this year's programme was the introduction of a String Quartet class. There was only one entry, but the competitors played so well and the audience followed the performance with such interest that on all hands the wish was expressed that the committee should persevere with the competition until it produced substantial results. The adjudicators were Mr. E. T. Davies (who came in place of the late Mr. Harry Evans), and Mr. T. J. Hoggett.

The following awards were made in the solo classes:

Boys (10 entries).—J. Birkbeck.
Girls (24 entries).—Irene Norton.
Soprano (15 entries).—Miss Phillips.
Contralto (14 entries).—Miss Dora Gledhill.
Tenor (15 entries).—Mr. Lambert Harvey.
Baritone and Bass (16 entries).—Mr. H. R. Jones.
Violin (15 entries).—Mr. A. Thompson.
Pianoforte (30 entries).—Miss Dora Ward.

A class for Vocal Trios (S.A.T.) drew eight entries, of whom the Kensington Trio proved the prizewinners.

The following were the tests, entries, and results in the choral classes:

Children's Choirs.

Test: 'Springtime birds' (Joan Trevalsa).

Marton Road School Senior Choir (Mrs. J. Birch), (one entry).

Ladies' Choirs.

Test: 'Sound sleep' (Vaughan Williams).

Middlesbrough Madrigal Society (Mr. A. Gordon Hood).
1st. Middlesbrough Co-operative (Mr. Gavin Kay).
York Ladies' Musical Union (Mr. C. F. Musgrove).

Male-Voice Choirs.

Tests: 'Viking song' (Julius Harrison).
'The sailor's return' (Percy Fletcher).

Eston and Normanby (Mr. Gavin Kay).
(Three entries, one choir sang.)

NOVELLO'S PARISH CHOIR BOOK

Benedicite, omnia opera.

61.	BENNETT, GEORGE J., in E flat	1½d.
62.	BENNETT, GEORGE J., in G	1½d.
427.	BENNETT, GEORGE J., in D	3d.
101.	BEST, W. T.	3d.
102.	BLAIR, HUGH	1½d.
425.	DE LACY, GIBBS, CHAMPNEYS, and STAINER	1½d.
205.	ELLIOTT, J. W.	2d.
374.	ELLIOTT, J. W., in G	4d.
343.	ELLIOTT, M. B., in G	1½d.
65.	EYRE, A. J. (No. 2), in F	1½d.
371.	EYRE, A. J., in E flat (*with a Quadruple Chant in D, for Te Deum*)	2d
328.	FOSTER, M. B., in F (*Chant form*)	4d.
58.	FROST, PERCY H., in D	2d.
93.	GADSBY, HENRY, in G (*Chant form*)	1½d.
55.	GLADSTONE, F. E. (*Chant form*)	3d.
67.	GLADSTONE, F. E., in G (*Unison*)	1½d.
428.	GODFREY, A. E., in C	3d.
423.	H. B. C.	1½d.
196.	HERVEY, F. A. J., in A flat	1½d.
103.	HUGHES, W.	1½d.
422.	ILIFFE, F. (No. 1)	1½d.
429.	LEMARE, E. H., in E flat	3d.
426.	LLOYD, C. H., in E flat	2d.
96.	MARTIN, GEORGE C., in F	4d.
98.	MARTIN, GEORGE C., in G	4d.
100.	MARTIN, GEORGE C., in E flat	4d.
210.	MATTHEWS, T. R., in E flat	1½d.
421.	MILLER, C. E. (No. 2. *Chant form*)	2d.
225.	PETTMAN, EDGAR (No. 1, in C; No. 2, in E flat)	2d.
232.	PETTMAN, EDGAR, in E flat	1½d.
157.	ROBERTS, J. V., in B flat	4d.
74.	SMITH, BOYTON, in A flat	1½d.
420.	SMITH, C. W. (*Set to music in five parts*)	6d.
301.	STAINER and BLAXLAND (*Chant form*)	1½d
195.	STAINER, J., in D	1½d.
424.	STAINER, WINN, and WALKER	1½d.
94.	TURLE, HAYES, and BRIDGE, in A	1½d.
199.	WEST, J. E., in C	1½d.
85.	WOOD, W. G., in D	1½d.
387.	WRIGLEY, G. F. (*Quadruple Chant*)	1½d.

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POPULAR HYMNS AND TUNES

(NOVELLO'S PARISH CHOIR BOOK.)

657.	*A Harvest Hymn of Praise	J. H. Maunder	2d.
298.	Abide with me! fast falls the eventide	... W. T. Best	1½d.
550.	All blessing, honour, glory, might. Arranged by J. Stainer	Mendelssohn	1d.
202.	All glory, laud, and honour (*Processional, Palm Sunday*) ...	A. H. Brown	1½d.
683.	At home with Christ	... J. Stainer	1d.
536.	At the Manger (*Words only*, ½d.; or, 2s. 6d. per 100) ...	... J. Stainer	1d.
640.	Behold the Lamb of God	... J. Stainer	1d.
508.	Children's Missionary Hymn (*Words only*, 3s. per 100) ...	John E. West	1d.
511.	Church Bells	... J. Tilleard	2d.
720.	Courage, brother, do not stumble	... A. Sullivan	1d.
218.	*Crossing the bar	... J. Barnby	1½d.
637.	Crossing the bar	C. H. H. Parry	1d.
380.	Dies iræ (Day of mourning)	H. G. Bonavia Hunt	3d.
209.	Dies iræ, dies illa! ("Day of Wrath! O day of mourning")	... W. T. Best	1½d.
226.	Evening Hymn Tunes, Four	Edgar Pettmann	2d.
192.	Father of life (*Wedding*)	... J. Turle	3d.
281.	Flower Service Hymns, Two	Lady Euan-Smith	2d
537.	For others' sakes (*Temperance*) (*Words only*, 2s. 6d. per 100)	... J. Barnby	1d.
519.	Forward be our watchword (*Processional*)	... S. Smith	1d
776.	Glorious things of thee are spoken	...G. C. Martin	1d
624.	God of Glory, King of nations (*Processional*)	... W. Parratt	1d
772.	God of our fathers known of old (*Recessional*)	...G. C. Martin	1d
777.	God of our fathers known of old (*Recessional*)	E. W. Naylor	1d.
740.	God of our fathers, unto Thee	A. M. Goodhart	1d
543.	God rest our Queen (*Words only*, 2s. 6d. per 100)	... B. L. Selby	1d.
512.	God the All-terrible	... J. Stainer	1d.
795.	Go forth, go forth to win the world	...G. C. Martin	1d,
539.	Great God, Who madest all (*Temperance*)	... H. S. Irons	1d.
598.	Hark, Hark the Organ (*Processional*) (*Dedication of an Organ*)	G. J. Bennett	1d.
782.	Hark, hark the Organ (*Festival*) (*Ditto*)	John E. West	3d.
520.	Hear, holy Father (*Baptismal*) ... ... H.R.H. Princess Henry of Battenberg		1d.
562.	How blest the land (*Coronation*)	... Luther	1d.
339.	How shall we teach our children	...G. C. Martin	1½d.
358.	*Hymn Tune, "Bishopgarth"	Arthur Sullivan	1d.
440.	Hymn Tune, "Cathedral"	A. H. Brewer	1d.
370.	Hymn Tune, "Esther"	A. H. Brewer	1d.
379.	Hymn Tune, "Gounod"	... C. Gounod	1d.
768.	Hymn Tune, "St. Ethelbert"	A. H. Brewer	1d.
252.	I love to hear the story (for Children)	... F. Clay	3d.
689.	In the faith of Christ (*Processional*)	.. G. C. Martin	1d.
690.	Jesu! our Lord and God (*Processional*)	...G. C. Martin	1d.
757.	Jesu, the very thought is sweet	... Ivor Atkins	1d.
211.	Jesus Christ is risen to-day	... W. T. Best	3d.
623.	Lead, kindly Light	... J. B. Dykes	1d.
366.	Lead, kindly Light	C. H. Purday	1d.
365.	Let all our brethren join in one (*Harvest*)	... J. Barnby	1d.
467.	Lie still, beloved, lie still (*Words only*, 2s. 6d. per 100) ...	... C. H. Lloyd	1d.
448.	Lift high the Cross (*Words only*, 2s. per 100)	J. L. Bennett	3d.
610.	Lift your heads, ye gates of God (*Processional*)	S. S. Wesley	1d.
531.	Lo! He comes with clouds descending	... J. Tilleard	2d.
193.	Lord of all being! throned afar (*A Sunday Hymn*)	A. M. Goodhart	1½d.
586.	Lord of Grace (*Confirmation*) ... ... H.R.H. Princess Henry of Battenberg		1d.
529.	Lord of Hosts, Who hast endued us (*Words only*, 2s. 6d per 100) ...	W. Parratt	1d.
596.	*Lord of might, our Land's defender (*Coronation*)	Arthur Sullivan	1d.
742 & 794.	Lord of our Fathers (Two versions)	G. C. Martin each	1d.
503.	Lord, we uplift our voice (*Evening*)	... C. H. Lloyd	1d.
498.	My God, and is Thy table spread	G. M. Garrett	1d
564.	Now is the Earth (Wedding Hymn) (*Words only*, 2s. 6d. per 100) ...	J. Stainer	1d.
514.	Now thank we all our God (*Nun danket alle Gott*)		1d.

*Those marked thus * may be had in Tonic Sol-fa.*

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In many Churches it is cuſtomary to ſing "Benedicite" on thoſe mornings when the Firſt Chapter of Geneſis, or the Third Chapter of Daniel is appointed to be read. The framers of the Prayer Book of 1549 ordered it to be uſed in Lent; but it ſeems doubtful whether this was not (ſo to ſpeak) a ritual error, due only to the fact that as "Te Deum" had been, in the old uſe, omitted in Advent, between Septuageſima and Eaſter, and on all week days out of Paſchal time, the framers of the new Offices, or rather the reviſers of the old ones, thought they muſt ſubſtitute ſomething for "Te Deum" during Lent. There is no real authority for uſing "Benedicite" ſpecially in penitential ſeasons. The Roman and old Engliſh uſe was to make it a ſpecially feſtal Canticle; it was the Canticle of Sunday *Lauds*, "Te Deum" belonging to Sunday *Matins*. In the Benedictine uſe it was the Sunday Canticle. In the old uſe made by S. Cæſarius of Arles, it was ſung in Sunday Matins. In the old Spaniſh Church it was ſung at Maſs, according to a Council of Toledo in the ſeventh century; and it is ſtill part of the Roman Thankſgiving after Maſs.

There are perſons who regard this noble hymn as unfit for devotional uſe in Church. This feeling probably ariſes from accepting its words literally. * "But ſuch a groſs realiſation of the hymn miſſes its purpoſe altogether. . . . A literal interpretation given to the 'Benedicite' clothes it with inconſiſtency, ſuggeſts an Æſopian fable rather than a Chriſtian hymn, and tends to check rather than

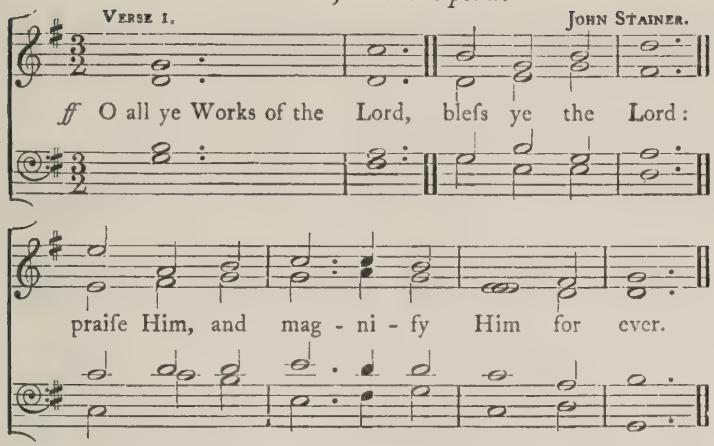
* From "Benedicite, or The Song of the Three Children; being Illuſtrations of the Power, Beneficence, and Deſign manifeſted by the Creator in His Works." By G. Chaplin Child, M.D. London: John Murray, Albemarle Street.

promote devotion. Let every ſhade of ſuch a meaning be baniſhed from the mind, and exchanged for another more true and elevating. It is only by the thoughts ſuggeſted to us in pondering on the wonderful perfections of animals that they can ſerve as aids to adoration; and it is in the ſame ſenſe only that dead things—ſuch as ſtars, the ſea, or the wind—can be aſſociated with living things as promoting with equal fitneſs the ſame end. If this interpretation be not realiſed, the words of the 'Benedicite' degenerate into extravagance, and are ſtripped of all their beautiful ſignificance in the minds of thoughtful men. Inveſted with the ſame indirect meaning, the names of Ananias, Azarias, and Miſael, are moſt fitly introduced among the invocations of the hymn. They have, it is true, long paſſed from the ſcene of their trials; but though no voice of praiſe may riſe from the grave, their memories remain to us as ſymbols of God's omnipotence. In thinking of them we recall the example of men who truſted in the Lord and were not forſaken, who ſtood forth ready to brave the moſt cruel death rather than deny their faith, and whom no tyrant could either terrify or hurt, because they were upheld by God's protection. Is there no aid to devotion in ſuch examples, or in the thoughts that riſe up in aſſociation with ſuch names? On the contrary, no invocation in the hymn is more profitable or ſuggeſtive. Thus, by their truſting faith when living, they continue, even though dead, to praiſe and magnify Him for ever."

It has been ſuggeſted that "Benedicite" falls naturally into three diviſions: the firſt ſeventeen verſes (verſe 1 being introductory only) relating to the natural kingdom, in ſo far as it is, or in early days was thought to be, extra-terreſtrial; the nine ſucceeding verſes belonging to the terreſtrial creation only; the remaining verſes, verſe 27 to the end, referring to the ſpiritual kingdom—the Church. The change of conſtruction at verſes 18 and 27—"Benedicat" instead of "Benedicite"—may ſeem to favour this ſuggeſtion, and in the following arrangement an attempt has been made to illuſtrate it muſically by a change of chant at theſe verſes.

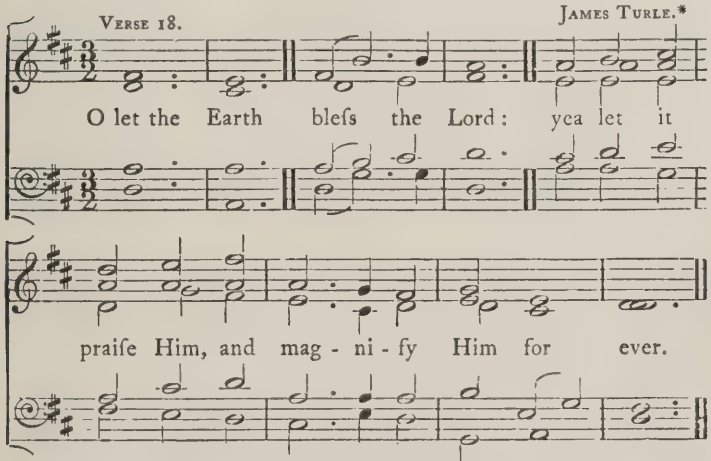
Benedicite, omnia Opera.

VERSE 1. JOHN STAINER.

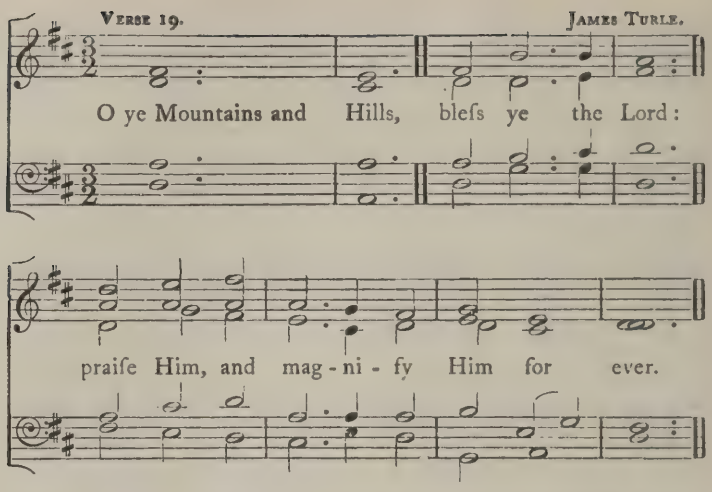


2 O ye Angels of the | Lord, | bleſs, &c.
3 O ye | Heavens,
4 O ye Waters that be above the | Firmament,
5 O all ye Powers of the | Lord,
6 O ye Sun and | Moon,
7 O ye Stars of | Heaven,
8 O ye Showers and | Dew,
9 O ye Winds of | God,
10 O ye Fire and | Heat,
11 O ye Winter and | Summer,
12 O ye Dews and | Froſts,
13 O ye Froſt and | Cold,
14 O ye Ice and | Snow,
15 O ye Nights and | Days,
16 O ye Light and | Darkneſs,
17 O ye Lightnings and | Clouds,

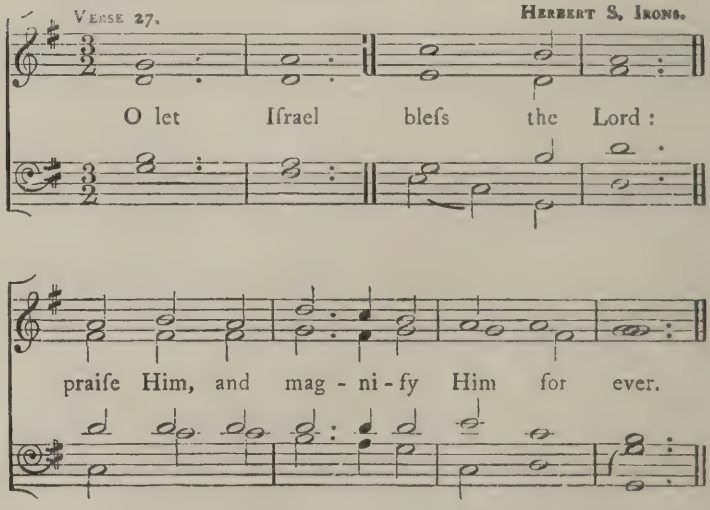
VERSE 18. JAMES TURLE.*

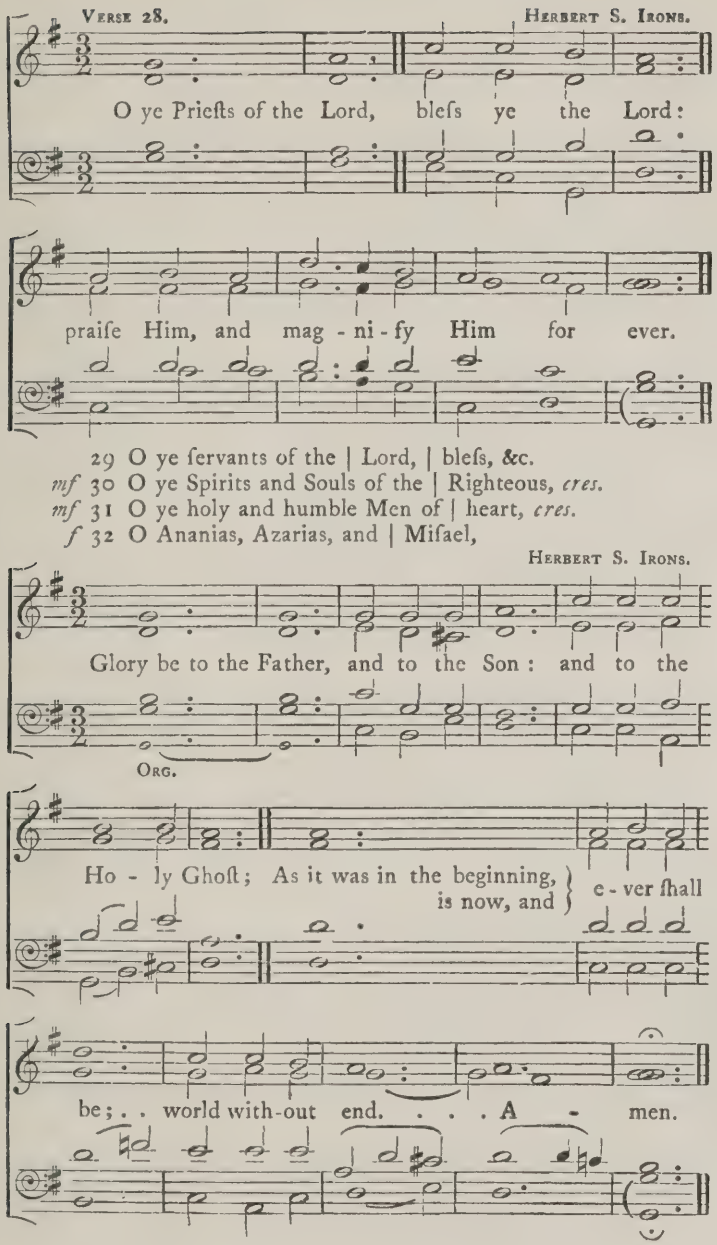


* By permiſſion, from "Benedicite, omnia Opera, as uſed at S. Andrew's, Wells-ſtreet, ſet to muſic by various Compoſers." *Muſical Times*, *No.* 285. London: Novello and Co., Ltd.



20 O all ye Green Things upon the | Earth, | bleſs, &c
21 O ye | Wells,
22 O ye Seas and | Floods,
23 O ye Whales, and all that move in the | Waters,
24 O all ye Fowls of the | Air,
25 O all ye Beaſts and | Cattle,
26 O ye Children of | Men,




Verse 28.
Herbert S. Irons.
O ye Prieſts of the Lord, bleſs ye the Lord:
praiſe Him, and mag - ni - fy Him for ever.
29 O ye ſervants of the | Lord, | bleſs, &c.
mf 30 O ye Spirits and Souls of the | Righteous, cres.
mf 31 O ye holy and humble Men of | heart, cres.
f 32 O Ananias, Azarias, and | Miſael,
Herbert S. Irons.
Glory be to the Father, and to the Son: and to the
Org.
Ho - ly Ghoſt; As it was in the beginning, is now, and e - ver ſhall
be; . . world with-out end. . . . A - men.

NOVELLO'S

VESPER HYMNS AND AMENS

VESPER HYMNS.

	KEY.	PRICE.
ANON.—Silently, softly falleth the night (on Card)	F	1d.
ASHTON, A. T. LEE.—Lord, keep us safe this night (on Card)	B flat	1d.
BEETHOVEN (Adapted from).—Lord, keep us safe this night. Two settings (on Card)	G	1d.
CRUICKSHANK, W. A. C.—Saviour, when the day is ending (on Card)	E flat	1d.
EARNSHAW, R. H.—Another sweet Sabbath is past (on Card)	G	1d.
HOLLINS, A.—The Lord bless you and keep you (on Card)	E flat	1d.
MATTHEWS, H. A.—Lord, keep us safe this night (on Card)	D	1d.
SCOTT, F.—Grant us, Thy peace O Lord (on Card)	E flat	1d.
STEANE, B.—Lord, keep us safe this night (on Card). (Sol-fa, 1½d.)	F	1d.
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YORKSHIRE.

There is under this heading very little to chronicle beyond the usual Christmas 'Messiah' performances, which, in spite of the War, have been at least as numerous as usual, and as well attended, but presenting no novel features do not require detailed criticism. At Leeds the first concert in the New Year that was of general interest has been one given by Mr. Edward Elliott, a violinist, and Mr. Lupton Whitelock, a flautist, an annual event which is always the occasion for introducing some out-of-the-way music. This time we had two pieces of chamber music in which the trumpet has a part, Saint-Saëns's Septet (Op. 15), and d'Indy's 'Suite in the ancient style' (Op. 24), both novelties to Leeds. The former is the more effective, and the composer's *savoir faire* is shown in his adroit treatment of the trumpet part, while the fact that he is a pianoforte virtuoso could easily be deduced from the almost excessive brilliance of the pianoforte part, which Mrs. Elliott played with delightful fluency. Mr. Mark Hemingway's highly artistic and refined trumpet playing also deserves recognition. Other interesting and pleasing pieces were Cui's five Miniature Duets for flute and violin (Op. 56) and Kronke's second Suite, 'In modern style,' for flute and pianoforte. At the Saturday Orchestral Concert on January 16 Mr. Fricker conducted Kalinnikov's G minor Symphony, and Mr. Arthur Rubinstein gave a most brilliant and artistic interpretation of the solo part in Beethoven's C minor Pianoforte concerto. Mendelssohn's 'Midsummer Night's Dream' and Elgar's 'Cockaigne' Overtures were also features of the programme.

At Bradford Mr. Midgley has been enabled, by the renewed help of some anonymous lovers of music, to resume his excellent free chamber concerts, the first of which was on January 4 and the second on January 18. At the former, Mr. Midgley (with Mr. A. E. Dunford as violinist) introduced John Ireland's powerful and most interesting Sonata in D minor, a work in serious mood, and showing not merely great technical skill but a powerful imagination. Schumann's Violin sonata in A minor, and Franck's in A, were also played. Miss Nellie Judson sang with charm of voice and style songs by MacDowell and Debussy. At the second concert we had some more native works: Mackenzie's early, but already quite masterly, Pianoforte quartet in E flat, and Frank Bridge's 'Phantasy' for Pianoforte quartet, the latter, in view of its comparative unfamiliarity, being played twice over. Messrs. Edgar Drake (violin), Thornton (viola), and Herbert Drake (violoncello), joined Mr. Midgley in the instrumental works, and Miss Maggie Lister sang songs by Grieg and Schubert

On January 15, at the Bradford Subscription Concert, the Hallé Orchestra, under Mr. Verbrugghen, was heard in Beethoven's seventh Symphony and 'Egmont' Overture, d'Indy's 'Istar' Variations, and Liszt's 'Les Préludes,' Miss Marie Hall being the soloist in three movements of Lalo's 'Symphonie Espagnole.' Mr. Verbrugghen's readings of Beethoven were distinguished by very exceptional fire and force, and the dramatic and emotional qualities of the music were brought out without a shade of exaggeration.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BRIGHTON.—The prize-giving at the Brighton School of Music took place on December 19, the prizes being distributed by Mrs. Tobias Matthay. The first holder of the new Kuhe Scholarship for pianists was announced to be James Henry Smith, of Hove. A highly satisfactory report of the work of the School was read, particular reference being made to examination successes and two scholarships held at the Royal College of Music by former pupils of the School.

DOVER.—On December 19 a vocal and instrumental concert, organized by Mr. H. J. Taylor, the borough organist, was given at the Town Hall, the artists being Miss Curtois, Miss Avis Thorpe, Miss Kathleen Downs, and Mr. E. W. Barclay (vocalists), Mr. R. B. Freeman (violin), Miss May Cooper (violoncello), Miss Ethel Spain (pianoforte), and Mr. Taylor (organ). The proceeds were devoted to the assistance of Mr. Taylor's series of Camp Entertainments.

HOBART (TASMANIA).—The Orpheus Club opened its season on November 2 with a successful concert given under the direction of Mr. P. Planche-Plummer. The choir sang the chorus 'Comrades, rise,' from Gaul's 'Israel,' T. Koschat's 'The lovers,' Cooke's 'Strike the lyre,' Kreutzer's 'The chapel,' Walford Davies's 'Hymn before action,' and other pieces, and songs, duets and recitations, completed the programme.

MELBOURNE.—An excellent programme was chosen for the concert of the Philharmonic Society on November 25. Parry's 'Blest Pair of Sirens,' three Madrigals, Coleridge-Taylor's 'The lee shore,' Bantock's 'On Himalay' and 'Awake, awake,' and Elgar's 'The snow' and 'Fly, singing bird,' were given by the choir under the direction of Mr. Alberto Zelman. Enrico Bossi's Organ concerto in A minor was played by Mr. W. F. G. Steele, and the orchestra played Nicolai's Overture 'The merry wives of Windsor,' Hamish MacCunn's Overture 'The land of the mountain and the flood,' and the Introduction to Act 5 from Reinecke's 'King Manfred.'

NEVIS (B.W.I).—A concert in aid of the Belgian Relief Fund was given at St. Paul's Schoolroom on December 17. The programme consisted of orchestral, vocal, and dramatic items, and some patriotic tableaux.

NORWICH DISTRICT.—On January 13, 14, and 20, the Coltishall and Horstead Musical Society gave three performances of Bach's 'Christmas Oratorio' (parts 4, 5, and 6) at Coltishall Church, St. John's Maddermarket Church, Norwich, and Horstead Church respectively. The Rev. V. N. Gilbert conducted, Mr. G. Percival Griffiths was at the organ, and the solo vocalists were Miss Muriel Little, Miss Leonora Blofield, Mr. Francis Buckley, and Mr. Walter Ivimey.

READING.—An excellent chamber concert was given at the Town Hall on January 16 by Miss Stella Fife (violoncello), Miss Katherine Eggar (pianoforte), and Mr. D. Byndon-Ayres (vocalist). The Violoncello concerto of Saint-Saëns, a set of Variations for pianoforte by Glazounov, three Elizabethan Pastoral songs by Dr. A. H. Brewer, and 'Dance songs' by Bruneau were the chief features of an interesting programme.

WOKINGHAM.—A successful patriotic concert was given at the Drill Hall on January 11 by the Wokingham Choral Society assisted by members of the Wokingham Philharmonic Society and choirboys from All Saints' Church. Under the able direction of Mr. H. Roscoe-Eady the choir did good service in Bridge's choral ballad 'The flag of England,' which proved popular with both singers and audience. The vocalists were Miss Lilian Stiles-Allen, Mr. F. Major, and Master J. Liddiard, and solos were given by Mr. O. C. Hume (violin), and Miss M. Barry (pianoforte).

Miscellaneous.

The War Emergency Entertainments organized by Mr. Isidore de Lara are proving both useful and successful. A special matinée was given at the Haymarket Theatre on December 18, and other concerts have taken place at Claridge's and Steinway Hall. The primary object of the venture is to provide work for British artists who have suffered owing to the War.

All who are interested in the career of the late Learmont Drysdale, the Edinburgh composer, who died in 1909 at the age of forty-two, will find abundant information in the *Dunedin Magazine* for November, 1914 (the Edina Publishing Company, Edinburgh). A complete list of his works is included.

At the Royal Society of Arts on January 6 and 13 Mr. Plunket Greene gave two lectures for juveniles on 'How to sing a song.' He adapted for younger intelligences much of the admirable advice and teaching set out in his original course of lectures, reported in the *Musical Times* for December, 1910. As usual he forcibly illustrated his ideas by explaining, and giving his own interpretation of, some well-chosen songs.

Mr. Clifford Higgin, the Blackpool choral conducter, who left England recently to become organist of Brant Avenue Methodist Church, Brantford, Ontario, has been appointed conductor of the Schubert Choir, which has a membership of about 130.

The able critic of the *Glasgow Herald*, in a favourable criticism of a performance of Mr. Hamilton Harty's 'Comedy Overture,' says that the composer is one of the many refutations of the charge that the British public is in a conspiracy against the British musician.

M. Josef Denyn, the well-known carillonneur of Malines, has been the guest of Mr. W. W. Starmer at Tunbridge Wells, and has given carillon recitals at Bournville and Loughborough.

Report speaks well of the series of patriotic concerts in progress at the Crystal Palace under Mr. W. W. Hedgcock's direction, and at Kingsway Hall under the direction of Mr. Frank Idle.

A delightful children's play, 'The Cockyolly bird,' has had a successful short season at the Little Theatre. The author is Mr. Percy Dearmer, and the music was written by Mr. Martin Shaw.

Master Jack Beaver, a pupil of the Metropolitan Academy of Music, Forest Gate, has won the L.R.A.M. diploma (Class A, for pianoforte playing and teaching) at the age of fourteen.

High-class concerts, at which only the best classical music is to be given, are being organized in the East End of London by Mrs. Maud Mann (Miss Maud McCarthy).

The *Yorkshire Post* recently praised the vocalisation of Miss Lilian Stiles-Allen in the 'hornpipe air "Rejoice greatly"' ('Messiah').

Mr. H. T. Cart de Lafontaine has relinquished holy orders and will no longer use the title of 'Reverend.'

Answers to Correspondents.

CONDUCTOR.—Unless you can get a few really proficient viola, violoncello, and double-bass players, you cannot perhaps afford to dispense with pianoforte assistance, however brilliant your violinists may be. But if you *can* get this support, do without the pianoforte, as it spoils the *ensemble* tone. Two horns can be wonderfully useful for the middle of the harmony. If you can run to another wind-instrument, have a clarinet. Since you have such 'swell' solo violinists, get two of them to play a Bach concerto for two violins and string orchestra.

ELLIS.—Your memory serves you correctly. After some considerable search we have discovered (*Musical Times*, January, 1908, p. 32) that the first performance of Bach's B minor Mass in Scotland was given on December 16, 1907, by the Edinburgh (now Royal) Choral Union.

FIFE.—Your letter does not merit serious consideration. Any village organist or music-teacher would disabuse you of your mistaken ideas in a few minutes. Incidentally you refer to Melba, the great prima donna, as Melsa (a well-known violinist).

L. K.—The phrase you quote is from a Canon for three voices by Martini, published in Messrs. Boosey's 'Golden treasury of song,' vol. iii.

L. L.—Start at about ♩ = 96; for the second subject use *rubato* rather than a slower pace.

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4.	Willow, Willow, Willow	Shakespeare

SECOND SET.

1.	O mistress mine	Shakespeare
2.	Take, O take those lips away	Shakespeare
3.	No longer mourn for me	Shakespeare
4.	Blow, blow, thou winter wind	Shakespeare
5.	When icicles hang by the wall	Shakespeare

THIRD SET.

*1.	To Lucasta, on going to the wars ...	Lovelace
2.	If thou would'st ease thine heart	Beddoes
*3.	To Althea, from prison	Lovelace
*4.	Why so pale and wan	Suckling
5.	Through the ivory gate	Julian Sturgis
*6.	Of all the torments	William Walsh

FOURTH SET.

*1.	Thine eyes still shined for me	Emerson
*2.	When lovers meet again ...	Langdon Elwyn Mitchell
*3.	When we two parted	Byron
4.	Weep you no more	Anon.
5.	There be none of Beauty's daughters ...	Byron
6.	Bright star	Keats

FIFTH SET.

*1.	A stray nymph of Dian	Julian Sturgis
*2.	Proud Maisie	Scott
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(*Continued on page 136.*)

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(Continued from page 135.)

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The Musical Times
AND SINGING-CLASS CIRCULAR.
MARCH 1, 1915.

FREDERICK DELIUS.

Frederick Delius is a composer whose works are being gradually assimilated in this country. The process has been, and probably will be for some time, slow, for the appeal of his music is not to the popular ear. His idiom is unconventional and subtle, and his expression of himself inclined to be moody and introspective. You have to learn to twist yourself into his moods, and to adopt his peculiar standpoint before you can listen sympathetically. Some there are whose powers of appreciation are not sufficiently plastic, and so they rebel. But all who are happily more receptive and can claim familiarity with Delius's music predict that it has a future of much importance. Mr. Beecham has been one of the most persistent apostles of the composer, and has certainly done more than anyone else to make the musical public feel that Delius is a musical force to be reckoned with.

Delius was born at Bradford (Yorkshire) in 1863. His father settled in England in 1842, and became naturalized, and his mother was a German. Delius remained in Yorkshire until 1883. During this period he devoted as much time to musical study as the preparation for a business career permitted, and amongst his musical accomplishments he became a fair violinist. Wishing to escape the sordid commercial environment that threatened to kill the artist within him, he had a bad quarter-of-an-hour with his father, and looking around for a new start he was attracted by the singular idea of emigrating to Florida in order to establish himself as an orange planter. Oranges after they are planted take care of themselves to a large extent, and so there was the prospect of much leisure in which to pursue musical study and composition, although there was practically no music to be heard. Hundreds of sheets of music were covered with notes, but the young composer was wise enough to destroy these early efforts. His self-criticism has always been severe. After a few years in these surroundings his soul yearned for contact with music and musicians, and abandoning his oranges he entered the Leipsic Conservatoire. Here he met Grieg, and he studied under Jadassohn and Reinecke, but considered that he learnt little or nothing that was of value to him; yet on the other hand he heard a great deal of music. Practically he is a self-taught composer.

Since 1888 Delius has resided in France, either at Paris or in the small village Grez-sur-Marne. On the Continent his music is frequently performed. It is noteworthy that he has had to have the English words to which he has set music translated into German in order to get a hearing.

It is gratifying to hear from Delius that he is convinced that there is more creative talent in England than there is in Germany. He believes that the turning-point of music in this country is approaching. Although resident in France, he seldom hears any French music. He prefers to stay at home, and quietly develop his own musical inspirations. He tells us that he composes slowly, and does not allow any compositions to go out into the world until he is satisfied that they fully express his conception. Every chord written is meant. He has no theory of chord treatment, but just writes what fits his feeling.

Delius does not conduct. Very wisely he is content to leave this business to the experts. In discussing choral and orchestral balance, he agrees with us that the matter calls for more scientific treatment than it obtains at present, when all the members of a huge festival choir are allowed to sing throughout a work. If fifty voices sang here, 200 there, and 400 elsewhere, there would be many possibilities of tonal effect not at present realised.

At present he is residing near London, having been driven from France, and he will probably remain in this country until the conclusion of the War. It seems that during this unhappy period he, in common with many other composers who are not alien enemies, will enjoy the consolation of finding their music much more frequently performed here than otherwise it might have been.

Below we give an appreciation of Delius's compositions contributed by Mr. Philip Heseltine, who is an enthusiastic admirer of the composer.

Some Notes on Delius and His Music.

BY PHILIP HESELTINE.

Delius's position in the musical world of to-day is one of curious isolation; he has ever held aloof from the great public, and it is scarcely surprising that he is regarded with a certain bewilderment, as a mysterious, enigmatic, albeit, —as many are certainly beginning to realise,—a very arresting, figure. The details of his life are shrouded in a certain amount of obscurity, which the programme-annotators, with their inevitable catalogue of the places where he has resided, and nothing more, have not conspicuously helped to clear away. The somewhat elusive problem of his nationality has given needless trouble to many, and recently the superstition that he is really a German was made use of in a particularly disgraceful manner by intriguing parties, in order to defer a certain public recognition of his genius that has long been overdue. From the purely musical point of view, however, nationality is not a factor that counts for anything in the case of Delius. Indeed, he himself never vaunts his English origin, preferring to be considered a pure cosmopolitan, 'a good European' as Nietzsche would have called him. Nevertheless, vagueness of nationality is a source of great mystification to many; and, from the point of view of the public, there are many other puzzling things about the composer in question. He is fifty years old, says the public, yet he holds no official position in the

musical life of the country; he does not teach in any of the academies, he is not even an honorary professor or doctor of music. He never gives concerts or makes propaganda for his music; he never conducts an orchestra, or plays an instrument in public (even Berlioz played the tambourine!).

A composer who cares for none of these things is indeed a strange phenomenon. The explanation, however, is not very far to seek, and incidentally it strikes the key-note of Delius's personality and of his whole art. Delius is one of those very rare persons who, possessing a remarkable individuality, are permitted by the circumstances of their lives to develop it and to exploit it to the fullest extent, unfettered by any external considerations. And further, he is one of the still smaller number who have taken the fullest advantage of this concession of fate, and have lived long enough to nurse their genius to complete maturity. He is emphatically not one of those who believe the artist to be the 'servant of the public.' Preposterous and degrading as such a conception of art undoubtedly is, one is bound to face the sad truth that in music, as in the other arts, there are few who have not, for one reason or another, produced work which a servile attitude towards the grosser public can alone explain. In fact, Delius is the almost unique example of a composer who did not rush into print at an early age with an unworthy work, and who has never degraded his name by attaching it to a 'pot-boiler.' His first printed work was a set of five delightful, if slightly Grieg-like, little songs which Augener published in 1890. These were followed three years later by the far more individual Shelley Songs and the Seven songs from the Norwegian—amongst them being 'Abendstimmung,' one of the most perfect lyrics in existence. After this date, nothing was published till, fifteen years later, some of the large choral works began to appear, from the firm of Harmonie, Berlin.

One of the most striking features of Delius's music—even in the early and more or less immature works—is the almost complete absence of any other composer's influence. Even in the Shelley Songs and the 'Legend' for violin and orchestra there are foreshadowings of the intensely personal style of the later works, whilst in the second music-drama, 'The magic fountain,' we find the composer experimenting with motifs and progressions that are actually the germs from which many passages in the most mature compositions have sprung. This work is remarkable in that the libretto—written in rhymed verse by the composer himself—shows markedly the influence of 'Tristan,' whereas the music is conceived on wholly non-Wagnerian lines. The drama is saturated with the romantic spirit, dealing as it does with the quest of the fountain of eternal youth, and the inevitable bungling on the part of the hero at the last moment, which leads to death and disaster and a second 'Liebestod.'

The work was accepted for performance by Edouard Lassen, at Weimar, in 1894. A pianoforte score was made by Florent Schmitt, and much of the material was prepared; but the composer became dissatisfied with the work at the last moment, and withdrew it. The next work of importance was 'Koanga,' the picturesque and entirely original negro opera, founded on G. W. Cable's novel, 'The Grandissimes,' but the high-water mark of the early period was undoubtedly reached in the Pianoforte concerto, which dates from 1897. This is the most romantic—in the best sense of that much-abused word—of all the composer's works. It records no introspective subtleties, and reveals little of the reflective aloofness of the later works; it is just the direct and passionate expression of one who looks out on life as upon a wondrous spring morning, with all its presage of growth and strength and joy. There is no hint of tragedy, no trace of the possibility of failure. It is a song of triumph for something accomplished, for the fulfilment of a desire, the realisation of a dream. Its mood is one that Schumann was constantly striving after, but which the gloom of ill-health, combined with that vein of typically German seriousness of which he could never rid himself, prevented him from wholly attaining.

It is one of those works in which one feels the artist's tremendous sense of power, at the first realisation of his maturity: it could only have been written by one who has mastered life and made it his servant.

The two orchestral poems, 'Life's Dance' and 'Paris,' mark a period of transition in the composer's style and orchestral colour-scheme. There is a curious similarity in the design and conception of the two works. They are both full of an amazing vitality and exuberance, and the texture of both is more diffuse and complex than that of any of the later works. Through 'Life's Dance' there runs a sinister undercurrent of impending fatality; there is a feverish restlessness in the music which rises, at moments, to a white-heat of intensity. Indeed, there is one passage of a penetration and subtlety that even Delius himself has never excelled. It occurs when the headlong course of the dance is suddenly interrupted by an absolutely uncanny phrase for wood-wind and muted brass, which is twice re-echoed before the music dies away into silence; immediately following it is the most passionate utterance in the whole work. Its significance in the context is clear enough to anyone. It is one of the most vital moments in the whole of music, suggesting as it does one of those flashes of insight which leave one overawed and dazed—changed in the twinkling of an eye. It is as though the shadow of another world passed over one.

'Paris' is termed by the composer 'A Night-Piece.' The opening pages depict the awakening of the city at nightfall, and the close reflects the mood of those who return home from scenes of revelry in the pale morning twilight, to be lulled to sleep by the sounds of the wakening streets. This is the rough, subjective programme which determines its form; but the work must not be regarded as literal programme music.

Distinctions between subjective and objective are prone to be a little confusing when applied to music, seeing that all music—even the most admittedly pictorial and reproductive, is in the strict sense, necessarily subjective. But apart from the little call of the goatherd's pan-pipes, there is no portrayal of external things in this record of Paris; realism has no part in the work. The more superficial, materialistic aspect of *la vie Parisienne* has been adequately treated by Offenbach and Charpentier. For Delius, Paris is not merely a city of France, whose collective life is something to be studied objectively, from a place apart, much as an entomologist studies an ants' nest; it is rather a corner of his own soul. All the riotous gaiety and all the wonder and passion of these Parisian nights have been felt by the composer even more intensely than by the throng that surrounds him. In him alone are all these impressions stamped vividly and definitely enough to become articulate. The artist who would interpret the atmosphere, the spirit of any place or people, must necessarily attune himself to such a pitch of sensitiveness to his surroundings that these become an integral part of himself no less than he a part of them. Thus it is not in mere externals that the artist seeks his inspiration, but rather within himself, where all these fleeting things are reflected, and their essential qualities transmuted by his genius into the material of lasting beauty.

In this work we have an image of the night-moods of the city, together with much that is of a more purely personal nature, which—clear as are its broad outlines—each listener will interpret in terms of himself, even as the composer has given voice to the moods of a multitude in terms of his own moods. This subjective symbolization is indeed the most important element in the whole of Delius's music. It is even more pronounced in the succeeding work—the music-drama 'A Village Romeo and Juliet,' based upon Gottfried Keller's story of that name.

This is in many respects the most beautiful thing Delius has done; it shows an enormous advance in style upon all the previous works. Harmonically it is more concentrated, and a greater freedom and expressiveness is obtained by simpler and more direct means than heretofore. The significance of the work as a whole, however, was generally misunderstood when it was produced in London by Mr. Beecham in 1910.

The outline of the story is very simple. The love of a boy and a girl is marred by the quarrel of their respective fathers over a piece of land which separates their two properties, and which belongs by right to a bastard vagabond, the Black Fiddler, who cares nought for it. Fate dogs the footsteps of the two lovers in one way and another, till finally they resolve that life is impossible for them, and decide to end it together upon a note of ecstasy. It is an idyllic little story, with a flavour of remoteness, of unreality about it. Regarded literally as a series of incidents, there is nothing in it. Hence the almost universal condemnation of the work by the London critics as 'undramatic.' There could be no more mistaken attitude towards this work than that which seeks to estimate its value by comparison with former standards of so-called 'opera.' Delius's aim was to produce an entirely new *kind* of music-drama: and in the task he set himself he has been entirely successful.

'A Village Romeo and Juliet' is a series of pictures (it is divided into 'pictures' and not 'acts' in the score) of delicate psychological studies of the life of the unhappy lovers. Each scene is a glimpse taken, as it were, directly from the continuity of their existence. There is no quickening of the action for dramatic purposes, no rearrangement of circumstances for the sake of a situation. It is only natural that the figures in the play should seem shadowy, and the whole action somewhat inconsistent and dream-like. It is not the figures that matter, but the emotions they portray to us: it is not *their* lives that are of the greatest significance, but *ours*. For in their little commonplace tragedy the whole gamut of the fundamental human emotions and passions is sounded. It may be that no two lovers have ever lived through the experiences of Sali and Vrenchen continuously; but there are very few who are not moved by some throbbing pang of intimate memory, at one point or another in the drama. The detail of the plot is unessential: the symbolism of the action is everything. What infinite suggestiveness there is in the mysterious figure of the Black Fiddler, who, bearing no one any ill-will, is the passive cause of so much disaster which he himself is powerless to avert! What a depth of understanding and sympathy is displayed in the portrayal of the ill-starred couple's relations with the different types of their fellow-beings—with their parents, with the Fiddler's little band of vagabonds, and with the mixed crowd of strangers at the Fair, which typifies the harsh, unfeeling multitude of the outside world.

The final entr'acte, 'The walk to the Paradise-Garden,' is an epitome of the whole dramatic situation: but it is something far greater besides, something far more universal. In it, the quintessence of all the tragic beauty of mortality, all the pathos of chance and change and destiny seems to be concentrated and poured forth in music of overwhelming, almost intolerable poignancy. Delius is always at his greatest when he is dealing with retrospects, and epitomizing the past—as witness the 'Songs of Sunset' and the close of 'Sea-Drift.' He has the reflective temperament which transfigures all its memories and creates of them works of far deeper and more universal emotional import than the circumstances which aroused them.

From the point of view of musical psychology, this work is only equalled by the very finest of the Wagnerian dramas. How long, one wonders, will its truly amazing qualities remain unrecognized?

The next dramatic work, 'Margot la Rouge,' needs little comment, inasmuch as it has never been published or performed. A pianoforte score, by

Ravel, has been lithographed but not given out. It is a swift one-act melodrama which deals with the attempted rescue of a girl from a Paris brothel by her former lover. This causes some trouble, as might be expected, and the curtain descends upon a pile of corpses. There could be no accusing this work of being 'undramatic'! It is, however, of little importance compared with the succession of large choral works which followed it.

'Appalachia' and 'Sea-Drift,' which date from 1902-3, are both fairly familiar in this country. The former is the outcome of Delius's sojourn in Florida, and takes the form of a set of variations upon an old nigger folk-song, which, curiously enough, bears a marked resemblance to the theme of the quartet in the last Act of 'Rigoletto.' It was sung to the composer by one of the negroes on his orange plantation; there were only two of them, but both appear to have been remarkably gifted. The one in question possessed, in addition to his extensive répertoire of folk-songs, the gift of second sight, developed to a very high pitch, while the other could accomplish the astounding feat of whistling in thirds!

'Appalachia' is the first example of the peculiar style of musical landscape painting that is so entirely Delius's own. It is a little difficult to say precisely what that quality is, in his tone-painting, that enables him to suggest with such extraordinary vividness the feeling and the atmosphere of the landscape he is portraying, together with the emotions aroused by contemplation of the landscape. His methods make interesting comparison with the modern emotional landscape *painting*—in the literal sense of the word, for in both cases the results aimed at are broadly the same, though they are approached by different paths. Thus the painter has to reproduce upon the canvas a semblance of the external features of the landscape in such a way that those who regard it sympathetically will instinctively feel the emotion and atmosphere of which those external features are but symbols. The musician, on the other hand, has to do without the graphic definiteness which gives the painter a basis to start upon; his music must suggest at once the inner and the outer aspects of the picture. The extreme difficulty of achieving this will be at once apparent. Composers of nearly every period have attempted it, but few have met with any success. Either their music has been too personal and subjective to justify any one title being affixed to it rather than any other, or else, as Debussy has so often done, they provide a tone-picture which is astonishingly vivid and suggestive, but emotionally barren. Delius has a searching eye which penetrates into the very soul of things, and which nothing, however subtle or however deep, can elude. Perhaps the explanation of his strange magic is to be found in a kind of animism; for there is nothing his nature-studies suggest so much as the fusion of the soul of things contemplated with perceptive and reflective human soul.

It is worthy of note that 'Appalachia' was not written until many years after the composer had ceased to reside in Florida. The value of a long period of reminiscence, with all the inscrutable sub-conscious processes of mind it involves, cannot be too strongly insisted upon when one is dealing with the influence of external things upon creative work. 'Sea-Drift,' and 'Songs from Sunset' (a cycle of poems by Ernest Dowson) belong to a very different mood. They both sing of passion frustated, and are instinct with all the strength and sorrowful beauty that resignation alone can bring. One would scarcely think it necessary to add that Whitman's poem—one of the loveliest he ever wrote—must not be interpreted quite literally, but for the fact that Delius has actually been praised by at least one misguided admirer for the amazing objectivity of mind which enables him to probe the mysteries of avian psychology and express the joys and sorrows of *two birds* with such exquisite delicacy!

The 'Mass of Life' and the recently completed and still unpublished 'Requiem,' although separated by an interval of ten years, may be taken together as the expression of the composer's more philosophical side. In them are summed up all his views upon the great problems of Life and Death. Delius's outlook is characteristically frank and fearless; he accepts with both hands all that Life has to offer, and is not afraid to look Death and annihilation calmly in the face. The 'Mass of Life' is a triumphant yea-saying to Life in all its manifestations. The 'Requiem' faces the prospect of eternal darkness with the quiet dignity and assurance that one finds in certain of the Old Testament writers, but seldom elsewhere. He who has drained Life's cup to the dregs, and has no wastage of days to regret, can afford to contemplate Death with equanimity. There is no negation, no hint of wastage about Delius; he is at least positive, if nothing else. Indeed, he might well adopt for his motto the superb lines of William Blake:

> Abstinence sows sand all over
> The ruddy limbs and flaming hair,
> But desire gratified
> Plants fruits of life and beauty there.

As regards the general characteristics of Delius's work, he is pre-eminently a harmonist. That is to say, his harmonic effects are obtained vertically, and not, as in the case of Strauss and Schönberg, and the later Sibelius, horizontally, by the interweaving of several contrapuntal threads. He does not, however, limit himself to any fixed scale or system, like Debussy and Scriabin; consequently he avoids monotony and mannerism alike, and gains considerably in freedom and range of expression. One cannot pin Delius down to a fixed harmonic scheme, although his harmonic idiom is quite unmistakably his own. The most one can say is that there is a certain harmonic aroma, as it were, which one can always recognize as emanating either from Delius himself or from one of his numerous English imitators—there is scarcely a single composer in this country who has escaped his influence. The richness of the texture of such works as 'On hearing the first

cuckoo in Spring' has never been equalled by non-contrapuntal means. But there is no surfeit of richness; in fact, a very curious and interesting habit of Delius is the way in which, at a great climax, he suddenly thins out his harmony to the barest outline and obtains an effect of great massiveness by very full scoring of a mere harmonic skeleton. This is particularly noticeable towards the end of 'Life's Dance,' the Pianoforte concerto, 'Brigg Fair,' and several other works.

When the principle of vertical harmonic writing is applied to the chorus, the effect is still more novel and remarkable. The finest examples of this are to be found in the wonderful part-song 'On Craig Ddu,' and in the wordless *a cappella* section in 'The Song of the High Hills,' which is probably one of the most difficult pieces of choral writing in existence.

In his treatment of voices—solo or chorus—with orchestra the composer's chief aim is to blend the tone-colour of voices and instruments in such a manner as to secure the greatest possible unity of effect. In 'The Song of the High Hills' this principle is undoubtedly carried to a stage far beyond anything hitherto attempted, and the first performance of the work, in May next, should prove of the highest interest to all who are concerned with the development of choral technique.

The 'Songs of Sunset' contain the most characteristic examples of Delius's writing for solo voices with orchestra. The voice is used simply as an orchestral instrument—with, of course, the same regard for its peculiarities and limitations as is accorded to the other instruments. It is not given undue prominence, but is merely a contributory factor to the general atmosphere of the music. It is a significant fact that Delius is one of the few composers whose rough, preliminary sketches are always made in full score—that is to say, he thinks in terms of his medium and tone-colour. As Mr. Ernest Newman has happily phrased it: 'The melody, harmony, and orchestration are one and indivisible. The ideas are not merely orchestrated; the orchestration, that is, is not merely the clothing of the ideas, but part of their very tissue.'

It is rather difficult, therefore, to see exactly what Mr. Clutsam means when he quotes a passage from 'Appalachia,' in the *Musical Times*, in *pianoforte score*, with no indications of the very subtle and telling way in which it is orchestrated, and proceeds to point out that it 'reveals the fact that Delius has the weakest technical ability of any strong composer living.' In the first case, what constitutes technical ability in these days? It certainly does not consist merely in the avoidance of consecutive fifths, and in correct behaviour in accordance with the laws laid down by theorists. If a composer succeeds in saying exactly what he wants to say, in the way he wants to say it, he has, one would presume, complete mastery over the technique of musical expression. And in the case of Delius, one never feels that his effect misses fire. One may totally and absolutely fail to understand him—like the gentleman whom Paris reminded of 'the gay city depicted by a Scotch elder'; but that is another matter altogether. The great fact that must be realised is that every really individual composer must necessarily create his own new technique for the expression of his own new ideas. Any one composer's technique judged by the standard of any other's, is equally 'wrong'—or, as one might more truthfully say, 'different.'

Delius is probably the most interesting composer born in this country since Henry Purcell. His position in the musical world to-day can only be determined by individual taste and opinion. He is not a composer whose works achieve an instantaneous success and widespread popularity; but this is the best possible sign for the future. His reputation is growing, slowly but surely, with that section of the musical public who estimate sincerity and intensity of feeling in music more highly than sensationalism, and the evanescent qualities of the 'popular' composer. There is an elusiveness about much of his music which perhaps renders it, for those unaccustomed to his idiom, more difficult to grasp at a first hearing than work of a far greater technical complexity. There can be no superficial view of Delius's music: either one feels it in the very depths of one's being, or not at all. This may be a part of the reason why one so seldom hears a really first-rate performance of Delius's work, save under Mr. Beecham, to whose untiring enthusiasm in the cause of his great compatriot we in this country owe an immense debt of gratitude. How Delius came to be completely and entirely neglected here for eight years after his first epoch-making concert in 1899 is inexplicable. But there are many indications at the present day that he is coming to his own, in his native land, as he has already done in Germany. And I am sure that I am not alone in my sincere conviction that there is no composer in Europe to-day of greater significance than Frederick Delius, nor any other whose work seems more likely to outlast that of his contemporaries.

LIST OF COMPOSITIONS.

Five Songs, 1888.
Seven Songs, 1889.
Three Songs by Shelley, 1890.
'Irmelin,' 1890. Lyric-Drama in three Acts.
Légende, 1892. Violin solo and orchestra.
'Over the Hills and Far Away,' 1893. Fantasia-Overture.
'The Magic Fountain,' 1894. Lyric-Drama in three Acts.
A Pianoforte concerto in C minor, 1897.
'Koanga,' 1896-1897. Lyric-Drama. Prologue, 3 Acts and an Epilogue.
Incidental music to a political play, 'Folkeraadet,' by Gunnar Heiberg.
Five Songs from the Danish, 1897.
Two Symphonic poems: 'Life's Dance' (1898), and 'Paris: the Song of a Great City' (1899-1900), produced by Dr. Haym at Elberfeld in the latter year—first performance in London under Mr. Thomas Beecham, 1908.
Two operas: 'A Village Romeo and Juliet.' Music-Drama after Gottfried Keller's novel of the same name, 1900-01, and 'Margot la Rouge,' Opera in one Act, spring, 1902. The first produced at the Berlin Komische Oper in 1907, in a German translation, and given in English at Covent Garden, February 22, 1910. The second has not yet been performed.

'Appalachia,' 1903. Tone-poem for orchestra and final chorus. Produced at the Lower Rhine Festival in 1905; first performed in London, 1907.
'Sea-Drift,' 1904. For baritone solo, chorus and orchestra. Produced at Tonkünstlerfest at Essen in 1906; first performed in England at the Sheffield Festival of 1908.
Part-songs: 'Midsummer song' / 'On Craig Ddu' } mixed voices.
'Wanderer's song' (male voices).
'A Mass of Life,' 1905. After Nietzsche's 'Thus spake Zarathustra.' For soli, chorus and orchestra. First given in its entirety in London under Beecham in 1909.
'Songs of sunset,' 1906. For baritone solo, soprano solo, chorus and orchestra. Words by Ernest Dowson.
'Brigg Fair,' 1907. English Rhapsody for full orchestra. First performed in London, 1908.
'In a summer garden,' 1908. Tone-poem for full orchestra.
A Dance Rhapsody for full orchestra, 1909.
Three Verlaine Songs, 1893-1910.
'Fennimore and Gerda,' 1910, 1911, 1912. Lyric-Drama taken from J. P. Jacobsen's novel, 'Niels Lyhne.'
'The Song of the High Hills,' 1911-12. For orchestra and chorus.
'An Arabesk,' 1912. For baritone solo, chorus and orchestra.
Two Tone-poems for small orchestra, 1912-13:
'On hearing the first cuckoo in Spring.'
'Summer-night on the River.'
North-Country Sketches, 1913-14.
Songs:
'Chanson d'Automne' (Paul Verlaine).
'The Nightingale has a lyre of gold' (Henley).
'Black Roses' (from the Swedish of Josefson).
'I Brasil' (Fiona McLleod).
'Spring' (J. P. Jacobsen).
'Requiem,' 1914. For solo voices, choir, and orchestra. (Not yet published.)
Sonata for violin and pianoforte, 1905. Revised, 1915.

THE PUBLIC, THE CRITIC, AND THE NATIVE COMPOSER.

By Ernest Newman.

Although 'A Native Composer' must be feeling rather sore after the belabouring he has had from Mr. Gilbert Webb and 'A Critic,' I cannot resist the impulse to launch just one more thwack at his pate. He bewails the sad lot of himself and his kind. It seems that nobody loves them; and 'A Native Composer' has tried to discover the reason for this lack of affection. Three sorts of people, it seems, are at fault—the public, the critics, and the publishers; which is very much as if a convict should tell us that he was really an excellent fellow and most unjustly convicted, everybody being on his side during the trial except the judge, the police, the jury, the counsel for the prosecution, and the spectators in the court. 'A Native Composer' paints a pathetic picture of hundreds of Englishmen putting endless notes upon unresisting paper, and every now and then asking themselves sadly whether, after all, it is worth while. I am not in the least unsympathetic to these worthy people, but there is an aspect of the question that naturally they could not be expected to see, yet that needs to be exposed in a high light, for it explains why things are just as they are with the Native Composer. With his complaint against the publishers I have nothing to do. As a matter of fact I think too much music is published; there is certainly more bad music published than good in any country. But as regards the public and the critics the case is clear. The public is an utterly insoluble problem. The more I have to do with it, the less I flatter myself that I understand it. I used to think I could explain why it showed a liking for this composer and not for that, why it preferred one kind of music to another, and so on. I have given up these futile speculations; now I simply accept the facts. But this much is certain, that the public makes no more mistakes with regard to foreign music than it does with regard to English. Native composers complain that we English are too ready to listen to anything that comes from abroad, and too little inclined to listen to music by an Englishman. It is one of the things that everyone says, because it is so easy to say it; but I doubt whether there is much truth in it. A concert of works by unknown English composers would only attract, as the Irishman might say, an empty hall; but a concert of works by unknown German or French composers would not draw any larger audience. It makes one sad to see Queen's Hall only one-third full when Mr. Ronald gives a concert devoted to Elgar's music; but I can remember the time when it was hard to get an audience for Richard Strauss in London. Almost every foreign composer now popular in England has had to wait a longer or shorter time before the public took him to its heart. The reason for the ultimate success of these people is probably that behind them was the general public opinion of the world, which sooner or later makes its impression on the British public. Our native composers suffer from the lack of this motive force at their backs. It is not that the British public pays undue deference to Continental opinion merely because it is Continental; but that it has an intuition—and a perfectly sound one—that a person cannot become a world-figure in music without there being something in him; and that something the British public is willing, as a rule, to sample, without at all committing itself in advance to liking it. This explains why a certain number of people in England will go to hear a new work by Strauss or Debussy or Puccini or Stravinsky or Scriabin, while very few of them will go to hear a new work by John Brown or William Robinson. But for the *undistinguished* crowd of foreign composers the British public really displays no more enthusiasm than for the undistinguished crowd of English composers. 'It cannot be denied,' says 'A Native Composer,' 'that the very sound of "New Symphony by Johannes Schmidt" would have fallen pleasingly and appealingly on the ears of the average English concert-goer, and would have been a "draw," while if it had been written by John Smith, it could hardly have been considered a business proposition.' I venture to deny this point-blank; and every conductor and concert promoter in the country will agree with me. I do not say that a New Symphony by John Smith would 'draw,' but I am positive that a New Symphony by Johannes Schmidt would not. If 'A Native Composer' thinks I am wrong, I invite him to back his fancy, so to speak. Let him induce, say,

Mr. Percy Harrison to put down a new symphony by—I will not say an unknown Johannes Schmidt, but a well-known Schmidt such as Sibelius or Max Reger, or an unknown or almost unknown symphony by a known Schmidt, such as one of Bruckner's or one of Mahler's, or the fourth of Brahms—for his next orchestral concert, on the condition that 'A Native Composer' will compensate him for any loss he may incur. If Mr. Harrison were to take 'A Native Composer' seriously, I do not think the latter would have much money left for his summer holiday this year.

No, the public is shy not merely of unfamiliar British music but of all unfamiliar music. This shyness we can at any rate understand. The average man goes to a concert to enjoy himself. He is not at all certain of enjoying himself when he learns that a quarter or a third of the whole concert is to be given up to music by someone whose name conveys nothing to him. Can it be wondered at that he saves his half-crown or half-guinea for a concert of familiar things, on which, he feels, his money is less likely to be thrown away? The caution he exercises is simply a form of the caution shown by every prospective purchaser of an untried article. The plain man does not buy a picture without having seen it; he does not buy a book without having read a favourable review of it, or having heard it well spoken of by someone in whose judgment he has faith. It is true he is not asked to buy the new symphony; but he is asked to pay as much for listening to it as would buy a book outright, and his caution is as intelligible in the one case as in the other. I am not suggesting that the public should always act like this. On the contrary, I should prefer it to show a little curiosity with regard to new things, and a willingness to risk a little cash and comfort for a fresh experience; but so far as this caution operates against new English music it operates also against new foreign music. Native composers, *quâ* native composers, have no special complaint against the British public on this score.

Against the critic I do not see that the composers have any complaint at all. The critic's authority over the public is always over-estimated, both by composers and by performers. I am in thorough agreement with the critic who writes on this subject in the February number of the *Musical Times*. We critics spend one half of our time in telling the public that certain musical works are commonplace and not worth hearing—without thereby dissuading a single member of the public from going to hear those works if he wants to,—and the other half of our time in telling the public that certain works are very good and that it is desirable that it should take them to its heart—without thereby inducing a single member of the public to go to hear one of those works if he is not otherwise inclined to do so. And as for the common charge against critics that they 'slate' new works, I can only say, after a pretty long experience of the business, that nine criticisms out of ten, both of compositions and of performances, are too favourable. The truth is that far too much space is given in the Press to the doings of the ordinary run of musicians. That the experienced critic does not become wildly enthusiastic over a new work by John Smith is easily intelligible; how can he be expected to feel wild enthusiasm except for something quite out of the common? There is an enormous quantity of great music in existence by now, and the critic carries most of it in his head; any new work he hears has of necessity to bear comparison with the music he already knows. How can it stand that comparison unless it itself is great, and how much of the new music that is produced in any country in a given year deserves that title? The vast bulk of the new music we hear is bound, in the nature of things, to be merely derivative; and the first thing that strikes the old hand in connection with it is its lack of originality. And if it is so unoriginal, why in the name of commonsense should it be noticed at all in the papers? Let me speak a plain word to the native composer, young or old. He exaggerates his gifts and overestimates his importance in the universal scheme. Tens of thousands of people nowadays can write quite good music; to do so really indicates no more ability than is shown every day by the surgeon, the journalist, the railway manager, the naval officer, or people in hundreds of other walks of life. None of these people is so vain as to suppose he has an indefeasible right to have his doings commended in the papers. Why should the man who can string a few notes together imagine that *he* has such a right? The bulk of the new music I hear and see, whatever be the country of its origin, suggests no more than average human ability. Go to your club some afternoon, and run through the best of the daily and weekly and monthly journals, and in a couple of hours, I venture to say, you will come across at least fifty articles to the making of which has gone more fundamental brain-power than can be found in a similar number of new musical compositions. But for the journalist the writing of a good article is simply part of the day's work. He has not the vanity to cut his article out and send it to most of the papers in the kingdom and ask them to print their opinion upon it. Why should the minor composer—and of course the great majority of composers are bound to be minor—expect the Press to worry about *him*? He may think it cruel of me to speak of him in this way; but the truth must be told sometimes, and this is one of the cases in which we have to be cruel to be unkind. I have an idea that before many years are out the newspapers will have given up the notion that it is their duty to bestow valuable space on every Tom, Dick or Harry who can put together a piece of unoriginal music and get it published or performed. The musical critic will, I hope, tend to become less and less of a reporter and more and more of a critic. It will not be his business to tell the public everything that has happened at this or that concert: if the public were really interested in those happenings it would go to the concert on its own account. Newspapers in the future will keep a critic not for the sake of the composers and the

performers but for the sake of the critic; that is to say, it will be his business to interest the public in nis own views of music as an art. He will choose his own subject, and choose it where he will; he will go to many a concert and preserve a stony silence about everything he heard there, for the simple reason that none of it was sufficiently out of the ordinary even to be worth mentioning; and he will take his theme from some happening that to the composers and performers engaged in the concert may seem a matter of little importance. He will, in a word, put the crowd of ordinary performers and composers in their proper places. If they are really big people, he will talk about them and what they have done; if they are only ordinary people,—and nine-tenths of them are no more than that—he will as little dream of discussing them, or even mentioning them, as he would of writing half-a-column upon the restaurant cook who was answerable for his dinner. And so my last word to 'A Native Composer' is this: the mere fact that you are a composer, even a native composer, does not entitle you to any more consideration in the Press than other honest and reasonably capable workers get; if you wish to be taken very seriously you must show that you are big enough to be worth taking seriously in a world that is crammed almost to overflowing with ability of a really high average. You yourself unconsciously give your own case away. You appeal for 'treatment as sportsman-like and fair to the aspiring champion of Queen's Hall or Covent Garden Opera as that received by the idols of the National Sporting Club or the Crystal Palace on Cup-tie Day.' But the people we go to see at the National Sporting Club or the Crystal Palace are performers who have proved their possession of exceptional ability. It is right that Carpentier should have his column in the papers: Carpentiers are scarce. But minor boxers are plentiful—almost as plentiful, shall I say, as minor composers—and no newspaper would think of conferring publicity on every local bruiser who can put on a pair of boxing gloves. I myself can grow enthusiastic over Carpentier, because I know that if I were to train till doomsday I should never be as great a pugilist as he; but I cannot grow enthusiastic over the friends I spar with every day, and whose abilities I know to be just about what my own are. I can grow enthusiastic over a great composer, but not over a man who, I instinctively feel, has no more real originality in him as a composer than I have. 'A Native Composer' may say I am blasé: all critics are supposed to become blasé after a few years of their strenuous life. I find myself, however, more keenly sensitive to great music than I was twenty years ago; and if this is to be blasé, if this is the result of years of daily immersion in music, then I can only pray the gods to give me long life, and let each day of that life be filled full with music. But it must be great music. All that 'A Native Composer' has to do, then, if he wishes to be treated deferentially by the critics, is to be a great man. I am sure that will be easy to him.

TEACHERS AND TEXT-BOOKS.

By G. H. Clutsam.

Mr. Corder as teacher and Mr. Newman as critic have certainly provided entertaining matter in the last two numbers of the *Musical Times*, but the controversy can hardly be described as seriously argumentative. The one modestly eulogises his own particular functions as the producer and protector of the sound musician, and the other simply anathematises the whole process of pedagogical parturition. As we are living in an epoch of universal belligerency, with an invisible and fateful Samson tumbling the walls of a thousand-and-one ideals, conventions, sentiments, doctrines, and other fool's paradises about our astonished heads, a destructive policy in discussing such contentious subjects as music-teaching and music text-books seems for the moment the only thoroughly sound and significant means of dealing effectively with their inherent incapacities. It is true that as far as Mr. Newman is concerned, he is content to belabour the text-books with the effective but obvious bludgeon afforded by a reference to consecutive fifths, a detail in rules that was dodged in innumerable instances by the older masters, and is entirely dishonoured by the modern; but the point is only the most delicate of caramboles in a system which persistently buffets, batters, and baffles the infatuated coterie that endeavours to sustain its complete efficiency.

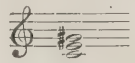
All attempts to reason that modern music is the outcome of the old theories are manifest and flagrant subterfuges. It is nothing of the sort. It is based on other considerations altogether, and the very attempt to bring the opposing material into line, is at the outset bewildering to the innate commonsense of the modern music-student. Any composer who has marked the development of musical art with a white stone has done so independently and in spite of his text-book or teacher, and the nearer we approach to our own time the less reason is there to treat with the smallest reverence or respect the old washed-out principles that have obtained universal recognition since Rousseau fiddled about with his system of chord inversions nearly two hundred years ago.

The present-day teacher, who, as Mr. Corder suggests, is generally a composer with only failure to his credit, spends the best part of his plodding autumnal lifetime in pleading to the young and ambitious student principles and rules that have generally been the cause of his own downfall. If he buried himself instead of his head in the sand when confronted with the necessity of considering modern tendencies, the mass of entirely discredited knowledge that gives his person a dubious authority would no longer disturb the peace of the intelligent pupil.

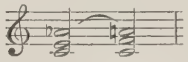
This remark, of course, is not intended to be abusive or personal. The teacher, after all, is only the embodied text-book with the cover off, and moth-eaten in the pages that might possess a little value. If the most generous view of the most complete text-book be taken, the chances of

anybody, after laboriously assimilating all its precepts, writing even a respectable waltz-tune would be as remote as Tipperary from the Punjab. The budding student—the one with a real instinct for music and reasonable ambitions—in the most desultory association with his art outside the pedagogic régime, has his musical sense set agog and vibrating with impressions that appear to him alive with potentialities no book or teacher attempts to approximate. The weary progress through a series of musical calamities based on the superfluous theory of inversions, the illicit passion for figured basses, the searching for roots to any structure of notes that may constitute the dignity of a chord generally with some idea of excusing it or forgiving it, and the orgiastic indulgence in contrapuntal and fugal exercises that would sap the vitality of any healthy musical enthusiasm if it were not for the promise of great ultimate accomplishment alluringly held out by the teacher, seem to be unquestionably no longer essentials of a musical education. Possibly these things were necessary when a practical method of forcing the all-important considerations of part-writing or harmony on the ear was not comfortably available. But surely the presence of the pianoforte for one thing, with its easy comprehension of all sorts and conditions of music, in thousands of homes, should have long since put an entirely different complexion on all teaching. The pianola, also, with its mechanical revelation of a myriad musical secrets, is likely to prove still more significant in easing up the educatory methods of the future. Already, by these adventitious aids, innumerable composers of sorts have sprung up like mushrooms in the last decade or so, and the pianoforte, which of course assists actual creation better than the pianola, has placed them in a position that serious study on the old lines would scarcely allow them to obtain. This ubiquitous instrument, moreover, has brought composition, such as it is, to the threshold of any reasonable aspiration, and if a certain dignity disallows the composer to delegate the duties to an outsider, a little practice will soon permit the transference of the musical thought, whatever it may be, to the permanence of paper. After the production of a succession of pleasant sounds that fit according to the composer's light, the need of understanding their breed, family, social connections, or general import seems somewhat superfluous. Further, what is being composed under these conditions, with an enviable security of technique, has generally a considerable and indubitable authority behind it—a question of reflection and subconscious imitation, however, that need not be considered here.

The only reason for introducing this type of composer into the subject is to call attention to a point that cannot be overlooked in dealing with the modern trend of music, although the text-books studiously avoid it. Acoustical justifications of harmony, as we generally understand it, have fallen before the practical assault of temperamental tuning in keyed instruments, the pianoforte being the all-important member of the family. Students are still implored to consider, at least in their early efforts at composition, the æsthetic authority of a pure scale that for all practical purposes lost its significance a century ago, and is now as dead as the dodo. For instruments that are capable of appreciating a just intonation, *i.e.*, those of the string family or the trombone, a sense of the value of a G sharp, say, as against that of an A flat is not so much dependent on the player's ear as it is on the note's resolution and the composer's notation. For instance, some theorists, following the arguments of the early Victorian Dr. Day, will not admit the triad with augmented fifth :



but insist on explaining it away as a minor thirteenth with a resolution that would make any respectable player seriously question their authority :



Modern composers, of course, have very definite ideas of the chord, without for a moment considering its root-basis. But what text-book extant is helpful to the student in dealing with this primitive expression of the most significant of all chord-structures in the modern harmonic system ?

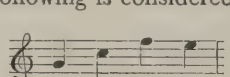
But this little side of what is altogether a reasonably complex question is not nearly so alarming in the consideration of the text-book as are the workings of the theoretical mind in dealing with elementary musical matters. The entire system supports itself on mediæval refuse, and it does not seem to have occurred to anybody that until all the débris is swept irreverently away, any sort of an approach between theory and practice is completely impossible.

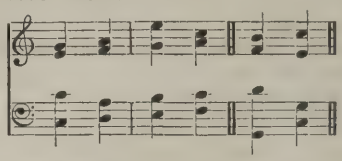
The cause of all the trouble is a very simple one. The teaching of harmony from a polyphonic basis is as unnatural as it is abortive. The machinery is not only clogged, but absolutely refuses to work. There is scarcely a rule in strict Simple or Double Counterpoint that is not entirely the healthier for the breaking. The latitude permitted in the free styles is an insult to the student who has been cajoled into frittering away a lot of valuable time in appreciating the utter futility of the others.

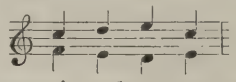
There was a time in the palmy days of polyphony when mechanical devices were invented for the sake of insinuating a little variety into a musical system that threatened to come to a full stop at the beginning of its emotional career. They still exist. Take the matter of inversions in Double Counterpoint. The theorists were driven to a calculating table that showed at a glance the relative position of parts when they were inverted. Further, as each type of inversion (there are fourteen different species of Double Counterpoint, all beautifully irrelevant to modern composition) provides its own peculiar difficulties, it was found necessary to construct a table for all of them. Another device, that of imitation, was considered a wonderful adjunct to musical expression, and when

the main theme (generally fashioned on an anæmic *canto fermo* of a few notes) was exactly imitated in one or many parts, it was dignified by the name of a canon.

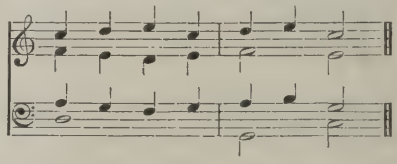
Then there were imitations by inversion, augmentation, and by contrary motion; also, but not so frequently, as the construction involved a lot of labour, that very curious arrangement *per recte et retro*, in which the theme stated was read backwards in the imitation. There was also another device in which the singer or player of the imitating part received a cordial invitation to carry out the composer's design by standing on his head. The spirit of all these terrible things is still rampant in current text-books. A very distinguished English theorist of the Victorian era and a professor of music at Oxford University, Sir Frederick A. Gore Ouseley, insisted that 'every student of music must make himself familiar with these contrapuntal resources if he would fain scale the loftiest heights and make himself distinguished as a composer of high-class music.' Again, in a work on musical composition published only a few years ago we find the following statements accented in black type, as a first principle: 'Study counterpoint first, and through counterpoint master harmony,' and as a second principle, 'the study of counterpoint, if it is to be of real value, must be strict.' As a matter of fact, all that modal counterpoint can teach the inquiring student of harmony is a succession of puerilities that can be acquired more effectually by other and explicitly simple means. On the other hand, all that is valuable for practical purposes in counterpoint is unambiguously held in the contents of a few innocent harmonic progressions. Even if the idea prevailed centuries ago, why, in the name of all that is sensible, should it still be considered necessary that the first bowing acquaintance of the novice with his art should be in terms of the voice, as represented by the village choir, in four uncertain parts, and over all the flavour of a dubious ecclesiolatry? Is the student ever permitted to evolve a tune? Not if the teacher can help it! But he is allowed to build one. Dr. Prout tells him that 'the rules for melodic expression are few and simple. A good melody is one that flows naturally and easily; it is therefore best either to proceed by step of a second (called "conjunct motion")—that is, to the next note above or below; or by leap ("disjunct motion") of a consonant interval.' He also instructs him that 'it is seldom good to introduce a leap of a seventh in the melody with one intermediate note, unless all three notes form part of the same chord, the leaps be upwards, and the last note fall one degree.' This is tune-making with a vengeance, and there are scores of similar permissions and restrictions! In the illustrative examples the following is considered *bad!*:



What must an intelligent student think of this type of instruction? An amusing illustration of Mr. Newman's recent animadversions on the rules concerning consecutive fifths is to be found in the following example from the same author, the first two bars marked as 'Very Bad,' and the final cadence 'Not Bad':

The two examples are not intended to join up, but happen to do so very satisfactorily. Personally, I should consider the complete passage pleasant and refreshing—there is not the slightest prevarication about it. Here is another presumed 'Very Bad' passage from a contrapuntal standpoint:



but if you presume it under some such conditions as the following:



the effect is scarcely to be questioned.

(To be continued.)

Occasional Notes.

As to Encores and Knitting.

Those of us who chafe at the encoring of ballads and other musical 'small deer' may rejoice that so far our orchestral conductors are content to acknowledge the hearty reception of a long work by merely bowing. At a recent New York Philharmonic concert, Dukas's 'L'Apprenti Sorcier' being enthusiastically received, the conductor repeated the work. Dukas's Scherzo has wit, but certainly not brevity, and we may imagine the mingled feelings of many of the applauders, especially as Debussy's 'L'Aprés-midi d'un faune,' down for hearing earlier in the programme, had been omitted—presumably to shorten the concert! This same concert provided yet another unusual feature, in the prohibition of knitting during the performance. We have not so far found ourselves annoyed at Queen's Hall by the efforts of the ladies in this way, but it appears that in America the deftly-moving hands and clicking needles have been so much in evidence as to distract. Hence a printed slip in the programmes calling on the knitters to cease from troubling.

A Festival of British Music.

The forthcoming Festival of British Music, in May, at Queen's Hall promises to be of great interest. It is quite in keeping with our attitude in the matter that the idea should have originated with a foreigner,—M. Mlynarski. In his hands, with the aid of Mr. Thomas Beecham, the artistic side of the venture is safe. It now remains for the public to do the rest. It is stated that three concerts are to be given, and that the programmes will be made from the best works which have been produced during the past ten years. But why this self-denial? One charming work occurs

to us as being worthy of hearing, even—or especially—in these stormy days: Bennett's 'Naiades' Overture. While it must be confessed that much of this composer's music has stood the test of time but ill, this delicately beautiful work is surely one that has still plenty of life in it. It is difficult to imagine anyone being kept away from the Festival by the prospect of its performance; it is certain that many would gladly renew acquaintance with music that has had all too few performances of late years.

Emergency Concerts and Bands.

The activities in London alone of the various organizations formed for keeping music going and employing its wonderfully-varied utilities are too numerous for us to record in detail. The doings of the Committee of Music in War-time, the persistent efforts of Mr. Isidore de Lara, especially in the interests of British composers, Messrs. Broadwood's camp concerts, and many other similar schemes, all deserve the support of the public. A meeting was held at the Mansion House on January 27 for the purpose of promoting the formation of bands to be utilised as a recruiting agency. Mr. Rudyard Kipling was the chief speaker, and he made a strong speech from which we extract the following striking passages:

A band—not necessarily a full band, but a band of a few brasses and wood-wind—is immensely valuable in districts where troops are billeted. It revives memories; it quickens associations; it opens and unites the hearts of men more surely than any other appeal. In that respect it assists recruiting perhaps more than any other agency. The tunes that it employs and the words that go with them may seem very far removed from heroism or devotion; but the magic and the compelling power are there to make men's souls realise certain truths which their minds might doubt.

More than that. No one—not even the adjutant—can say for certain where the soul of a battalion lives; but the expression of that soul is most often found in the Band. It stands to reason that a body of 1,200 men whose lives are pledged to each other's keeping must have some common means of expressing their thoughts and moods to themselves and to their world. The Band can feel the mood and interpret the thought.

A wise and sympathetic bandmaster—and most that I have known have been that—can lift a battalion out of depression, cheer its sickness, and steady and recall it to itself in times of almost unendurable strain. You will remember a beautiful poem by Sir Henry Newbolt describing how a squadron of 'weary big dragoons' were led on to renewed effort by the strains of a penny whistle and a child's drum taken from a toyshop in a wrecked French town. And I remember in a cholera camp in India, where the men were suffering very badly, the Band of the 10th Lincolns started a regimental sing-song one night with that queer, defiant tune, 'The Lincolnshire Poacher.' You know the words. It was merely their regimental march, which the men had heard a thousand times. There was nothing in it except—except all England—all the East Coast—all the fun and daring and horseplay of young men bucketing about the big pastures by moonlight. But, as it was given, very softly, at that bad time in that terrible camp of death, it was the one thing in the world which could have restored—as it did—shaken men to pride, humour, and self-control.

We are a tongue-tied breed at the best. The band can declare on our behalf, without shame or shyness, something of what we feel, and so help us to reach a hand towards the men who have risen up to save us.

At a recent meeting of the Board of Directors of Novello & Co., Ltd., Mr. Augustus Littleton was elected to succeed the late Alfred Henry Littleton as Chairman of the Board. Mr. Augustus Littleton has been connected with the House of Novello for forty-four years, and has served as Deputy-Chairman since the incorporation of the Company in 1898. Mr. Henry William Brooke, one of the original Directors of the Company, was at the same meeting elected to the office of Deputy-Chairman.

THE NEW ARMY AND ITS MUSICAL NEEDS.

It is delightful to study the 'Kitcheners' in training. That grizzled old warrior of a drill-sergeant will tell you why, and in one word—they are 'keen.' They have taken on a contract and are intent on fulfilling it. Watch them closely at their work, and you will soon be convinced of their grim determination. There's a 'do or die' look about them. They get on, but would get on even better with the aid of some extraneous heart lifting influence.

In training centres where the 'Kitcheners' have the advantage of observing and associating with the professional 'Tommy,' they soon acquire his cheery idiosyncrasies; that singular psychology which Rudyard Kipling delights to extol, and which, it may be added in parenthesis, so very few laymen are able to understand. No laboured reasoning can arrive at it, for the less cheerful the conditions the more cheery the Tommy. The same spirit animates the Sailor. 'It's a long way, *this*, to Tipperary' said a 'Hogue' bluejacket, swimming for his life on a hundred to one chance.

In the matter of training the New Armies the problem is to make the best possible soldier in the shortest possible time. The work begins with squad drill and gymnastics. This occupies a few weeks, and then the squad is turned over to the Company. The soldier now emerges from his chrysalis stage: he is permitted to realise that he has a soul of his own, esprit de corps becomes comprehensible, and the glory of the soldier's life begins to dawn. Incidentally it may be added, the 'chum' now emerges. There is no accounting for the attractive force which brings and keeps 'chums' together; they 'jus' growed,' like Topsy—but the fact remains, and their devoted constancy is 'lovely and pleasant' as that of Saul and Jonathan.

A full company numbers some 250 men. A platoon is a quarter of a company, and it is in platoon formation that by far the greater part of the training takes place, because of the *individual brains* now to be cultivated equally with the bones, sinews, and circulatory organs. Then there are hygienic and other lectures, musketry instruction, and bayonet-fighting classes to be attended. Fairly strenuous going, and about eight hours of it daily; but the company captain, like a wise schoolmaster, maps out the daily itinerary so as to avoid monotony, and makes one subject digest another. All the while the back must be trained to the burden. This is not by any means a mere figure of speech, since the plain equipment starts at 56 lbs., and by the time everything is added the burden is increased to 90 lbs. The four platoons of a company may each have a different daily task, whether a lesson in patrolling, convoying, scouting, intrenching, judging distances, or the hundred other qualifications for active service. And all the while there is marching and marching longer and longer distances, and the load gets heavier and heavier.

As before mentioned, the professional Tommy is a confirmed and incorrigible humorist, but his helpful society is still a long way off; and, anyhow, animal spirits flow all the more freely for some incentive, like small-talk at a society matinée. The fact of the 'Kitchener' trying to make cheerful noises on the march for himself, is the most undeniable indication of a musical need.

At the Lord Mayor's recruiting-band meeting at the Guildhall, Rudyard Kipling spoke eloquently, and everyone felt a thrill on hearing his story of the magical effect of the regimental march—an old county tune—

on the cholera-stricken 'Lincolns.' Miss Lena Ashwell pleaded for less abject materialism, and that the Arts—but music especially—might be given the chance of helping at the fountain-head of all effort—the emotions. We all sing the 'man behind the gun,' but what is it that is behind the man? Other speakers followed, and the wealth of British folk-music—old songs, old dances, old march-tunes—and the crying need of instrumental music for the new Armies was amply demonstrated. Its quality, and its administration, however, were left somewhat in doubt.

Have bands, and plenty of them, by all means,—if you can get them: a good band at the disposal of every depot commanding officer, for occasional military duty, but chiefly to enliven the leisure hours and afford some compensation for the sacrifice of the volunteers' ordinary evening amusements. But the first and most urgent need is for cheering influences on the march during the months and months of actual training, music which is simple and straightforward, that needs no strained effort to grasp and assimilate,—plain 'melody and rhythm,' as Kipling put it. Music in fact, which is best expressed through the time-honoured medium of the drum and fife.

A drum and fife, *and* a bagpiper, at the disposal of every company captain would work wonders.

As to recruiting, it is to be questioned whether the bunkum of a more or less theatrical 'recruiting march' would attract intelligent men nearly so much as seeing a platoon, like a happy family, swinging along its daily task to the pulsating beat of the drum, the merry chirrup of the fife—spontaneous, like the song of a lark—or the compelling and forceful skirl of the bagpipe. The very soul of true soldiering finds expression therein; and if there is any man who has not yet come under its influence, let him try a march amongst good comrades to the tune of 'Green Sleeves,' 'Joan's Placket,' 'Rory O'More,' 'Rosin the Beau,' 'The Buff Coat,' 'Larry O'Gaff,' 'Johnnie Cope,' or an old English Hornpipe, or Irish Jig or Scots Reel in its own particular idiom, the fife or bagpipe. Love of country, pride of race, historic glory and all things that make for Patriotism speak under these circumstances more clearly than under the influence of the most inspired orator. There can be no doubt about it, for the case has been proved times out of number during similar crises in the past.

Warfare is a primitive thing. Its essentials are the same as ever, and the 'Kitcheners' of to-day are as the warriors who responded to the call in bygone ages: who drilled, and marched to the fife and drum, and finally assembled and encamped under the same old oaks in the same old 'New Forest'; whose tramping footsteps echoed under the same old Bar-gate at Southampton on the way to the wars; who fought and conquered on the self-same battle-fields at Agincourt and Cressy, Blenheim and Waterloo; whose spirit is with us, and whose souls 'still go marching on,' if we believe what is most worth believing.

G. M.

AT A SOLEMN MUSIC.

GLOUCESTER CATHEDRAL.

What fitter place for such a celebration than the splendid old Norman nave of Gloucester Cathedral? When Dr. Montagu Butler, then Dean of Gloucester, now Master of Trinity, took counsel with his Cathedral organist in October, 1886, as to the possibility of holding recitals of sacred music during the winter months, they could hardly have contemplated or foreseen that the movement would have extended with amazing popularity to the year 1915. But it is so, and lately the 250th recital has been celebrated, and marked with due appreciation by the citizens of Gloucester, who assembled in many thousands, headed by the Mayor and Corporation, Col. the Hon. A. B. Bathurst, M.P., Col. Sandeman, and many officers and men of the different Battalions now quartered at Gloucester, to listen for one short hour to the strains of Handel, Beethoven, Mendelssohn, Bach, and Haydn, rendered by a large voluntary choir of ladies and gentlemen and the Cathedral choristers. Organ solos by more modern composers, played by Dr. Brewer, were also listened to with great attention by the huge gathering. The solo-singing of Mr. John Coates came as a grateful surprise to the congregation, who much appreciated the sacred songs of Handel and Mendelssohn that Mr. Coates had selected. The programmes of sacred music at these recitals carry out Dr. Butler's advice in 1886: 'Pray always include music by the Great Masters, give dates of birth and death of each, and reiterate, reiterate, reiterate, for the people we want here are those who from various circumstances cannot often hear really high-class music.'

It is pleasant to assure the Master of Trinity, if these lines should meet his eye, that his advice has proved sound and practical, and is being loyally carried out by the present Dean, Dr. Spence-Jones, and his organist, Dr. Brewer. 'Recital-night' has now for nearly thirty years become a well-loved institution in the old city of Gloucester. Certainly the authorities do this thing right well, for some three thousand programmes with the words of each vocal number enabled all present to follow and appreciate every sentiment that was sung by soloist or choir.

On the present occasion the very sad events of the War were brought home to each one present at the solemn moment when all rose to listen to the strains of 'The Last Post,' played by six young buglers placed in the far-away Lady Chapel. The almost painful silence that followed told its own tale, and eyes grew dim and hearts beat quickly as the solemn strains died slowly away, reverberating through clerestory and cloister,—a fine tribute to those lost to us on land and sea.

Gloucester may well be proud of its grand old Cathedral, and of the many splendid services of sacred song that are privileged to take place there.

C. L. W.

THE 'STAR-SPANGLED BANNER': AN EXHAUSTIVE OFFICIAL INQUIRY.*

The writer who essays the apparently innocent task of conscientiously writing the history of a national song or tune, generally finds himself in the position of an unfortunate soldier fast amid a barbed wire entanglement and subjected to a hail of bullets from the enemy's firing line.

This simile may have forced itself into the mind of Mr. O. G. Sonneck after the publication of his original report, issued in 1909. This exhaustive monograph was compiled at the request of the head librarian of the Library of Congress, with intent that all information obtainable regarding America's chief national songs should be given to the world under official auspices. 'The Star-spangled Banner,' 'Yankee Doodle,' 'Hail, Columbia!' and 'America,' were therefore dealt with down to the most

*'"The Star-spangled Banner." Revised and enlarged from the Report on the above and other airs, issued in 1909. By Oscar George Theodore Sonneck. Washington, 1914.'

insignificant detail, the whole forming a monument of patient research; every wild statement is traced to its source and duly knocked on the head. It is unfortunate for the historian that all popular songs and melodies have been subjected to the writings of irresponsible persons who, without giving any authority, have rushed into print with startling assertions regarding them.

These (generally) romantic stories are repeated over and over again, and it becomes the historian's business to trace them to their fountain head and to disprove them. Again, to give a homely parallel, it is quite easy to assert, on the basis of infantile tradition, that the moon is a huge green cheese, or that it is inhabited by a solitary Sabbath breaker, guilty of gathering sticks on a Sunday; but it is a complicated and laborious task for even the skilled astronomer scientifically to prove the untruth of these myths.

Such, however, has been Mr. Sonneck's task. He has had to collect all the irresponsible fables regarding the two airs, 'Yankee Doodle' and 'The Star-spangled Banner,' and patiently to sift the few grains of corn from a great quantity of chaff; also in the case of the last-named air and song, with which the present Report only is concerned, to combat new theories that have sprung up since the first Report of 1909.

Put in the fewest words, the sum of Mr. Sonneck's contention is that the words of 'The Star-spangled Banner' were written by Francis Scott Key, a Baltimore lawyer, on or about September 13 or 14, 1814, under these circumstances:

A medical friend of Key's had been arrested upon certain charges as an enemy during England's war with America. This gentleman, Dr. Beanes, had been conveyed to a ship then forming part of the British Fleet lying off the mouth of the Potomac. Under a flag of truce, Scott Key sailed out to the English ships and made a successful endeavour to obtain the release of his friend. They were informed, however, that they would not be allowed to return to land for some little while, as the Fleet was about to bombard Fort McHenry.

From the deck of their vessel Scott Key and his friend watched the flag floating over the fort; but the growing darkness prevented them from seeing if the flag still held position, and they waited anxiously for morning.

During the evening Key had strung together part of his song:

> 'O! say can you see by the dawn's early light
> What so proudly we hailed at the twilight's last gleaming?' &c.

The song was finished during their return, and was printed on a broadsheet, and in the *Baltimore Patriot* of September 20; also, next day, in another Baltimore paper.

In broadsheet form and in the newspapers the song is headed—'Tune, "Anacreon in Heaven."' The metre of 'To Anacreon in Heaven' is peculiar to itself and to the many songs which were written to the air. The melody had long been popular in America, and formed the vehicle for several songs of a patriotic character. Therefore, in spite of an assertion that Scott Key did not know one tune from another, it is quite obvious that he knew, at least, the 'Anacreon' song, as the metre of his verse distinctly shows its association.

In regard to the tune, about which English readers will be interested, it belongs to a song of which the first two lines run:

> 'To Anacreon in Heaven, where he sat in full glee,
> A few sons of harmony sent a petition.'
> &c.

This song was regularly sung at all meetings of a convivial harmonic club, called 'The Anacreontic Society,' that held its meetings at a tavern on Ludgate Hill kept by one Rowley; later, the Society transferred itself to the 'Crown and Anchor' in the Strand. The first half of Mr. Sonneck's Report is to establish the fact of the authorship of the tune which, according to his belief from the evidence available, was by John Stafford Smith, 1750-1836. The contention is not new, for it had long been settled thus in most impartial minds that had gone into the matter. Nevertheless some attacks had been made upon this conclusion, and it became Mr. Sonneck's task to re-establish the original belief. We think he has successfully done this, and that he has faced all adverse points that have been raised.

To review the evidence as put forth by Mr. Sonneck: in order to refute an American claim for the song, a claim which Mr. Sonneck refers to as 'one of the most grotesquely absurd articles in musical literature,' it was pointed out by 'X' in the *Musical Times* of August, 1896, pp. 516-519, that the song 'To Anacreon in Heaven' first appears in print (without music) in a London song book the *Vocal Magazine*, the edition of 1778, under the heading:

'Anacreontic Society—written by Ralph Tomlinson, Esq.'

In this version one line runs:

> 'A fig for Parnassus, to Rowley's we'll fly.'

And another line:

> 'To the hill of old Lud will incontinent flee.'

These lines allude to the fact that the Society held its meetings at a tavern kept by 'one Rowley,' as mentioned above. Afterwards it removed to larger premises at the 'Crown and Anchor' in the Strand. The earliest known copy of the song fitted to its music appears on a music sheet issued by Longman and Broderip, at the assumed date 1780. In this sheet, and in all other copies of the song after the *Vocal Magazine*, the lines relating to 'Rowley' and the 'hill of old Lud' are omitted and classic generalities substituted.

As to the composer of the glorious tune, the *Musical Times* article, with which Mr. Sonneck agrees, points to John Stafford Smith, who published a version of the song in glee form in his 'Fifth Book of Canzonets, Catches, Canons, and Glees' which, it has since been ascertained, was entered at Stationers' Hall in 1799. In this work it is called 'The Anacreontick Song, Harmonised by the Author.' On the title-page of the volume an important statement is made as follows: 'By John Stafford Smith, Gent of His Majesty's Chapels Royal, author of the Favorite Glees—Blest pair of Syrens, Hark the Hollow Woods, &c., the Anacreontic and other popular songs.' In these words, and in 'harmonised by the author' attached to the glee form, lies the evidence for claiming Stafford Smith as composer of the air.

So far all would seem to be plain sailing. But two gentlemen arise who dispute the British birth of both the words and melody of 'To Anacreon in Heaven.' One is Mr. John Henry Blake, who is referred to as 'a wealthy Irish American,' and the other Dr. Grattan Flood, who, it may be remembered, in his 'History of Irish Music' claimed 'God save the King' as an 'adaptation of an Irish Folk-song.' Dr. Grattan Flood having satisfied himself (even if this opinion is not concurred in by others who have studied the question) that '"Yankee Doodle" is of Irish origin,' mentions in an article in *Church Music*, September, 1909, that '"The Star-spangled Banner" had its provenance in England.'

He goes on to say, in the same article, in allusion to 'Anacreon in Heaven': 'As to the melody, it was composed by John Stafford Smith, a pupil of Dr. Boyce, in 1771,' and 'there is no doubt as to the fact that Ralph Tomlinson wrote the song in the winter of 1770.' Further, that 'the words and music of "To Anacreon" were published by Longman and Broderip in 1779-80, and were reprinted by Anne Lee, of Dublin (? 1780) in 1781.' The above shows Dr. Flood as in full agreement with Mr. Sonneck.

But this certainty as to detail, and much more which we have not space to quote, sounds rather strange when we read Dr. Flood's later communication to another magazine, *Ave Maria*, July 6, 1912, under the title, 'The Irish origin of "The Star-spangled Banner."' In this he demolishes all the conclusions he had arrived at in 1909, and asserts that Tomlinson did *not* write the song of 'To Anacreon in Heaven,' and that Stafford Smith did *not* compose the music, but that the tune 'is Irish, and most probably the work of Turlough O'Carolan.'

Dr. Flood, in his first article, in *Church Music*, dwelt on the fact that 'internal evidence clearly points to the influence of Boyce, under whom he [J. Stafford Smith] was then studying.' Dr. Flood, however, in 1912, completely changes his views, and says: 'Having thus eliminated the English claim to the tune, I have no hesitation in claiming the tune as of Irish origin. Furthermore, it has all the characteristics of a composition by the famous O'Carolan, as can easily be tested by a comparison of "Anacreon" with O'Carolan's "Bumpers Squire Jones."' Dr. Flood's conclusions did not pass unchallenged, for the Rev. Father H. T. Henry contested them in an article contributed to the 'Records of the American Catholic Historical Society,' December, 1913.

Mr. Sonneck in his Report says:

'Father Henry sought to show—and few, if any, of his readers will deny his success—that (to quote his words):

'1. The article in the *Ave Maria* is misleading both in its assertions and in its omissions;

'2. "Anacreon" has hardly any characteristic resemblance to "Bumper";

'3. The words were most probably composed by Tomlinson, the tune by Smith;

'4. Mr. Sonneck's singularly careful Report to Congress is completely misrepresented in Dr. Flood's article;

'5. There is no evidence, or even what purports to be such, that the tune is Irish in origin, or that the words "emanated from Ireland about the year 1765." In brief, there is no real basis for Dr. Flood's claim.'

In this summing-up of Father Henry's Mr. Sonneck heartily agrees.

The Report next deals with a pamphlet in folio issued by Mr. John Henry Blake, New York, 1912. Mr. Sonneck says of this:

'It is safe to say that Mr. Grattan Flood would never have written his article of 1912 without the stimulating perusal of one of the most curious pamphlets that ever came to my notice during a somewhat extensive association with books on music. The complete pamphlet bears the title:

> American National Anthem 'The Star-Spangled Banner,' made singable for the voices of the people. History of the origin of the words and music, written for the information and use of the American people.

Mr. Sonneck characterizes this pamphlet as a composite affair, sections of the history being written at different times, and points out—'this disjointed method makes it difficult to report the pamphlet briefly, or cope with the discoveries, theories, idiosyncrasies, and contradictions therein contained.'

Mr. Blake's real discovery is that Stafford Smith's 'Fifth Book of Canzonets,' in which the song 'To Anacreon in Heaven' was adapted as a glee, was copyrighted in 1799: a fact of interest, but which has not the slightest bearing on the question at issue. Mr. Blake lays much stress upon the fact that Stafford Smith did not claim its composition before 1799, or copyright it on first publication. He appears to be quite in ignorance of the little real value copyright in song and music had at that period, or that an enormous number of songs and music never were entered for copyright.

The accidental fact that the Lee family, who issued a Dublin copy of the song, also published a number of French songs, sets Mr. Blake off on another tack—that the tune is perhaps French and of enormous antiquity. He says:

'In our humble opinion the music has come down through the ages, probably through the Troubadours, for it has always been a song for men, and no one but an opera singer of the *premier étoile* quality can negotiate it. Even English or Irish voices of to-day cannot do it justice. It may have been composed by Richard Cœur de Lion, who as a Troubadour could compose a good song, and as a Crusader could swing a mighty battle-axe in the cause of Christianity. Perhaps it was the very song that led to his release . . . It requires voices produced only in that climate where the sunlit valleys of Southern France and the plains of Northern Italy meet to sing it with justice and animation'—and so forth.

This extract will show the precise value of Mr. Blake's qualifications for dealing with points of musical antiquarianism; and as the rest of his pamphlet has much of this sort of thing embodied in it, we can appreciate Mr. Sonneck's task in combating Mr. Blake's rather nebulous views.

We have not space to deal with the many absurd statements that, in the course of his inquiry, Mr. Sonneck had to search out and logically refute. As one closes the book one cannot but feel lively sympathy for the author of the Report, that his path towards the elucidation of the truth was strewn with such thorns.

The reproductions of early music sheets and manuscript copies of words are of special value.

By a notice within the book it appears that the Report is on sale by the 'Superintendent of Documents, Government Printing Office, Washington, D.C., price 85 cents'; and from this source, we believe, the earlier Report dealing with the air 'Yankee Doodle' may also be obtained, the price of this being marked the same.

Frank Kidson.

The Independent Music Club will give a concert at 7.30 p.m. on March 2, at the Kingsway Hall, in aid of the Fund for Erecting Drying Shelters for Soldiers. Artists from the Allied Nations are assisting, and a selection of Indian music will be performed. Sir Owen Seaman will recite, and the Band of the Duke of Cambridge's Hussars will assist.

On January 30, Mr. Tobias Matthay lectured on 'The teaching of the fundamentals of pianoforte technique,' to the Liverpool Branch of the Music Teachers' Association.

The Classical Concert Society announce an interesting series of concerts to take place at 3.30 p.m. on March 10, 17, and 24.

Church and Organ Music.

THE COMPLEAT ORGANIST.

By Harvey Grace.

(Continued from February number, page 90.)

XII.—OF HIS INSTRUMENT (*continued*).

Musicus. *Organicus.*

'The organ carries to our ear
The accents of another sphere.'

Matthew Arnold.

Organicus.—Well, 'tis a formidable indictment—on paper, at all events. I fancy, however, that when counsel for the defence comes to deal with the various points, the organ will be found less black than it is painted. I put on one side its ugly appearance. 'Handsome is that handsome does,' applies no less to instruments than to persons. Some of us decorate the street we tread; others are mere blots on the landscape, and often the biggest blots have been the ablest of men. You yourself—but I must get on. You condemn the organ as 'a monstrous collection of devices and effects, many of which will not bear inquiring into.' Is there any need to inquire into them? The question is,—Do they justify themselves by their effect? I might apply your argumentative methods to several departments of the orchestra. On paper, what can be more inartistic than smiting a huge hollow cylinder with skin stretched across its two ends; or beating a smaller one with strings stretched across one end to increase the din by their rattling against the skin; or clashing together discs of brass, the hideous vibrations being silenced only by the player clasping the deadly weapons close to his manly breast; or thumbing a small arrangement of wood and skin with little brass discs rattling; or tapping a piece of bent iron with a bloated skewer; or lustily beating a huge tea-tray of substantial build?

None of these alleged musical instruments are capable of sounding a given note, yet they are allowed to intrude themselves into the harmony played by the strings and wind. In theory, it seems absurd. Yet we know that the bass drum, the side drum, the cymbals, the tambourine, the triangle, and the gong, are very valuable members of the orchestra, and, used with discretion, give us many delightful moments. They are the condiments of the orchestral feast. So with the vox humana, voix celeste, and mixtures of the organ. The names of the first two are of course absurd, but I deny that their effect is inartistic. Your objection to the voix celeste, as being produced by a couple of stops not in tune with one another, and your suggestion that we should try the effect with two boys' voices, are based on a misapprehension. Two boys singing out of tune sound merely like what they are—two boys singing out of tune. On the other hand, a couple of good gambas, one tuned slightly sharp or flat, do not sound like two stops out of tune; the result is a colour richer than either stop alone, or than both exactly in tune, *plus* an undulating effect of real beauty. I am sure that when some ingenious person produces an orchestral instrument that will sound like the much-abused voix celeste, composers and audiences will rise up and call him blessed. The tone is warmer than the acid oboe, and more expressive than the desolate corno-Inglese.

Then as to our mixtures. If, as a result of their use, we heard harmonics squeaking above everything else, the effect would be excruciating. But we don't. The presence of mixtures in a well-balanced scheme may be likened to the nasal resonance of a good singer, or to the flavour of garlic in soup. When the singer reminds you that he has a nose, or the garlic ceases to be an exciting suspicion and becomes a terrible certainty, both singer and cook have overdone things. As to the confused effect of rapid passages played on the full organ, I agree with you to some extent. But so much depends upon the acoustic properties of the building, that it is not fair to generalise. I have heard brilliant passage-work clearly in some churches, while in others the effect produced by the same player, music, and registration was mere chaos. Your contention that because orchestral composers do not employ the brass in rapid passages therefore organists should not use the louder reeds for quick work, is not sound. Brass-players are not usually asked to play very rapid notes for the best of reasons—such passages would be enormously difficult, and the effect would not be worth the trouble. The loud 8-ft. reeds of an organ, however, if good, can speak much more rapidly than the higher brass of the orchestra, and may therefore be effectively employed in passages where the latter would merely be spluttering. At the same time, the reeds are so rich in upper partials, that I agree with you that their use in complex music, where the movement is very quick, sometimes tends to confusion. As to our absurd stop-names, I am with you entirely. But much the same thing exists in every department of musical terminology. What would you say if I suggested that we should call our shortest note 'long'?

Musicus.—I shouldn't say anything. I should look round anxiously for your keeper.

Organicus.—But you have been calling our longest note 'breve' all your life, and never turned a hair! Your cor anglais is not a horn, and is not of English origin. Hence its name, I suppose. I could improvise a list of absurdities fully as long as your catalogue of organ stops, but I refrain. As to the deficiency of our instrument in the matter of accent, we must plead guilty. I may point out, however, that there are plenty of organists who by their phrasing and variety of touch are able to make the defect practically unnoticeable by any but the keenest ears. In acquiring this ability, they learn subtleties in phrasing that many performers on other instruments—especially the voice—never get within measurable distance of. The overcoming of the drawback leads to a special excellence. I cannot agree with you about the ineffectiveness of the swell-box. If you asked a hundred average musicians to describe the effect of opening the box, ninety-nine would say that it was an increase of power. I make you a present of the hundredth, a highly superior person who would probably insist that the effect was merely that of sound approaching nearer. So far from admitting the futility of the device, I go further and say that the effect of a fine swell with the box 'closed' is so good that I am sure that if orchestral conductors could suddenly enclose their orchestra for the obtaining of remote effects they would jump at the chance. As to a *crescendo* by means of stops being a series of 'chunks of sound,' much depends upon the particular organ and player. An up-to-date instrument with a skilful man at the console can grade an increase in a way that would stagger the old school of players, who prepared their registration at the beginning of a work, and left it at that, contenting themselves with occasional changes of manual. But after all, doesn't your orchestra come on 'in chunks'? Even in a very gradual *crescendo* one can hear the different families enter. Of course the *crescendo* of a single instrument such as the violin or trombone can never be rivalled by the most effective swell box in the world. Then you poured ridicule on our tremulant. For the life of

me, I can see nothing more inartistic in agitating the wind in the swell box than in shaking a finger on a string as violinists and 'cellists do. The vibrato of a good singer—I don't mean the miserable wobble of a bad one—is the result of pretty much the same operation, only it is not visible. Surely it's all one whether the vibrato is caused by a fan, a trembling finger on a string, or by a singer's rapid diminishing and reinforcing a note. If the effect is good,—as it is in all three cases, used judiciously,—we need not concern ourselves with the cause.

Musicus.—I——

Organicus.—Bide a wee! You've had your innings, and retired with a decent score to your credit. *I'm* at the wicket now, trying to make a few. Passing by your absurd comparison of the organ with a choral society, let me say a few words about the modern composer's alleged neglect of the organ. First, as to the clever young man who won't write for it because organs vary so much. There is really very little in this objection. Organs vary no more than do performers. If your young man were logical he would go on to say, 'If I compose a work for the London Symphony or Queen's Hall orchestras I know what I am writing for, since they are all first-rate players and always under the control of first-rate conductors. Similarly if I write pianoforte or violin music for any of our leading players, I shall be sure of my music making the effect I intend. But inasmuch as many inferior orchestras, conductors, and players abound, I prefer not to run the risk of my work being murdered, so I don't compose. There is all the difference in the world between the pianoforte-playing of an eminent virtuoso and that of the half-baked amateur who is sublimely unconscious of his ignorance of the very elements of touch. You might as well call a mastodon and a microbe by the same name, and try to harness them to the same cart. So now you know why I have such a long list of unwritten works to my credit.'

Musicus.—That is——

Organicus.—Off the pitch, please! Moreover, this modern anxiety about the exactness of the medium is a sign of weakness. Instrumental music that loses all its effectiveness when transcribed is very often deficient in idea. Practically all the best orchestral music can be played as pianoforte duet with good results. The more vital the music, and the stronger in idea and development, the better it comes through the ordeal. But orchestral music depending for its effect upon cunning manipulation of colour, the simultaneous employment of various planes of harmony, and other devices possible only with a big orchestra, is surely on a somewhat lower scale. To compose work of the former kind an inspired musician is necessary, whereas the latter might be written by anyone with a thorough understanding of the possibilities of the various instruments, *plus* a feeling for colour and skill in mixing it: just as a picture can be painted only by a completely equipped artist, while pleasing chiaroscuro and kaleidoscopic effects may be arranged by one ignorant of the elements of drawing. But *is* the organ so neglected by modern composers? I wonder if you are aware of the extraordinarily fine organ music produced of late years in France, to mention one country alone. In this connection I recall some remarks by one of the ablest of our critics, which his name is Clutsam. Writing in the *Observer* of January 10, he waxes enthusiastic over Louis Vierne's '24 pièces en style libre' for organ or harmonium. He describes the composer's name as 'entirely unfamiliar,' and goes on to say that 'unfortunately he has confined his splendid ability to creation for the organ.' Why 'unfortunately,' if among the results are three Symphonies which, as Mr. Clutsam says, 'are quite masterpieces of their sort'? Louis Vierne may be a new composer to people interested chiefly in opera or orchestral works, but his music has long been familiar to many organists both in England and America. These 'Twenty-four pieces,' for example, with which Mr. Clutsam is so delighted, were played by some-of us despised organists about a year ago, within a few weeks of their first appearance. Mr. Clutsam appears to think that Vierne is doomed to obscurity because he does not compose for the stage. Hence, I suppose, the 'unfortunately.' But opera is only one department of music. Organ players and lovers of organ music are numbered by tens of thousands. Many of them are indifferent to opera, just as many opera devotees are indifferent to organ music. It is a mistake to suppose that a composer of organ music alone is necessarily condemned to neglect.

César Franck is a striking case of a neglected genius being largely saved from oblivion by his organ music. It appears that nothing less than a European war was necessary to bring home to English orchestral conductors the greatness of his Symphony. We organists laugh when we see it announced with extra large type, as if it were a new work, while critics speak of its worthiness of inclusion in the list of popular symphonies. It was composed about thirty years ago, and until this season its English performances have averaged perhaps one in three or four years. Meanwhile, Franck's name has for long past been honoured by English organists in a practical way,—they have played his music. Bless you, *they* didn't need Armageddon to draw their attention to the great Belgian; the beauties of the 'Three chorals,' the 'Six pieces,' and the 'Pièce héroïque' will be appreciated by them and their hearers for a long time yet. On the other hand, I can see in my mind's eye the Symphony going back on the shelf again shortly, and the symphonic répertoire of our orchestras once more reduced to the more popular ones of Beethoven and the 'Pathétique' of Tchaikovsky. How often do we hear the two Symphonies of Elgar in these days? Yet I will undertake to say that if Sir Edward would write some organ music of equal excellence, it would receive hundreds of recital performances not for one year only but for many years, and his work as an instrumental writer would be brought home to thousands of people who at present know him only as the composer of 'Land of Hope and Glory' and 'Salut d'Amour.'

No, Sir. Organ music, if you are a Widor, a Rheinberger, a Guilmant, or even a Salomé or Dubois, means not only reputation, but hard cash as well. Some of our young composers, who at present write orchestral music and get perhaps one performance, some honour and glory, and nothing more solid, may do worse than express themselves *viâ* the organ. You alluded, in passing, to the excellence of the violin and the pianoforte. I have no wish to disparage those delightful instruments. I will content myself with pointing out that like the organ they have the defects of their qualities. The violin is ideal for playing a melody, but it cannot manage its own accompaniment, and when it essays to give us three- or four-part harmony the effect is painful. It always reminds me of what Dr. Johnson said of a dog's dancing on its hind legs: 'Sir, it is not done well, but you are surprised to find it done at all.' Where, too, is your *crescendo* on the pianoforte? You may make a note louder than the preceding one, but you cannot increase a sustained note; indeed, you cannot sustain a note at all. From the moment the

hammer has struck the wire, a *diminuendo* sets in. I grant that this very defect has been turned to good account by modern composers in their use of vanishing harmonies, but it is a defect none the less.

Musicus.—But you——

Organicus—Damp the sound! While it is true that misguided players sometimes attempt too much in the way of transcriptions, there are some well-known passages in orchestral and other instrumental music that actually sound better on the organ than in their original form. I have heard the Prelude to 'Lohengrin' played so often that I can cheerfully look forward to never hearing it again. But I have never yet heard those opening delicate high violin passages without an uncomfortable feeling that they were not so ethereal as the composer intended them to be, or even beyond reproach as regards intonation. A very soft organ stop can give the passages with more certainty and delicacy, and with no trouble to the performer. My first acquaintance with the slow movement of Debussy's Quartet in G minor was made through an organ transcription. It charmed me at once, and I made haste to hear it played by strings. It still charmed me, but I came to the conclusion that the greater part of it was equally effective on the organ, and the exquisite ending very much more so. The same may be said of much pianoforte music, where the idiom is not too distinctively pianistic. There must surely be some points about an instrument with such capabilities. Moreover, your big choral and orchestral effects need the co-operation of great numbers, with proportionate cost. Your organ once built, a skilful pair of hands and feet can work wonders. The fixed tone you spoke of with contempt has really a beauty of its own. No other instrument can produce a long note without a suspicion of *crescendo* or *diminuendo*,—not because they don't want to, but merely because the control of breath or bow is too difficult. If you doubt this, ask a good singer to sustain a note to the capacity of the breath without the *slightest* change of force. Yet there are moments in music when a dead level of sound has its point. Only the organ can sustain a note as unyielding and remorseless as Fate.

As for the public appreciation of the 'kist o' whistles,' I will only ask you, when next you are at Queen's Hall, to notice what happens when the organ enters, say, in the Prelude to 'The Wreckers,' or the 'Cockaigne' Overture. You will see nine-tenths of the audience turn their eyes towards the console with their faces expressing obvious pleasure. Either your estimate of our instrument as a 'monstrosity' is wrong, or the audience are barbarians. I grant you that some of this appeal may be due to the association of the organ with religious observance. But this very association proves the great and dignified qualities of the instrument. Thanks to the skill of modern builders, it can caper and give us marvellous effects of lightness, but it is still at its best in the utterance of big and abstract ideas. To the genuine organ-lover, this aloofness will always be its greatest charm. No instrument has in its répertoire so much music that is as a sanctuary for harassed nerves. Only an organist can fully realise (though he cannot make plain to other musicians) what it means to him, at the end of a worrying round of lessons and boiling the pot, to get to his organ, especially on a week-day evening, with the church to himself. Who can understand 'Abt Vogler' so fully as he? At such a time the 'Prière' of César Franck, or one of his Chorals, or a couple of soft stops and the 'Little Organ Book' of old Sebastian . . . .

(*To be continued.*)

The following is a list of the music used at the services of Metropolitan Cathedrals and twenty-eight of the principal Churches on one Sunday in February:

Te Deum and Benedictus.

Harwood in A flat.	Cobb in G.
Bridge in A.	Williams in A.
Alcock in B flat.	Hopkins in G.
Garrett in E flat.	Prout in F.
Garrett in F.	Steggall in A.
Smart in F.	Walford Davies.
Wesley in F.	Boyce in C.
J. Barnby in E.	Stainer in E flat.

Magnificat and Nunc Dimittis.

Aldrich in G. (2)	Gadsby in C.
Haynes in G.	Harwood in A.
Noble in B minor.	Walford Davies.
Alcock in B flat.	Arnold in A.
Smart in F.	Bennett in E flat.
Aldrich in C.	Walmisley in D major.
Battison Haynes in G.	Walmisley in D minor.
Varley Roberts in G.	

Anthems.

'O come, every one that thirsteth.' *Mendelssohn.*
'Ho! every one that thirsteth.' *Martin.*
'Bow thine ear.' *Dowland.*
'Henceforth, when ye hear.' *Mendelssohn.*
'Thou wilt keep him.' *Wesley.*
'If ye walk in My statutes.' *Clippingdale.*
'When to the Temple Mary went.' *Eccard.*
'Lord, what love have I unto Thy law.' *Kent.*
'O where shall wisdom be found?' *Boyce.*
'Justorum animae.' *Byrde.*
'Lord, for Thy tender mercies' sake.' *Farrant.*
'Jesu, Word of God Incarnate.' *Elgar.*
'Lord, Thou alone art God.' *Mendelssohn.*
'Since by man.' *Handel.*
'Wherewithal shall a young man.' *Elvey.*
'Light of the world.' *Elgar.*
'Ave Verum.' *Mozart.*
'Incline Thine ear.' *Himmel.*
'Whoso dwelleth.' *Martin.*
'Blessing, glory.' *Bach.*
'Thy word is a lantern.' *Purcell.*
'Lead me, Lord.' *Wesley.*
'Where Thou reignest.' *Schubert.*
'Hear my prayer.' *Mendelssohn.*
'I saw the Lord.' *Stainer.*
'Rejoice in the Lord.' *Toop.*
'As the hart pants.' *Mendelssohn.*
'I will love Thee, O Lord.' *Clark.*
'Bread of the world.' *Walford Davies.*
'The Wilderness.' *Wesley.*
'As pants the hart.' *Spohr.*
'Rejoice in the Lord alway.' *Purcell.*
'Teach me, O Lord.' *Attwood.*
'The heavens declare.' *Webbe.*
'In splendour bright.' } *Haydn.*
'The heavens are telling.' }
'Lead, kindly Light.' *Stainer.*
'Send out Thy light.' *Gounod.*

Holy Communion.

Barnby in E.	Tours in F.
Schubert in G.	Merbecke.
Hummel in D.	Hall in E flat.
Martin in C.	

The annual musical Festival was held at the Congregational Church, Hucknall Torkard, on January 17, when Nos. 1, 4, 5, and 7 of Brahms's 'Requiem' were sung by an augmented choir. The orchestra played Tchaikovsky's 'Symphony Pathetique,' Gounod's 'Marche Solennelle,' Elgar's Imperial March, the Notturno from Mendelssohn's 'Midsummer Night's Dream,' and Walford Davies's 'Solemn Melody for organ and strings.' Mr. John Munks (organist and choirmaster) was the conductor, and Mr. C. E. Blyton Dobson (Nottingham) was the organist.

Federation of Master Organ-Builders of the United Kingdom.

The first annual general meeting of this Society was held at the Royal Station Hotel, York, on January 21, the president, Dr. A. G. Hill, in the chair. The balance-sheet for the year was adopted, and the officers for 1915 elected.

Mr Arthur Harrison (Messrs. Harrison & Harrison), chairman of the executive board, gave an interesting account of the work of the Federation during 1914, the year of its inception. He pointed out that the crisis through which the organ-building trade was now passing was by far the most serious in its history, and showed that the Federation—by the issue of circular letters to the Press and leading clergy, as well as by other means—had been able to lessen the blow dealt by the War. He welcomed the spirit of friendliness among themselves, and said that though they must always be competitors, there was a common ground where their interests met on which it was hoped to build up an organization that would prove to be of lasting benefit to their industry. There could be no more hopeful augury than the position attained by the Federation in the first year of its existence, despite the terrible handicap of the War.

The new organ at St. John's Parish Church, Blackpool, was dedicated and opened on February 3, when Mr. Herbert F. Ellingford gave a recital. The instrument is a fine specimen of the work of Messrs. Willis & Sons, and was heard to advantage in a programme that included Bonnet's 'Variations de Concert,' Mendelssohn's first Sonata, a Bach Trio, and the player's own Recessional March.

A choir Festival took place at Mansfield Road Wesleyan Church, Nottingham, on January 24, when a lengthy selection from 'Messiah' was performed, under the direction of Mr. Herbert Richards, with Mr. C. E. Blyton Dobson at the organ. The soloists were Miss Dorothy H. Wilson, Miss M. Roebuck, Miss Franklin Pearson, and Mr. Albert Barrass.

The Bradford and District Association of Organists and Choirmasters met on January 30, when the series of recommendations contained in the recently-published 'Report on church choirs' in the Diocese of Wakefield was discussed. The day's proceedings included an organ recital in the Eastbrook Hall by Mr. W. Wolstenholme.

Rossini's 'Stabat Mater' was sung at Faversham Parish Church on January 28 by the local Institute Philharmonic Society. Mr. W. J. Keech conducted, and also played Boellmann's 'Suite Gothique.' £20 was collected in aid of the Mount Hospital for Sick and Wounded Soldiers.

Handel's 'Judas Maccabæus' was performed at the Tabernacle Chapel, Llanelly, on February 2, with orchestral accompaniment. The soloists were Madame Jennie Ellis, Miss Louise Llewellyn, Mr. David Thomas, and Mr. George Llewellyn. Mr. C. Meudwy Davies conducted.

On Thursday, February 4, at a meeting of the churchwardens and congregation at Market Square Church, Merthyr Tydfil, Mr. W. Lewis was presented with a valuable gold watch and chain on his resignation, after forty-one years' service, of the position of organist and choirmaster.

A performance of 'Messiah' was given in St. James's Church, Morpeth, by the Morpeth Patriotic Chorus, on January 27. Mr. J. Wyatt conducted. The proceeds (about £18) were given to the Belgian Relief Fund.

Bach's 'Passion according to St. John' was given impressively at St. Anne's, Soho, on February 19.

ORGAN RECITALS.

Mr. W. Wolstenholme, at Bradford—Prelude, Fugue, and Variation, *César Franck.*

Mr. Allan Brown, Upper Tooting Wesleyan Church—Phantasy on the National Anthems of the Allies, *Pearce;* Royal Albert Hall—Grand Cortège, *Lemare.*

Mr. T. Halsall, Christ Church, Southport—Song of Triumph, *John E. West.*

Mr. Harvey Grace, St. Mary Magdalene's, Munster Square—Introduction and Fugue in F, *Rheinberger.*

Mr. Herbert Hodge, St. Magnus-the-Martyr—Sonata in F minor, *Rheinberger;* St. Nicholas Cole Abbey—Chorale Sonata in E minor, *Merkel.*

Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Concert Overture in G, *Lyon.*

Mr. F. J. Buckle, St. Paul's, Herne Hill—Lament, *Harvey Grace.*

Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Offertoire in D minor, *Higgs.*

Mr. J. A. Meale, Wesley Church, Salisbury—Concerto No. 12, *Corelli;* Wesleyan Central Hall, Westminster—Fantasia in F, *Best.*

Mr. Paul Rochard, Hinckley Parish Church—Vision, *Rheinberger.*

Mr. Matthew Kingston, East Cliff Congregational Church, Bournemouth—Symphony in D minor, *Guilmant.*

Mr. Albert Orton, Walton Parish Church, Liverpool—Choral in A, No. 3, *César Franck;* Intermezzo and Scherzoso, *Rheinberger.*

Mr. Herbert Ellingford, Royal Albert Hall—Dithyramb, *Harwood.*

Mr. T. D. Huxley, St. Mark's Church, Saltney—Fantasia and Fugue in G minor, *Bach.*

Mr. Edmund W. Goldsmith, St. Mary's, Wellingborough—Rhapsodie on Breton Folk-Songs, *Saint-Saëns.*

Mr. F. Heddon Bond, St. Mary's, Wellingborough—Sonata No. 2, in D major, *Guilmant.*

Mr. C. J. Wood, St. Mary's, Wellingborough—'Ein' feste Burg ist unser Gott,' *Karg-Elert.*

Mr. H. S. V. Shapley, St. Margaret's, Bethersden—Toccata, *Driffell.*

Mr. William H. Dawes, Æolian Hall—Pastorale, *MacDowell.*

Mr. H. L. Balfour, St. Matthew's, Ealing Common—Prelude and Fugue No. 1, in C minor, *Mendelssohn.*

Mr. F. C. Welling, St. Michael's, South Bromley, E.—Legend, *Harvey Grace.*

APPOINTMENTS.

Mr. F. J. Attfield, organist and choirmaster, St. Barnabas', Peterborough.

Mr. W. J. C. Hewison, organist and choirmaster, Christ Church, Rotherhithe.

Mr. George A. Russell, organist and choirmaster, Congregational Church, Sutton Coldfield.

Reviews.

Magnificat and Nunc dimittis, in F. By John Ireland. (Novello's Parish Choir Book, No. 916.)

Grant, O Lord. By Josiah Booth.

Lighten our Darkness. By Josiah Booth. (Novello's Short Anthems, Nos. 223 and 224.)

[Novello & Co., Ltd.]

Although Mr. Ireland's music makes no great demand upon organist or singers, it is full of interest, being melodious and well laid out for voices. The harmony generally is bold and diatonic, and the work as a result is strong, and free from the secular and 'part-song' flavour that so often disfigures settings of the Canticles.

Mr. Booth's anthems are brief settings of the collect for the fifth Sunday after Trinity (a prayer for Peace) and the familiar third collect at Evensong. Both avoid repetition of words, and, sung unaccompanied, would be a welcome change from the so-called 'vesper' with which evening services often conclude. The music is simple and devotional.

Minuet Nuptiale. By Edwin H. Lemare.
Romance with Variations. By J. Stuart Archer.
Tone-Poems. By Oliver King. (Original Compositions for the Organ (New Series), Nos. 36 37, and 38.)
Scherzo-Fugue. By Edwin H. Lemare. (Recital Series of Original Compositions for the Organ, No. 47.)

[Novello & Co., Ltd.]

Short, but very dainty and telling, Mr. Lemare's 'Minuet' should rank amongst his most popular works. Especially pleasing is the treatment of the theme on pages 4 and 5, where a delicate staccato counter-melody is added. The 'Minuet' is easy.

Mr. Stuart Archer's 'Romance' is a melody with a really romantic flavour about it, and his Variations are interesting movements evolved from it, not mere superficial decorations. There is plenty of contrast between the various treatments, and the work would make a successful item in a recital. It is only moderately difficult. The section in 5/4 time shows the composer's skill in the management of a rhythmical scheme off the beaten track.

The 'Tone-poems' of Mr. Oliver King are entitled respectively 'Horizon bleu (Aubade),' 'Ranz des vaches (Pastoral),' 'The crimson sunset,' and 'Evening Hymn.' Of the four, perhaps the first and second are the most successful, but all are distinguished alike by a melodiousness which, while simple, is never obvious. All are fairly easy.

The subject of Mr. Lemare's 'Scherzo-Fugue' is *à la gigue*, a springing text from which is evolved a most attractive discourse. The whole work shows that the fugue form, handled freely, can produce music with an appeal for other than scholastic ears. Mr. Lemare has written in genuine organ style, with results as grateful for the player as for the hearer. Decidedly a most successful recital work.

Romance in G. For violin and pianoforte. By Hamish MacCunn.

[Novello & Co., Ltd.]

Of the making of Romances there is no end; and what other appellation, one may ask, admits from a musical standpoint of so many possibilities of treatment? Mr. Hamish MacCunn's Romance in G for violin and pianoforte leans towards the lyrical side of the romantic, rather than to the epic. It flows along gracefully for the solo instrument, has an interesting episode on the G string in the relative minor, and presents no special difficulty from a technical point of view—but it requires really artistic interpretation to do it justice.

The rhythmic phrasing is well varied; ingenuity is shown in the avoidance, in the first subject, of the formal four-bar phrase ending with an orthodox cadence. The result is that the musical interest, enhanced by the skilful harmonic accompaniment, never flags. Violinists will do well to consider this Romance as an effective little programme-item, coming somewhat under the same class as those successful solos 'Chanson de Matin' and 'Chanson de Nuit' by Elgar, and 'Auf Wiedersehen' by Herbert Brewer.

Phantasy on the National Anthems of the Allies. For organ. By C. W. Pearce.

[G. Schirmer, Ltd.]

Dr. Pearce has made ingenious and effective use of the various airs. 'Rule, Britannia' is skilfully combined, first with the Russian Hymn, and later with 'God save the King.'

BOOKS RECEIVED.

Musicians of To-Day. By Romain Rolland. Translated by Mary Blaiklock, with Introduction by Claude Landi. Pp. 324 + xii. Price 2*s.* 6*d.* net. (London: Kegan Paul, Trench, Trübner & Co., Ltd.)

Germany in the 19th Century. Second Series. Contains, *inter alia*, 'The History of Music.' By F. Bonavia. Price 3*s.* 6*d.* net. (London: Longmans, Green & Co.)

Rain before Seven. A novel on musical topics. By Eric Leadbitter. Pp. 373. Price 6*s.* (London: George Allen & Unwin.)

The Musical Quarterly. A new American publication. Edited by O. G. Sonneck. Pp. 148. Price 75 cents. Contains 10 articles by various American and English writers. (We reserve a fuller notice.—ED., *M. T.*)

The Musical Directory, Annual, and Almanack for 1915. Sixty-third annual issue. Pp. 448. (Rudall, Carte & Co., Ltd.) This is the most useful year-book for musicians that is issued. It contains classified lists of performers all over the country. It is an indispensable handbook for all connected with musical doings.

Correspondence.

'THE ARTIST AND THE PEOPLE.'

SIR,—Only recently, I read for the first time a number of your magazine, dated October, 1914, and in it an article called 'The Artist and the People.'

It is difficult to find a short passage in it which conveys the whole spirit of the article, but I quote a sentence which seems to me to express it—it is, anyway, deplorable enough: 'In face of the supreme realities of life, art—even to artists and lovers of art—becomes strangely small and unreal.' If by the 'realities' the writer meant overwhelming personal sorrow, or a knock on the head, or starvation, his words might have a semblance of truth, for these immediate personal things fill for a time the personal horizon to the exclusion of everything else. But he does not mean by the 'realities' one of these overwhelming personal sensations, because he is calmly discussing art and its place, or rather lack of place, in war-time.

Art is an essential part in the life of the nation. It has more power than any other language in speaking to a mass of people of different views and different societies. Now when the life of the nation is stirred there is *more* need, not less, for art,—and the artist, stirred too in sympathy with the crowd, wishes to speak in his own language as he has never spoken before. Will he say, 'Listen to great music, see great pictures, hear great words'; or will he say, 'You men who are singing vulgar music-hall tunes, you have always sung them, and I have always regretted that they must be, but now when so many of you are "Tommies" and fighting I am going to keep from you all the wonderful things I might tell you, because—well, because what? Because you are only "Tommy," and your spiritual, intellectual, and emotional life doesn't matter?' (I wonder how much 'Tommy' himself would like *that* point of view), or because 'I am an artist and therefore a "solitary" soul.'* If he says this last he will be labouring under a delusion, and he will be an odd kind of artist into the bargain. All souls are solitary, he no more than another—moreover the artist can get into touch with the rest of mankind as no other being can. It is his wish to get into touch; the artist who is content to keep his work to himself is as odd as the orator who is content to speak always to an empty room.

Not for a moment do I mean that the strong young artist is to sit at home. He must go to the trenches or prepare to go. His art won't suffer. It is said of Michael Angelo that he 'worked with his sword in one hand and his chisel in the other'—it is actually true that he worked with them turn and turn about when he was doing some of his greatest work—and though in modern warfare the artist cannot work like that, yet his spirit can remain the same. There is nothing in the possession of a sword which need make him a deserter from the artist ranks. To mention a detail, the artist's note-book does not come back empty even from this War.

It is easy to talk glibly of 'fiddling while Rome is burning,' and when the phrase is hurled at us we are inclined to think we must be doing something heartless. Certainly it would be hateful to fiddle callously while the city burned, especially if one had caused the fire, but I cannot see that it applies to music in war-time. Let me give an opposite case: 'The ship's band played as the ship went down.' Do we look upon the bandsmen as heartless, or as

* 'The true artist's pleasure is a solitary thing' (*vide* 'The Artist and the People').

brave men doing all that they could? Playing while the ship goes down does not apply either, but it serves to contradict the 'fiddling' idea.

The writer of your article says in effect that it requires a certain ease of life to feel that art is real. One might refer to Michael Angelo again, but he is not a solitary example. Look at the history of the greatest art periods—were they times of ease? I think not. I think we shall find that art has lived alongside of war and great upheavals.

As to the artist feeling at times that his work is not worth while: believe me, that is a feeling he shares with all mankind—it comes generally from overwork, or lack of appreciation. The importance of the 'critical appraisement of music' depends, I think, on how the critic regards his work—as a means of showing his own sharp wits and powers of satire, or as the important, responsible work of helping to sift the good from the bad. It is, I fear, more often the artist and the critic who live in 'different worlds' than the artist and the people.

As a nation we have no doubt been apathetic about art, and we have allowed a bad substitute for art to creep in and get a great hold on many. We are told very frequently just now that as a nation we have been apathetic about many things, and that the War has waked us wonderfully from that apathy. Well, the time of the awakening of a nation is no time for an artist to throw away his birthright.

Yours faithfully,

Northcroft, Uxbridge. S. Fountain.

MR. NEWMAN ON FORM AND COMPOSITION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—The recent discussions on freak-music in the *Musical Times* seem rather futile, if I may venture to say so. In your November number Mr. Newman naively confesses that he has studied many books on harmony, but could never understand one of them. This one can easily believe, but why need he take so much of your February number to labour the point? It is nothing to make a song about. Grammatical rules, I take it, are convenient generalisations, nothing more. If Mr. Newman or Dr. Eaglefield Hull can dig out a few score or a few hundred exceptions to the millions of harmonic progressions which conform with what our ears tell us is right, should we therefore scoff at a sound generalisation? Is not bad grammar bad grammar when Shakespeare writes it?—or even when Mr. Newman writes it? But nothing this latter gentleman can say will alter the fact—known to all musicians—that consecutive fifths, sevenths, ninths, and fourths are possible so long as you don't hear them, but ugly when you do. Let it go at that.—Yours truly,

Teacher.

MR. NEWMAN ON CONSECUTIVE FIFTHS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I feel constrained to say how much I appreciate Mr. Ernest Newman's comments upon the above-named 'vexed question.' Many teachers will, I am persuaded, echo this appreciation.

I remember that the *Church Times* musical critic, in reviewing one of my works, described two chords in a certain passage as 'hideous consecutive fifths.' I demurred to this. They were not 'hideous,' but harmonious: I wrote them intentionally, and I stick to them now. Of the two chords in question, the first was an inversion of the dominant ninth, and the second a common chord; the first was a short note, and the second a longer note, and neither of them were 'outside' parts.

I felt that I was right and the *Church Times* critic was wrong, but I did not quite know how to say so. Mr. Newman has now shown me how. I suppose it would be too much to expect that the *Church Times* critic will offer a word of retractation?

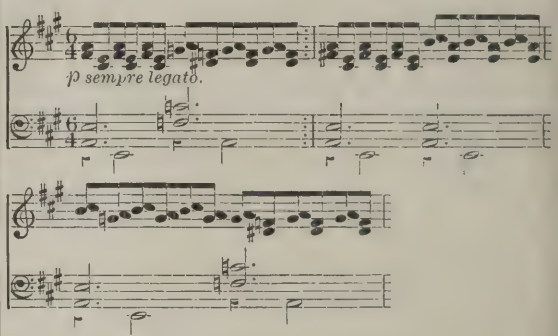
Anyway, as Birmingham is my native town, it seems to me quite appropriate that 'absolution' for these fifths should come from the musical critic of a leading Birmingham journal.—Yours, &c.,

Matthew Kingston.

Shortlands, Kent,
February 2, 1915.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—It would be an impossible task, even for Mr. Newman, to frame any rules for guidance in matters musical that should be absolutely 'fool proof,' and he has no difficulty in demonstrating, by 'madly thrusting his right foot into his left-hand shoe,' that the rule I quoted produces a misfit every time. May I give, as a single example, one of the illustrations he brings forward?:



In this extract from Borodin Mr. Newman says it is upon the fifths that the charm of the passage depends. I am afraid he will not find many people to agree with him. Play the fifths alone and they are far from attractive. On the other hand, the position of the chords may be rearranged so as to remove the fifths entirely, without robbing the passage of its character. In my opinion the effect is due chiefly to the smooth and graceful way in which the harmony slides from A major to the remote key of B flat and back again, and partly also to the delicate embroidery of the non-harmonic notes with which the passage is adorned. Such an example as this is expressly provided for in the rule which I quoted, the interesting progression as a whole making the fifths invariably tolerable, and in this case positively pleasing.

And so on with the other examples in spite of Mr. Newman's most entertaining demonstrations to the contrary, the rule fits each case excellently, if only it is tried on properly.

Mr. Newman's own rule, 'Consecutive fifths are right when the composer meant them and wrong when he did'nt,' is obviously not meant to be taken seriously, for in nine cases out of ten the composer is not thinking about consecutives at all. They turn up as a kind of harmonic by-product along with other things of much greater importance. It is in just such cases as this that the usefulness of the rule I quoted becomes evident.

Mr. Newman quotes Dr. Prout, and proceeds to attack teachers of harmony on the ground of his quotation. I have not attempted to defend Dr. Prout's methods. If Mr. Newman was brought up on a diet of chords of the thirteenth and their inversions, he has my sympathy. My object in returning to his illustrations has been to remind him again that there are teachers at work whose methods are in sharp contrast to those he so unsparingly condemns.—I am, &c.,

E. O. Turner.

Moseley, Birmingham,
February 13, 1915.

MUSIC AND NATIONALISM.

Mr. Ernest Newman writes: Mr. Toye asks me whether the article of Mr. Calvocoressi from which I quoted was written before or after 'Le Sacre du Printemps' and 'Le Rossignol.' The article appeared in the *Musical Times* of August, 1911, and therefore before these two works of Stravinsky had been given to the world. But if Mr. Toye wishes to suggest that Mr. Calvocoressi, like himself, no longer regards Stravinsky as 'Russian,' I may say that no countenance for the suggestion is to be had from Mr. Calvocoressi's article on 'Modern Russian Music' in the *Music Student* for November, 1913—in which 'Le Sacre du Printemps' is discussed, and in which Stravinsky is still called 'the greatest of the living Russians'; nor in the appreciative article on 'Le Rossignol' in the *Musical Times* for

June, 1914, in which there is not a hint that Mr. Calvocoressi looks upon Stravinsky as a Russian who has somehow ceased to be 'Russian.'

Perhaps Mr. Toye will be kind enough to develop his thesis for us. Is it that the leopard after all can change his spots?

A TEACHERS' LIBRARY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—At the head of the first article in the February issue of the *Musical Times* you permit yourself the following reflection: 'For our part we think that on the whole critics deal very sympathetically with British music, and they are as glad as are the public and the publishers when *the* man arrives.'

The latter clause of this sentence contains the germ of all the national musical sins committed against the British composer for generations. '*When* the man arrives,' 'when *the* man arrives,' 'when the *man* arrives,' 'when the man *arrives*.' Put the accent on every word in turn, just as you please—it means the same; only each variation brings into relief that prevalent attitude of *waiting* for a finished thing.

While the leading educational authorities—such, for instance, as the Associated Board of the Royal Academy and Royal College of Music, continue to select foreign music for their examinations, it is obvious that British composers will have a vast channel for their activities cut off. The educational branches of music naturally absorb the higher types of musical composition, and the instruction in taste that a child receives from, say, the Associated Board in the selection of his music becomes a permanent thing in after life. Foreign publishers also take shrewd care to follow up every commercial advantage of their happy position—the position in trade given to them by the Associated Board, &c. Those advantages are considerable in many ways undreamt of by the Associated Board, but they are of such importance that publishers are debarred from giving opportunities to British composers, which they otherwise *would* do, if the market had anything like a British atmosphere about it.

The conclusion is this—if you gag the composers of Britain, you cannot expect them to sing to you, much less sing masterpieces to you.

When the War burst upon us, countless teachers begged and prayed their friends to tell them of any good British pianoforte music that they knew, and to-day teachers generally are eager to find every possible example of it. Before the War teachers were following tradition and foreign publishers were busy. But markets change, seeds take root, and lessons are learned in many unexpected ways. Among the difficulties of pianoforte teachers must be added that of 'finding' good music, and I am of opinion that a central room in London where they could see every creditable instance of pianoforte composition by British composers would be a boon. It would have to be managed in such a way that all publishers would be eager to send specimens of their publications.—Yours, &c.

ERNEST AUSTIN.

February 8, 1915.

OBITUARY DATES OF MEMBERS OF THE HILL FAMILY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I wonder if amongst the readers of your journal there is anyone who can give me the following information, viz., the *exact* dates of the deaths of the three undermentioned members of my family:

(1) *Henry Hill*, a musician, who, with Teobaldo Monzani, carried on a music publishing business under their joint names during the early part of the last century.

(2) *Henry Hill*, son of the above, also a musician, who continued to carry on the business founded by his father.

(3) *Frederick Hill*, a well-known flute player, and a brother of the last-named Henry Hill.

Henry Hill, jun., died in 1841 and Frederick in 1852, but I should like to know in what month.

I should be greatly obliged if you would insert the above query in your journal. Thanking you in anticipation.—Believe me, Yours faithfully,

ARTHUR F. HILL.

GOLDMARK'S 'THE QUEEN OF SHEBA.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—In your obituary notice of Carl Goldmark, in the February issue of the *Musical Times*, you state, with reference to his opera 'Die Königin von Saba,' that 'being based upon a Biblical story, it has not yet been staged in England.'

May I remind you that an English version of this opera, under the title of 'The Queen of Sheba,' was produced in this country by the Carl Rosa Opera Company at the Theatre Royal, Manchester, on April 12, 1910, with the following cast: King Solomon, Charles Victor; Assad, Walter Wheatley; High Priest, Alexander Richard; Baal-Hannan, Hebden Foster; Salamith, Beatrice Miranda; Astaroth, Annie Van Dyck; the Queen of Sheba, Doris Woodall?

It was also given at the Kennington Theatre, London, by the same Company on August 29 of that year, the only alteration of the cast being the substitution of Mr. George M. Reid for Mr. Hebden Foster as 'Baal-Hannan.'—Yours very sincerely,

EDWIN G. CLARK.

Higher Broughton, Manchester.

[We thank our correspondent for drawing attention to our misstatement. Both performances were duly recorded in the *Musical Times*, 1910.—ED., *M.T.*]

Obituary.

We regret to record the following deaths:

C. BONNELL, at Oxford, on February 14. A very remarkable singer of the old Cathedral school, he was born at Lichfield in 1845, and was for seven years a chorister in that Cathedral, and for two years a deputy vicar-choral until his appointment to Christ Church, Oxford, by Dr. Corfe, in December, 1865. At the close of 1915 he would have celebrated the jubilee of his association with the Cathedral Choir. He served under three Deans (Dean Liddell, Dean Paget, and Dean Strong), and four organists (Dr. Corfe, Dr. Harford Lloyd, Dr. Basil Harwood, and the present organist, Mr. H. G. Ley) at Christ Church. A man of retiring disposition, with a strong sense of duty, he was deeply respected by all who came in contact with him, and his interpretations of the solos of Handel, Boyce, Greene, Purcell, and S. S. Wesley can never be forgotten by those who heard him. It is interesting to note that his connection with Cathedral music, as a chorister and deputy vicar-choral at Lichfield, and a lay-clerk at Christ Church, covers a period of fifty-nine years.

MISS FANNY CROSBY (Mrs. F. Van Alstyne), at Bridgeport, Conn. (U.S. America), on February 12, aged ninety-two. Born at New York on March 24, 1823, she lost her sight when only six weeks old and remained blind for life. In 1858 she married Alexander Van Alstyne, a famous blind musician. As early as 1831 she published her first poem, and in 1864 was issued her first hymn, 'We are going, we are going.' Between the years 1853 and 1858 she wrote twenty songs, which were set to music by Dr. George F. Root, the well-known composer of 'Tramp, tramp, tramp, the boys are marching.' Between 1853 and 1903 Miss Crosby wrote over 5,000 songs and hymns, of which 'Safe in the arms of Jesus,' 'Onward, upward, Christian soldier,' and 'When the dewy light was fading,' are well-known.

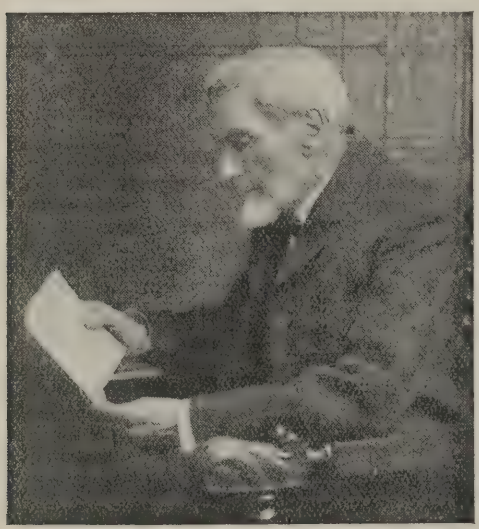
FREDERICK J. BURKE, a prominent figure in the musical life of Wexford for thirty-two years, on February 2, after a brief illness. He was a pupil of Dr. Grattan Flood, and conductor of several musical Societies. His last public appearance was as conductor of the Wexford choir at the Co. Wexford Festival of June, 1914.

ERNST SCHIEVER, in Hanover, aged seventy-one. A pupil of Joachim, with whom he was associated as second violin in the Joachim Quartet, and permanent leader of the Richter Orchestra, he resided in Liverpool for thirty years, where the concerts of the Schiever Quartet did much to encourage a taste for classical chamber music.

Emile Waldteufel, at Paris, recently. Although this popular composer of dance music was born at Strasburg (December 9, 1837), he was a Parisian practically all through his artistic life. He was a pupil of the Paris Conservatoire, and composed many hundreds of waltzes and other light pieces.

George Brady, bandmaster of the famous Cork Barrack Street Band, on February 6. He was an all-round musician, and his band obtained first prize at the Dublin Exhibition of 1882 and at the Cork Exhibition of 1883.

James William Elliott, organist and composer, on February 5, at 18, Alma Square, London. He was born at Warwick, on February 13, 1833, and was a chorister in Leamington Parish Church, 1846-48. He studied under G. A. Macfarren, and held the following organist appointments: Leamington Chapel, 1847-52; private organist to the Earl of Wilton, Heaton Hall, 1859-60; Parish Church, Banbury, 1860-62; St. Mary, Boltons, London, 1862-64; All Saints', St. John's Wood, 1864-74; and from 1874-1909 he was organist and choirmaster at St. Mark's, Hamilton Terrace, London. He composed two operettas: 'Romance and Reality,' produced at Charing Cross Theatre, with F. Maccabe in the principal part;



and 'Dan'l's Delight,' German Reed, Easter, 1893. Other works are: 'National Nursery Rhymes' (Novello, 1870), a collection that has become a classic in juvenile musical literature (it has had a great vogue, and is still in popular demand); 'The Harmonium Treasury,' two vols. (arrangements); Six original pieces for harmonium; 'The Choral Service Book,' 1892; 'Hymn tunes, with varied harmonies' (Phillips & Page), 1895; Anthems, services, part-songs; song, 'Hybrias, the Cretan' (the words of which are a translation from the Greek by Thomas Campbell), generally considered one of the finest bass songs ever written. (Most of the foregoing details are taken from 'British Musical Biography,' by James D. Brown and Stephen S. Stratton.) His best-known hymn tunes are: 'Day of Rest,' 'Church Triumphant,' 'Cross and Crown,' 'Eucharistica.'

Bernhard Stavenhagen, pianist and conductor, at Geneva, in January, 1915. He was born November 24, 1862, at Greiz (Reuss). For some years he was a pupil of Liszt, to whom he was greatly attached. He came with Liszt to England in 1886, when he and the great pianist were the guests of the late Mr. Henry Littleton at Sydenham. Until 1885 he lived chiefly at Berlin, and then he settled at Weimar, where in 1890 he became Court pianist to the Grand Duke, and in 1895 Capellmeister. In 1901 he was elected director of the Munich Royal Academy of Music. This post he resigned in 1904, and returned to Weimar. In 1890 Stavenhagen married the singer, Agnes Denis.

Ernst von Lengyel von Bagota, whose death we recorded briefly in our February issue. He died recently (the exact date has, so far as we know, not transpired) of consumption in a Berlin hospital. He was born at Vienna on August 28, 1893. He showed singular precocity at the pianoforte, publicly playing at Budapest at the age of five. He first played in London on November 4, 1907, at a London Symphony Concert.

Chevalier Ernest de Munck, once a well-known violoncellist, born at Brussels in 1840. For some time he was Professor at the Guildhall School of Music, and the Royal Academy of Music. He married Carlotta Patti, the sister of Madame Patti.

Charles Karlyle, in his sixty-third year. Formerly an operatic singer, he settled in London as a teacher of singing, and was for many years known and respected as one of the ablest of our musical critics.

Franklin Haworth, in the seventieth year of his age. He was for forty-six years organist of St. Peter's R.C. Chapel, Seel Street, Liverpool.

Alfred d'Ambrosio, on December 29, 1914, at Nice. Born at Naples, June 13, 1871. Violinist and composer.

At the moment of going to press, we learn with much regret that Mr. P. Sarpy, the general-manager and secretary of the Copyright Protection Society (Mechanical Rights), Ltd., died on February 18, suddenly.

THE LATE MR. F. W. RENAUT.

The Royal Academy of Music has suffered a severe loss in the death of its able Secretary, Mr. Frederick William Renaut, who passed away on February 1. He was born in 1850, and, though largely a self-educated man, had attained to a high level of varied general knowledge, which, united to a manner of great urbanity, was always at the service of his countless friends. From October, 1891, until a few weeks ago he was for the Academy the man at the helm,—steady, sagacious, untiring, and devoted, the friend of all and the enemy of none. If professors or students ever needed personal advice they instinctively turned to him and never failed to obtain it. The same methodical business capacity which made smooth the passage from the warren in Tenterden Street to the stately building at York Gate, a passage bristling with rocks—was gladly placed at the disposal of the students when inexperience threatened to bring their Musical Union to grief. Such men as he are the stage-managers of real life. The public and the Press see their work, yet never realise it: even those they have most benefited do not always appreciate their value till the aching void reveals the magnitude of the loss. There was a memorial service in Marylebone Church on Friday morning, February 5, largely attended. A portrait was given in our issue of September, 1911, p. 575.

ROYAL ACADEMY OF MUSIC.

Abundant evidence of the excellent educational work being done at this institution was forthcoming at the Students' Chamber Concert on February 18. The instrumental items included two movements from César Franck's Pianoforte quintet, Saint-Saëns's Introduction and Rondo Capriccioso for violin, a movement from Rachmaninov's Elegiac Trio, and the Scherzo from a Pianoforte quartet by A. C. Mackenzie. Songs by Roger Quilter and Debussy completed the programme.

The 206th Students' Concert of the London College of Music took place in the Concert Hall of the College on February 8. The programme included compositions by Chopin, Haydn, Schumann, Beethoven, Wagner, Ambroise Thomas, Benedict, Goring Thomas, Elgar, and Cowen.

Mr. Thomas Dunhill announces a series of three Chamber Concerts, to be held at the Steinway Hall on the evenings of March 2, 9, 16. The programmes should tempt good audiences. The second concert is to be devoted entirely to the works of the members of the Society of Women Musicians.

'BRITANNIA, THE PRIDE OF THE OCEAN': ORIGIN OF THE SONG AND TUNE.

By W. H. Grattan Flood.

Surely at the present juncture the activity of the British Navy in keeping the seas clear must accentuate the proud title for England of 'Britannia, the pride of the ocean'! It is a matter for genuine satisfaction that in the sad welter of war in which almost all Europe is involved, after six months of the fiercest fighting in the history of the world the ships of Britannia should continue to keep open the sea routes and thus enable the business of Great Britain and Ireland to go on as usual. This supremacy of the sea suggests an inquiry into the origin of the song and tune of 'Britannia, the pride of the ocean,' also known under the title of 'The red, white, and blue.'

As to the origin of 'Britannia, the pride of the ocean,' Mr. L. C. Elson, in his interesting book on 'The national music of America' (1900), devotes five pages to a discussion of this song under its Americanised title of 'Columbia, the gem of the ocean,' or 'The red, white, and blue'; but the net result of his investigation is that the tune is 'possibly an English one.'

Before proceeding to examine the American claim for the tune, it may be well to give the Irish account of its provenance. In the year 1842 a brilliant Irish journalist, Stephen Joseph Meany, wrote the words of the song 'Britannia, the pride of the ocean,' and he sent it to a friend in London who showed it to Thomas E. Williams, as a result of which Williams composed the tune now associated with the words. The composer (whose death took place in London in 1854) had previously been responsible for the still popular duet 'Larboard Watch,' and his name is associated with much ephemeral music of all sorts, including 'Lord Ullin's daughter,' 'Army and Navy,' 'Not a drum was heard,' 'Old England for ever shall weather the storm,' &c. Meany, the author of the words, subsequently became a Fenian, and was sentenced to fifteen years' imprisonment, dying in 1890.

In the autumn of the year 1842 the song had quite a vogue, especially among the 'Tars,' and it is not surprising that it was soon heard in America. It was heard at Dublin by an elderly relative of mine—then a boy of twelve—in the winter of the same year, and he told me that he vividly remembered the unction with which the last line of the song was given, 'Three cheers for the red, white, and blue.' The vogue of the song continued for thirty years; and, in fact, only disappeared in recent times.

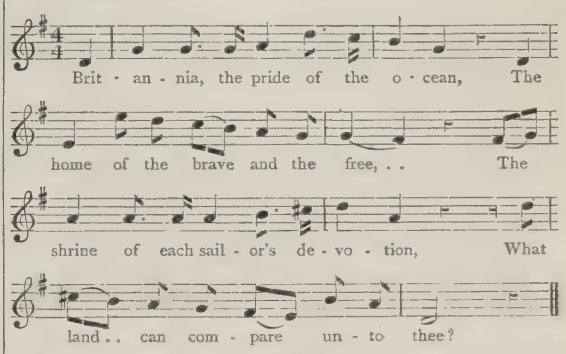
The American claim was only made in 1876, and an individual called Thomas à Becket, in a long letter to Rear-Admiral Preble, explicitly stated that it was he who wrote and composed 'Columbia, the gem of the ocean.' From an examination of his letter, quoted in Preble's 'History of the flag,' it is evident that à Becket merely adapted the English tune to slightly different words—substituting 'Columbia' for 'Britannia.' It would appear that a singer named Shaw, who doubtless had got a copy of 'Britannia, the pride of the ocean,' called on à Becket in October, 1843, at Philadelphia, and asked him to set a song for his benefit at the Chestnut Avenue Theatre. Shaw produced a copy of the song, and à Becket tinkered Meany's words to suit American requirements, adding a third verse. This plagiarism was duly published as '"Columbia, the gem of the ocean," written, composed, and sung by David T. Shaw, and arranged by T. à Becket, Esq.'

The Rev. Elias Nason, in his well-known book 'Our National Song,' published in 1869, honestly admits that the American song 'Columbia, the gem of the ocean' was 'set to the English tune of "The red, white, and blue."' Rear-Admiral Preble properly points out that 'The red, white, and blue' could not be applied with any truth to the American flag, inasmuch as the ranking order of the colours is blue, red, and white, whereas the British flag is properly red, white, and blue. And even Mr. Elson sadly acknowledges that the 'gem of the ocean' is 'a very odd metaphor to apply to a continent over three thousand miles broad, and bounded by land on two of its sides,' whereas it is evident that it is 'a very apt appellation to bestow upon an island kingdom such as Great Britain.'

From all this it is evident that the American song and tune of 'Columbia, the gem of the ocean' are merely a slightly varied version of 'Britannia, the pride of the ocean.' In this connection it is of interest to note that as far back as 1794 Robert Treat Paine had transformed the words of 'Rule, Britannia' to an American song called 'Rise, Columbia'—a version which is strangely described by Mr. Elson as 'the earliest of the patriotic plagiarisms,' forgetful of the fact that in 1768 the famous 'Liberty Song' was adapted to the English tune 'Heart of Oak,' the chorus of which is as follows:

'In freedom we're born, and in freedom we'll live;
Our purses are ready;
Steady, friends, steady!
Not as slaves, but as freemen, our money we'll give.'

We may, then, safely conclude that the origin of the song goes back to 1842, when it was written by Stephen J. Meany and set to music by Thomas E. Williams. A year or two later it was transformed—but so transparently as scarcely to deceive—into 'Columbia, the gem of the ocean.' This latter version was confined to America, but the original continued popular for almost half-a-century. Here are the first eight bars of the old song, and it will readily be seen that the composer was influenced in no small degree by 'La Marseillaise':


Brit - an - nia, the pride of the o - cean, The
home of the brave and the free, . . The
shrine of each sail - or's de - vo - tion, What
land . . can com - pare un - to thee?

THE ROYAL COLLEGE OF ORGANISTS: DIPLOMA DISTRIBUTION.

On January 23, Sir Alexander C. Mackenzie, President of the College, presented the diplomas to the recently elected Fellows and Associates. Sir Frederick Bridge, Dr. Alan Gray, Dr. Greenish, Dr. Horner, Dr. Eaglefield Hull, Dr. C. Harford Lloyd, Dr. Stanley Marchant, Dr. H. W. Richards, Dr. Shinn, Dr. Sinclair, Dr. Sweeting, Dr. H. A. Harding (hon. sec.), and Dr. Charles Maclean were among those present.

In the course of an interesting speech Sir Alexander remarked upon the evidence afforded by some of the papers that the candidates did not appear inwardly to hear what they wrote. Once the crutches, the figured basses, were withdrawn, what appalling revelations were sometimes made! The harmonies, even when not positively unmusical, became clumsy and unmeaning. An inner appreciation of modulation, even of the commonest sort, was very often absent. Counterpoint, fugue, and all else could therefore only be a purely mechanical process, with results, correct enough maybe, but certainly very dull. It needed no very sharp-eyed examiner to pick out, in an instant, by the unmusicality of the exercises, anyone who had been working under those conditions of mental deafness. He confessed to being quite unable to realise what it meant to lack the faculty of hearing music through the eye. He could as readily imagine a colour-blind painter, and he was sure that this faculty could be acquired to a great extent; and still more was he convinced that it was the one imperatively necessary qualification to musicianship—which, though assuredly not for want of preaching, was, if not entirely neglected, at least not yet sufficiently appreciated. Many times had he left an examination in a state of depression, and with the feeling that all the attempts to improve musical education were being made in vain unless this received universal attention. As to some recent 'frightful' examples of modern music, he would say

that to whatever country one might trace its original source, whatever the causes of its appearance might be—it really did not matter—it must be admitted that an evil genius had been at work, slowly and gradually befouling the æsthetic and moral principles of art for many years past with unchecked success. Of late a point had been reached when 'e'en the boldest held his nose.' What the climax might have been they were now, he hoped, saved from considering. Keeping to the art which more nearly concerned them, they had seen in most lands ballets, plays, and operas with subjects of broadest suggestion—when not actual filth—on the boards; and heard hideous sounds in the orchestra, which no explanation or compromise could bring within the borders of art. Could all this corrupt stuff be sanely considered as a desirable product of any known sort of education or culture? Could it be accepted, in any sense, as progress, except in the downward direction? Yet this fester had been allowed to spread itself, more or less, over every branch of art, and its effects had been varied and far-reaching. A few laggards, slower-minded, or less receptive, authors and musicians, who were happily a long, long way behind in that particular sort of invention, had occasionally ventured to make mild protests. Perhaps it needed a universal catastrophe to bring this about, but if one dangerous and insidious influence was to be exterminated by the War, then let it be that one first. Whatever country they might hail from, they would be bold men who would venture to revive it, or try to lead further on that muddy road. We must all take care to prevent that. There was just now much unnecessary, and confusing rather than enlightening, speculation in the air about the future of British music, and the new era it might be entering upon. They could not pretend to be soothsayers or seers, but they were certain that its atmosphere would at least be a clean one, and liberated from the unwholesome ideas which in other quarters had prevailed for much too long a time.

For the Fellowship 100 candidates were examined, of whom 17 passed. The Lafontaine Prize was awarded to Mr. Dupère. For the Associateship there were 168 candidates, and 35 passed. The Lafontaine Prize was awarded to Mr. Tatam, and the F. J. Sawyer Prize to Mr. Harwood.

Dr. Harding spoke of the paper-work and the organ-playing, and Dr. Shinn remarked on the Counterpoint answers, with special reference to the use of the major sixth in the minor scale. He disagreed with a book that had been read by candidates in which students were told that the major sixth can be used just as they use the minor sixth. Dr. Richards also spoke on the organ work, and remarked that very few candidates obtained pass marks for accompanying at sight.

Sir Frederick Bridge paid a warm tribute to the work of the late Mr. Richard Davidge Limpus, a tablet to whose memory had been recently placed in the hall of the College.

A vote of thanks to Sir Alexander Mackenzie was proposed by Dr. Harford Lloyd and seconded by Dr. Sinclair.

INTERNATIONAL MUSICAL SOCIETY.

The following communications have been sent to us for publication in our columns. It will be seen that both the Directory situated in France and England, and the English Section of the International Musical Society, wholly decline to admit the validity of the Notification issued by the Leipsic publishers to the effect that the Society is at an end. The Section of the United States of America has expressed itself with equal emphasis in the same direction. These three countries together furnish not far from half of the total number of members. Two-thirds of the members lie outside Germany altogether; and we are informed that even in Germany, Prof. Hugo Riemann, representing the Section Saxony-Thuringia, has declined to admit the dissolution of his Section. In the case of members in this country, subscriptions are suspended as from October 1, 1914, and until a valid *quid pro quo* in the way of publications can be offered; but such members are invited to retain their membership, if only as a protest against the extraordinary procedure adopted at Leipsic.

(*Translation.*)

Leipsic, *September* 30, 1914.

From Messrs. Breitkopf & Härtel to the German Members of the International Musical Society.

The undersigned business-headquarters of the International Musical Society, which has conducted the labours of this Society as a *nobile officium* to the end of the now expired year, resigns with the present date the administration entrusted to it; it will, that is to say, conscientiously conclude the duties arising out of the Society's existence so far, but regards the Society as now actually dissolved.

From the end of this business-year the Society's organization is devoid of representation, either in Germany, its birthland and habitat, or in any other country. Inasmuch as for the Society-offices, whose incumbents under Statute 3 are elected for a maximum of two years, new elections have not taken place at the proper time, there exists neither a Governing Body, consisting of the heads of Sections, nor a Directory (*Vorstand*) representing the Governing Body. The only President elected according to rule, Geheimrath Dr. Hermann Kretzschmar of Berlin, has on patriotic grounds declined to avail himself of the election. The Treasurer, Geheimrath Dr. Oscar von Hase, has already in the Paris General Meeting expressed his distinct wish to be relieved of his office; for the office of treasurer no new election has taken place.

Again, the house of Breitkopf & Härtel, whose third quinquennium of contract expires to-day, has, in opposition to the wish expressed at the Paris Governing Body meeting that the house should continue under contract for at least one more year, declined to continue the publications (which by Statute 2 are one of the means of carrying out the Society's aims) in the guise of publications of the International Musical Society; though it has duly completed the publications, and will produce an index for the past year. The firm has already at the last Paris Congress intimated through its representative that it will make neither the Society as such nor its members individually responsible for the considerable working-losses incurred. It suffices to the firm to have worked to the best of its ability for fifteen years for abiding endeavours towards the organization of international management in musical science.

Now that in this domain also, contrary to the German people's patiently-proved desire for peace, the world-Kultur must give way to world-war, the representatives of our house join in the patriotic movement for withdrawal from an international fellowship which has become impossible. Gladly would we have seen the statutory outward forms for dissolving the Society carried out. As however the component parts of the Society have ceased to exist, and an international fellowship is in effect at an end, we hereby intimate to those members who for themselves or for their Sections or Local Branches declare expressly their retirement from the Society the full completion and confirmation of such retirement; and we intimate to the general body of members the dissolution of the International Musical Society.

We are convinced that important literary essays, which, owing to their general importance, have been taken into the columns of the International Musical Society, but have had their origin in the stimulus and energy of the National Sections, will still be courageously produced without a world-union. In the various German Kultur-places, where in spite of the world-war Art and Science still calmly flourish, may Music-Research joyfully persist, so that after the successful conduct of the present world-war the national motive-force of Germany, already up till now the protagonist, may bring to maturity a further golden season of musical knowledge.

Breitkopf und Härtel.

Geschäftsstelle der Internationalen Musikgesellschaft.

Resolution of the 'English Committee,' dated February 11, 1915 (*No.* 2).—(1.) The Committee have had brought to their notice a public Notification signed 'Breitkopf & Härtel, Geschäftsstelle der Internationalen Musikgesellschaft,' under date September 30, 1914, copy of which was received in this country on January 10, 1915. They have examined the various statements contained in it, and think it better in the interests of the Society at large to enter a reply to the statements.

(2.) Though addressed 'an die deutschen Mitglieder der Internationalen Musikgesellschaft,' the Notification purports to dispose of the destinies of the whole Society. On May 31, 1914, there were 328 German members in the Society, and 642 others; therefore the interests of these 642 (nearly two-thirds of the Society) are treated as *nil.*

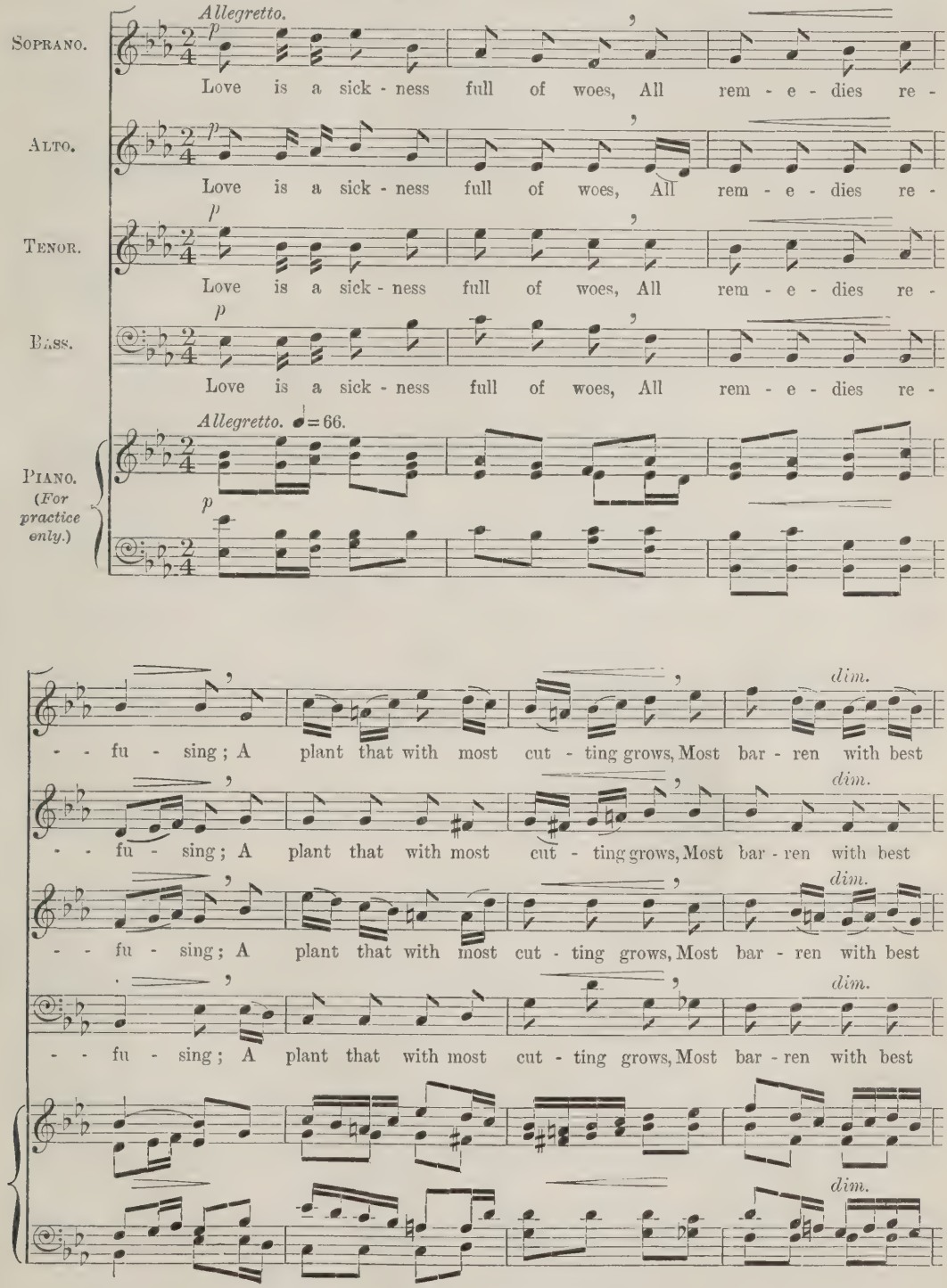
(*Continued on p.* 165.)

A character of Love.

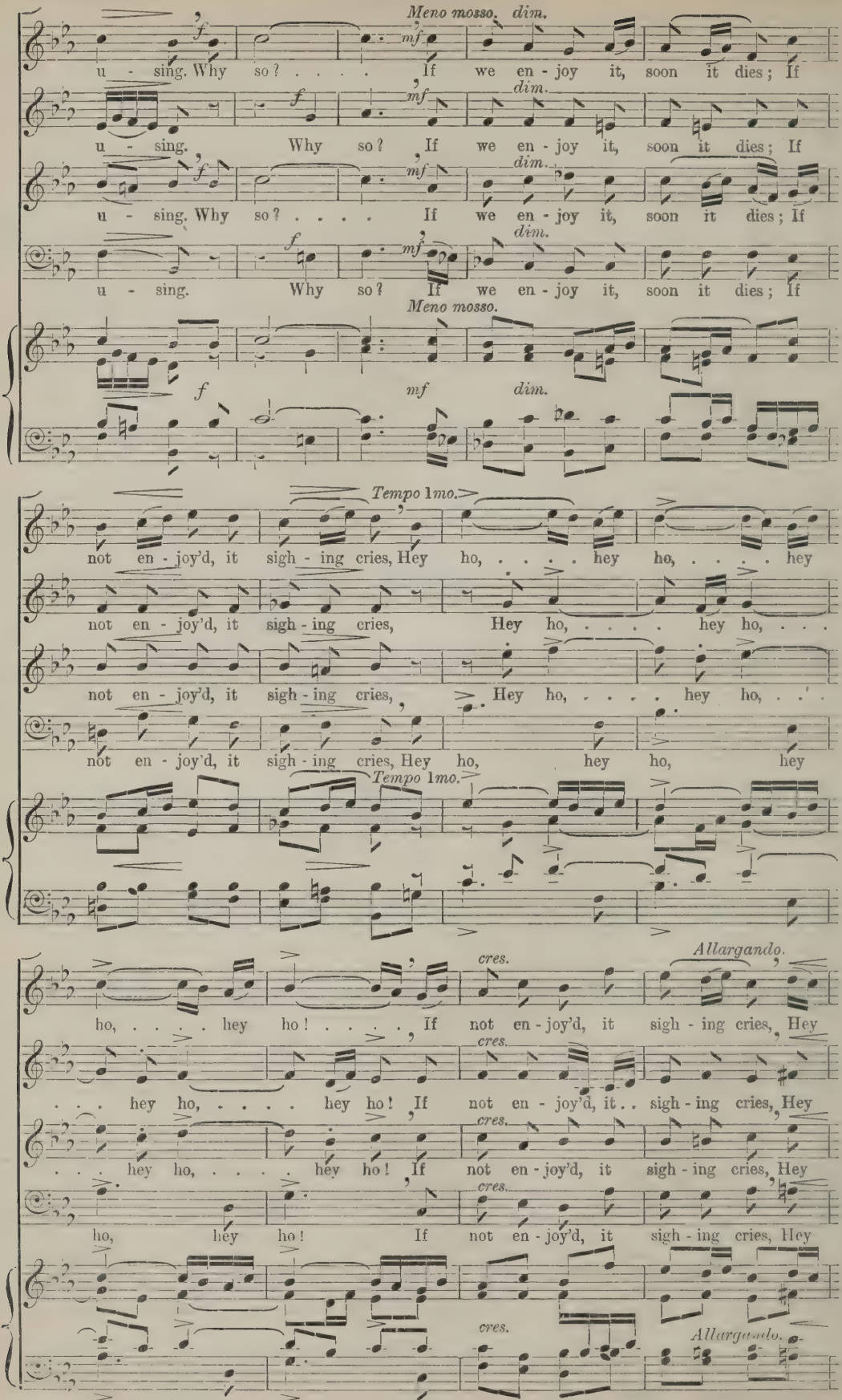
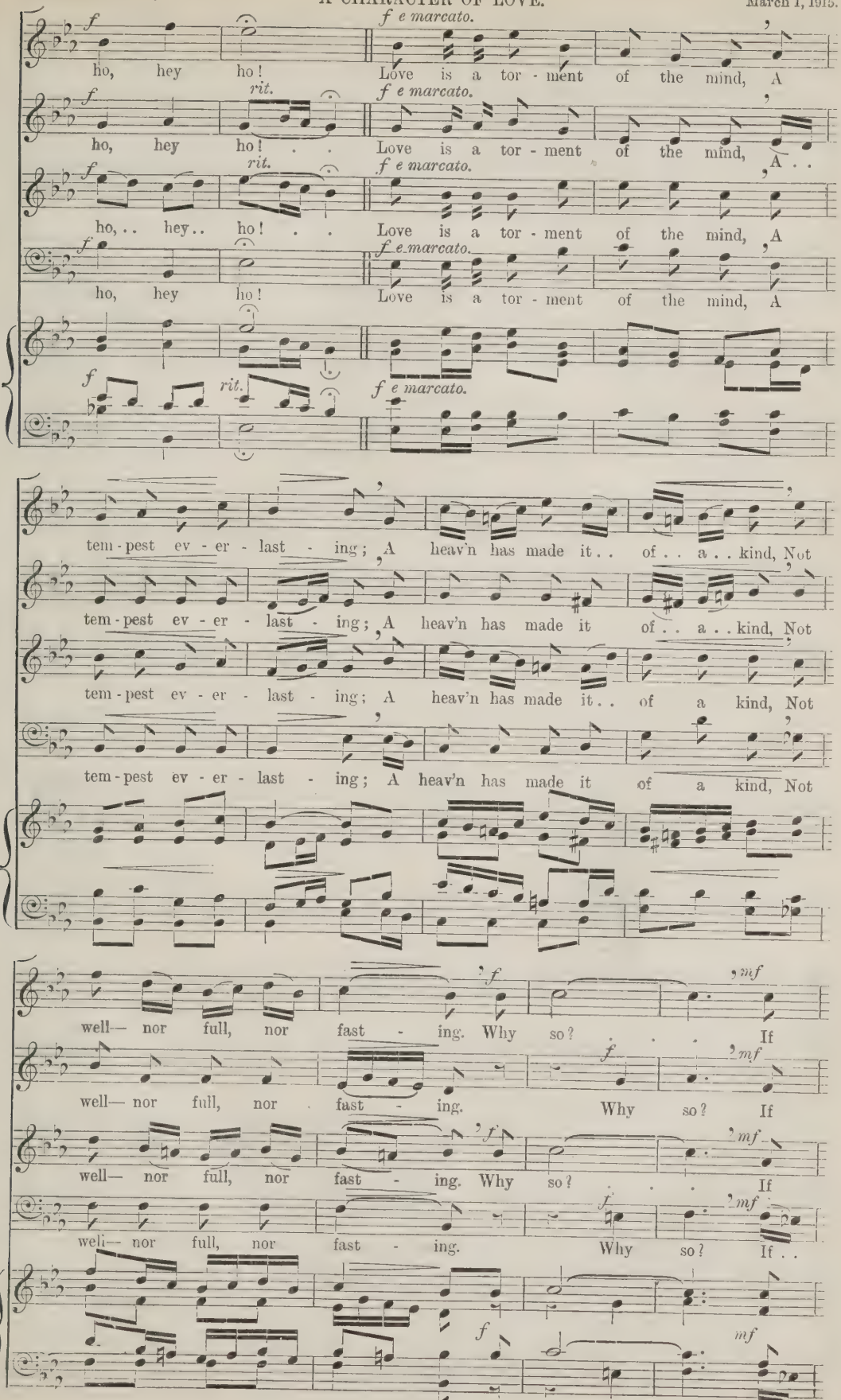
PART-SONG FOR FOUR VOICES.

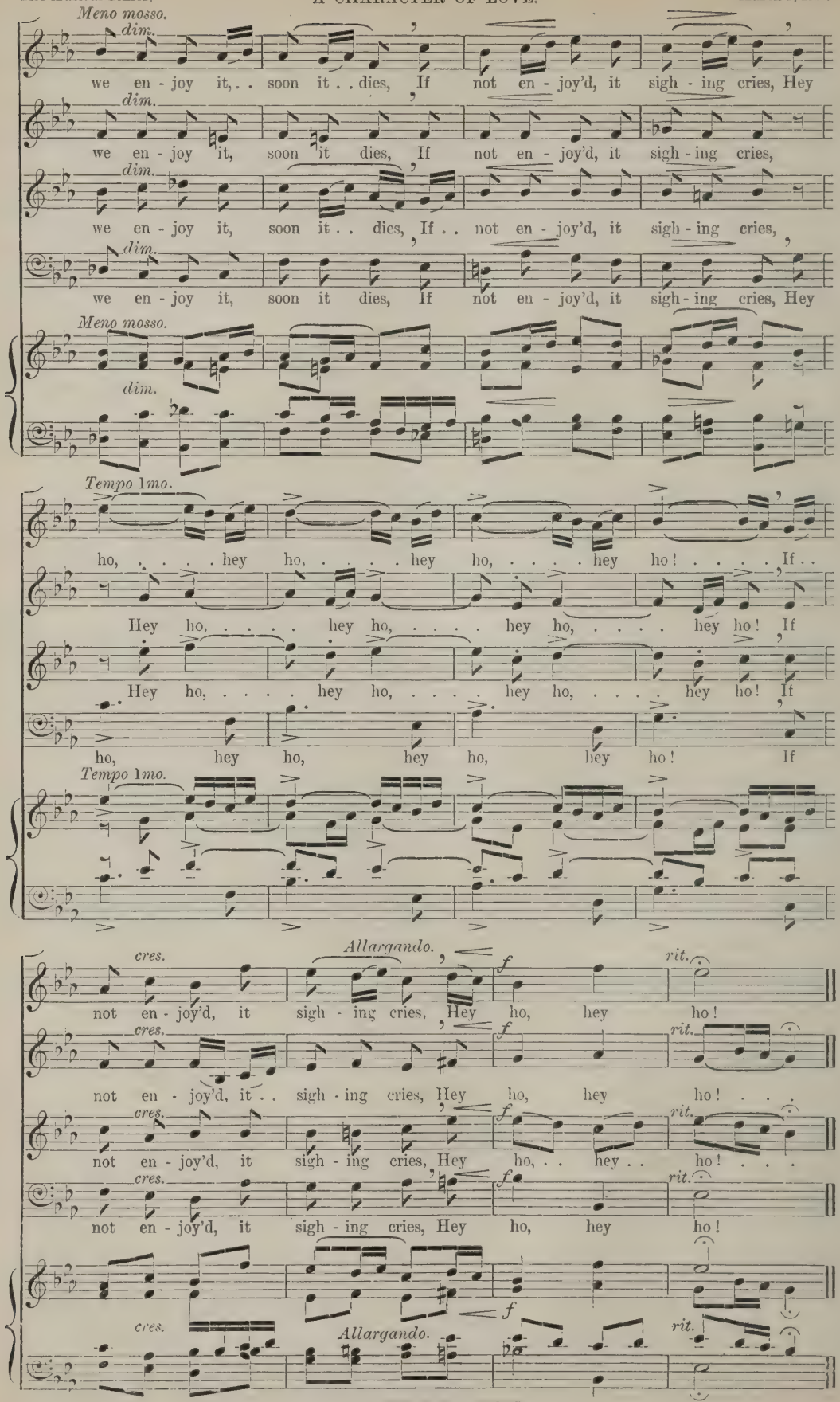
Words by Samuel Danyell (1562—1619). Composed by H. M. Higgs.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Allegretto.
Soprano.
Love is a sick - ness full of woes, All rem - e - dies re -
Alto.
Love is a sick - ness full of woes, All rem - e - dies re -
Tenor.
Love is a sick - ness full of woes, All rem - e - dies re -
Bass.
Love is a sick - ness full of woes, All rem - e - dies re -
Allegretto. ♩= 66.
Piano. (For practice only.)
- - fu - sing; A plant that with most cut - ting grows, Most bar - ren with best
dim.

Copyright, 1915, *by Novello and Company, Limited.*


Meno mosso. dim.
u - sing. Why so? . . . . If we en - joy it, soon it dies; If
u - sing. Why so? If we en - joy it, soon it dies; If
u - sing. Why so? . . . . If we en - joy it, soon it dies; If
u - sing. Why so? If we en - joy it, soon it dies; If
Meno mosso.
Tempo 1mo.
not en - joy'd, it sigh - ing cries, Hey ho, ... hey ho, ... hey
not en - joy'd, it sigh - ing cries, Hey ho, ... hey ho, . . .
not en - joy'd, it sigh - ing cries, Hey ho, ... hey ho, . . .
not en - joy'd, it sigh - ing cries, Hey ho, hey ho, hey
Tempo 1mo.
cres.
Allargando.
ho, ... hey ho! . . . . If not en - joy'd, it sigh - ing cries, Hey
. . . hey ho, ... hey ho! If not en - joy'd, it . . sigh - ing cries, Hey
. . . hey ho, ... hey ho! If not en - joy'd, it sigh - ing cries, Hey
ho, hey ho! If not en - joy'd, it sigh - ing cries, Hey
cres.
Allargando.

f
ho, hey ho!
f e marcato.
Love is a tor - ment of the mind, A
rit.
tem - pest ev - er - last - ing; A heav'n has made it . . of . . a . . kind, Not
tem - pest ev - er - last - ing; A heav'n has made it of . . a . . kind, Not
tem - pest ev - er - last - ing; A heav'n has made it . . of a kind, Not
tem - pest ev - er - last - ing; A heav'n has made it of a kind, Not
mf
well— nor full, nor fast - ing. Why so? . . . If
well— nor full, nor fast - ing. Why so? If
well— nor full, nor fast - ing. Why so? . . . If
well— nor full, nor fast - ing. Why so? If . .


Meno mosso.
dim.
we en - joy it, . . soon it . . dies, If not en - joy'd, it sigh - ing cries, Hey
we en - joy it, soon it dies, If not en - joy'd, it sigh - ing cries,
we en - joy it, soon it . . dies, If . . not en - joy'd, it sigh - ing cries,
we en - joy it, soon it dies, If not en - joy'd, it sigh - ing cries, Hey
Meno mosso.
dim.
Tempo 1mo.
ho, ... hey ho, ... hey ho, ... hey ho! . . . . If . .
Hey ho, ... hey ho, ... hey ho, ... hey ho! If
Hey ho, ... hey ho, ... hey ho, ... hey ho! If
ho, hey ho, hey ho, hey ho! If
Tempo 1mo.
cres.
Allargando.
f
rit.
not en - joy'd, it sigh - ing cries, Hey ho, hey ho!
cres.
f
rit.
not en - joy'd, it . . sigh - ing cries, Hey ho, hey ho! . . .
cres.
f
rit.
not en - joy'd, it sigh - ing cries, Hey ho, . . hey . . ho! . . .
cres.
f
rit.
not en - joy'd, it sigh - ing cries, Hey ho, hey ho!
f
cres.
Allargando.
rit.

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(*Continued from p. 160.*)

(3.) The Committee feel that they would not be doing their duty if they did not entirely challenge the status of the issuers of this document. The firm in question, however eminent, have no real status in the Society beyond being the contractors for issuing the publications, and even that contract is not recognized in the Statutes. The 'Geschäftsstelle' is merely their office for carrying out the said contract, and the 'Verwaltung' quoted does not extend beyond the operations of the said contract.

(4.) It is evident on the face of it, that a firm so situated have no power to notify to the general body (*Allgemeinheit*) of members the extinction (*Erlöschung*) or dissolution (*Zusammenbruch*) of the Society. Nor again to decide whether this or that part of the Society's organization has disappeared. Nevertheless, as the Notification brings forward technical arguments on these various heads, it seems better, as above said, to meet them with answers equally detailed.

(*a*) *The Directory* (*Präsidiums-Vorstand*).—The Notification states that Geheimrath Dr. Hermann Kretzschmar was the sole person elected President according to rule, and that he had on patriotic grounds declined the appointment, and proceeds to deduce from that fact and from the application of the two-year limit of Statute 3 to the other cases, that no *Vorstand* any longer exists, and that the Society is destitute of central officers. The report of the delegate from this country to the Paris Congress puts the matter in question on a very different footing. So far from the appointment above-mentioned being the only one made according to rule, the transaction was in fact abnormal. In 1908, 1910 and 1912 the elections for the three offices of the *Vorstand* were conducted in conformity with the principle and date-indication of Bye-law 1 towards the end of September, and by obtaining the written vote of each President of a National Section, who in this case cannot vote by proxy (see Bye-law 7). Contrary to these precedents, the Treasurer of the Society, at a Governing Body meeting on June 3, 1914, four months before the due date, without the knowledge of his two colleagues on the *Vorstand*, without any previous notice to the members of the Governing Body many of whom were present there by proxy only, and without the transaction being on any Agenda, introduced the question of this appointment for immediate decision. Whether it was regularly or irregularly conducted, however, the appointment or nomination was not to take effect until October 1, 1914, and according to the evidence before this Committee, Prof. Kretzschmar seceded from the Society five or six weeks before that date; consequently it is evident that the whole transaction lapsed. The existing President and his two colleagues found themselves then in the position of awaiting the usual September elections. But the War, which involved so many countries, made these impossible. And as *leges silent inter arma*, the *Vorstand* officers remained in occupation of their respective offices. By the present notification Geheimrath Dr. Oscar von Hase has seceded from the Society. There remain Dr. Ecorcheville, of Paris, and Dr. Maclean, of London; the 'English Committee' recognize these as the President and Secretary of the Society until such time as an election is possible, and look to them to do their duty in maintaining the constitution of the Society meanwhile.

(*b*) *The Governing Body* (*Präsidium*) *and the National Sections*.—The Notification states that the Society has ceased to have any representation by Sections, whether within Germany or outside of it; using again the argument of the two-year limit. According to information received by this Committee, that is not completely true even within Germany itself. Outside Germany it is palpably untrue. Here are four examples. The Section of Belgium put itself in order by specific election of officers in November, 1912, and apart from the War had at the date of the Leipsic Notification still a month to run according to the two-year clause. The United States Section acted similarly on January 1, 1913, and so had three months to run; and has probably complied with the rule in detail on January 1, 1915; the Section of Northern France (Paris) on January 29, 1914, with fifteen months to run, and the Section of Great Britain and Ireland on March 19, 1914, with eighteen months to run. It is true that, while complying with the two-year clause, many Sections have failed to comply with the precise date (September 30) specified by Bye-law 1. But Bye-laws have not the force of law, and, owing to the variation of local circumstances and the self-governing powers specially given by Statute 3, the September 30 date of Bye-law 1 has in the case of Sections been as often neglected as followed. The Sections are the backbone of the International organization, and it is not likely that any Sectional *Vorstand* will allow itself to be dispossessed on the ground of a trifle such as that, especially in the present crisis. This Committee will certainly not do so.

(*c*) *The Publications*.—The Notification states that, as the contract with Messrs. Breitkopf & Härtel is over, the publications of the Society have ceased. This Committee have no desire to say anything discourteous, but must point out that there are other means of publication, which could if necessary be employed.

(*d*) *The whole Society*.—The Notification states that the firm would gladly have carried out all the forms necessary for the dissolution of the Society, but as all its component parts have ceased to exist they cannot do so, and can only hereby declare the Society to be at an end. As above said, the firm have no power to make any such pronouncement; the component parts do continue to exist, and an apology like the one given cannot set aside the imperative conditions of Statute 11, a Statute evidently designed to meet large and crucial occasions like the present.

(5.) The English Committee have regarded it as their bounden duty to employ the information at their disposal in defence of the Society and its constituent parts, and therefore to record these remarks; they desire however simultaneously to express their high appreciation of the signal and beneficial activities in the interests of the Society which have been shown in the past by Messrs. Breitkopf & Härtel.

ROYAL PHILHARMONIC SOCIETY.

QUEEN'S HALL.

This national institution pursues its course with fine optimism, and is rewarded with much greater success than was anticipated. On January 26 Mr. Beecham conducted. Probably to many of the audience the most absorbing piece was Delius's Tone-poem 'Paris.' Although it is difficult to realise where the Paris we know comes in, there can be no question as to the abstract beauty of the music. Borodin's Symphony in B minor, Ethel Smyth's Overture to 'The Wreckers,' and Liszt's second Pianoforte concerto in A, played by M. Sapellnikov with great brilliancy, were the other items.

On February 11 Mr. William Wallace's somewhat austere Symphonic poem 'Wallace' (a tribute to his famous namesake) opened the concert. Debussy's Nocturne, (Nuages, Fêtes, Sirènes) were features. The female-voice parts of the third one were sung by a small choir not very perfectly. Madame Edvina sang Charpentier's 'Depuis le jour,' from 'Louise.' Miss Isolde Menges (who by the way is not a German) played very impressively Bach's second Violin concerto in E minor. But to many who stayed the concert out the electrifying interpretation of the 'Symphonie Fantastique' (Berlioz) will be a permanent memory. Mr. Beecham, who conducted, surpassed himself in this number.

ROYAL COLLEGE OF MUSIC.

On February 12 a concert of chamber music was given by the students. The programme included the Brahms Quartet in G minor, Op. 25, and Dvorák's Quartet in E flat, Op. 51.

At the concert given on February 16 the students boldly attacked Verdi's 'Requiem.' The choir was not well balanced, nevertheless the work was fairly well presented. Mr. A. L. Benjamin was the soloist in a performance of Franck's Symphonic Variations. Sir Charles Stanford conducted.

THE ROYAL INSTITUTION.

Lecture to Untrained Listeners.

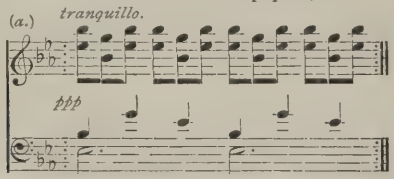
Dr. H. Walford Davies dealt daringly with this subject on February 6, before a good audience. His appeal was a psychological one, and not dependent upon conventional technical analysis. If all his hearers did not follow his rapid unfolding, they obviously enjoyed the apt illustrations he played on the pianoforte. We are glad to give our readers nearly a verbatim report.

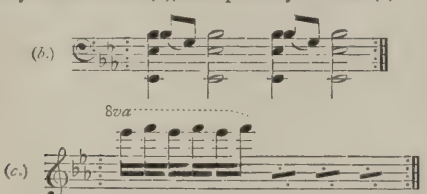
I.—Preliminaries.

There are many delightfully receptive listeners to music who say: 'I love it, but I do not understand it.' One may venture to doubt their own verdict. Can a thing that is quite uncomprehended be a thing loved? Probably behind the untrained listeners' love of music there must always be at least a partial comprehension of it, though unknown or unclear to themselves. Bergson, that master of homely simile, has somewhere compared the failure of the mind quite to grasp a subject with the failure of a piece of string quite to contain a parcel; and he suggests that often it is but a small addition, a little reach forward of the mind in the one case, or a fragment more string in the other, which is needed to bring the whole capacity into efficient use. Many lovers of music may find that only a slight receptive effort is needed, to give them complete grasp of the joys of listening; others, who now frankly run away from music taken by itself, would possibly love it if they understood enough to make it worth the pains of sitting out a concert or of taking off their coat to a pianola. To such listeners this lecture is addressed.

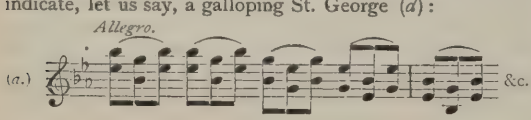
It may be helpful to approach the subject at a tangent. There must be many people ready to admit that they do not comprehend or adequately appreciate artistic wall-papers. It is possible to grow quite old, and still to like nursery wall-papers best, because of the pictures on them. Is this a sign of weakness? One can imagine the expert designer's reply that it is certainly a little childish to crave for Noah's Arks or Nursery Rhymes or Bad Books of Beasts on one's walls when designs of exquisite curves, subtle colouring, and delicate linear rhythm are available. But the blunt retort of the ignoramus is, that the one means something to him, however trifling, the other means practically nothing.

Now the ordinary listener to music who likes a song with a picture or a story suggested in the words, but who sees nothing enjoyable in the mere curve of a melody, is surely like the man or child who can enjoy the nursery wall-paper, but can see nothing in the most graceful pattern or the most convincing designs. Clearly their case is the same.

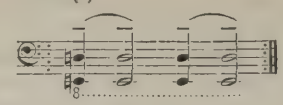
An attempt may here be made to supply a musical counterpart to the two kinds of wall paper (*a*):

to be repeated as the pattern of a paper is repeated. To this one may add a dado (*b*), and possibly a frieze (*c*):



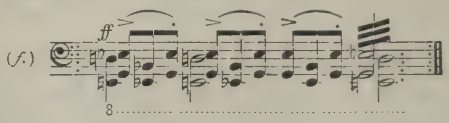
Played with softness and uniform sameness the whole might form a harmless background to all sounds of conversation and the like in any 'E flat major' room. For a nursery wall-paper, the same figure might be used to indicate, let us say, a galloping St. George (*d*):



In the dado might reside an old dragon depicted in dissonant low sounds (*e*):



at whom St. George thrusts a spear (*f*):



From these trifling examples it is possible to get a clear glimpse of two matters of high importance to a listener:

(1.) Music moves. It is movement, and only movement, and that in a unique sense. It moves in time. The mind, and even the eye, may rest at leisure upon whatever object it chooses; but the ear must hear what there is to hear, moment by moment, and connect by memory the sounds of the present with the sound of the past moment, and by anticipation connect both with sounds that may come. This gives urgency to the listener's task. It also makes it impossible to make a real wall-paper in music, for it gives the interest of life itself to any musical inspiration. Anything or nothing may happen, and that in itself is always interesting. Music is nothing more nor less than a record in sound of varied and ordered energies.

(2.) Music, though differing in its nature, is one with wall-papers and with all other arts in its aim. It and they exist for joy or pastime. It is possible to see at once that the wall-papers and the music are gratuitous—not necessitous. They are there for choice, consequently for joy of some sort, at least for someone's joy, for no one chooses that which is grievous. Now, all that we do or contemplate for love is necessarily a record of human taste. Art is foremost among the gratuities of life. To take a homely example: we have to use a curtain-pole; that is a necessity. We choose to round it off with an ornate scroll; that is a gratuity. Art must record taste,—good or bad taste. We may see how this works further: the curve of a lovely tree-branch appeals to a man's taste. By nature he is pleased. He dwells upon the pleasure, and then again for pleasure he begins to reproduce it, let us say, in some decorative tapestry. This constructive pleasure of his is called Art. It is here that a most important distinction must be made. Superficially, it would seem that in nature there is *natural* joy, and in art there is an attempt to *imitate* or reproduce that which was joyous. It is true that the joys of art are usually two-fold. But it should not be inferred that imitation is an essential part of the artistic bargain. It is constantly incidental to it, and there is of course a persistent tendency to repeat a joy. 'That was good, let's have it again,' says a human instinct which will not be satisfied till it has found something better to take the place of the first joy. The most serviceable form of imitation or reproduction in art is one which has an added joy all its own, and may be called translation or transference of the joys experienced in one way into another medium or surrounding, when the enjoyment seems reinforced from both points of view. If the trifling wall-paper illustrations just given be recollected, it will be found that whatever slight pleasure they gave is traceable to two distinct interests: one a purely musical one—in which energy and grace, or energy and climax expressed in tone, interest the hearer momentarily; the other due entirely to the fact that another kind of pleasure is recalled and revived and translated, and thus at the very moment that a new pleasure comes in sight the known pleasure is actively recollected. A new version of it is adding its quota of piquancy and interest. This is the unique double-enjoyment of music-drama in the rare moments when the different impressions are not quarrelling with each other for possession of our attention. It is most clear that however constantly the imitations or translations of one experienced pleasure into terms of another may appear and may please us, there is a primary fundamental joy and cause of joy behind all our artistic doings which is more important to us, and the pleasure we find in receiving our joys in double harness is an added pleasure,—almost always, as we may see later, a

helpful and politic one, but truly not an integral part of the bargain. We shall do well to keep our receptive faculties open to these two distinct joys that certainly await us in music—the fundamental, which is behind it all, and the incidental, which is frequently present by reason of its entrancing power of suggesting in terms of sound our varied other delights in actual life. It may be said that music gives illumination in two ways. It is at once a window that admits light and a mirror that reflects it.

II.—THE ENERGY OF ART.

Keeping these two factors distinct, more light may be shed on the ideal listener's rôle if the subject be examined yet a little deeper. We are often vaguely aware of surpassing relations and analogies, profounder than we can probe, in things apparently unlike. We find like happiness (like both in degree and kind) in such different things as a sunset, a slow movement, a smile, and the sound of the human voice.

I have heard a friend say: 'These violas remind me of so-and-so's company'; and the simile made good sense to those who saw the flowers and knew the lady referred to. Now where our understanding in one region is clouded or incomplete, it is wise to cultivate these analogies in a known region, even though we have rather to grope for them at first.

[Several examples of musical analogies were here given.]

When once the imagination responds to the call of music there is no end to the added pleasures—which may be called the pleasures of artistic transference or translation. But the very width and variety of the analogies suggest the thought that perhaps behind the things we love there is some happy innate element held in common by them all, which could explain not only our joy in the music but in the thing recalled by the music. Now it would instantaneously throw a flood of light upon all our pleasures if it could be proved that they are really traceable to one great principle, to some momentous interest that lies behind the music, the scene, the friend we admire. It is suggested that we should at least take it as a working hypothesis that this is so, and that the bare name for the great factor common to all that we do or contemplate for choice is vital energy; and that a fuller name is enthusiasm, which may be described as energy with love behind it, or in other words *creative energy*. This is distinct from mechanical energy, which concerns artisans rather than artists, in which there is no freedom and therefore neither art nor interest. Let it be noted that the listener or spectator, though fulfilling a less arduous part, is none the less involved by sympathy in the creative energy which he only contemplates. A ready confirmation of the hypothesis is to be found in what is called the springing curve in the designer's art. A semicircle is not only uninteresting, but is wrong, being referable to a mechanical circle that ends in itself, whereas a free or springing curve is right.

Similarly in music, such a melodic curve as the following [A five-finger exercise] is deadening to a degree, whereas all the loveliest and most notable melodies show a springing curve.

[Examples from Mendelssohn, Brahms, and Chopin, were played.]

For a further example in nature, do we not experience great delight in the little free-will kick or jump of lambs in the fields? This is almost unique among the manifestations of vital energy plus freedom which delight us in the spring. It is unaccountable, humorous, irresistible.

[Further examples were given.]

Examples other than musical must not be multiplied here, but our human interest, our positive increase of joy in presence of every demonstration of a vital energy that is free and loves to be free, seems to be so boundless and so constant as to give support to the hypothesis that it is at the back of all joys, certainly of all that provoke artistic activity.

If this be so, music is in an enviable position, being nothing but energy, the very type in sound of our vital experiences and relationships, since it is an incorruptible record of vitality from first to last freely chosen. In its two-fold significance, in both its innate and associated meanings, it deals in infinite variety with the free-will energies that form man's perennial source of interest.

III.—MUSICAL MEANINGS.

It is very interesting to notice how inextricably bound with each other the associated and innate meanings of a piece of music may become. In a slow march, for example, the innate significance is simply one of restrained concerted movement. By association the movement becomes the tread of feet, and nearly always that of a funeral or other solemn procession.

Associated meanings have limitations, are inconstant, and some day end. Innate meanings are limitless, constant, and unending. Associated meanings are necessarily dependent upon personal surroundings and personal history. They must vary with each company of listeners. Everyone knows how associated memories may hamper or glorify any well-known tune, and the thing recalled often immeasurably outweighs the tune that recalled it. Associated meanings are narrow, and it would be unfruitful to devote study here to that which is determined by every listener variously and for him- or herself. But innate meanings are great, and are important to us all. It is helpful to every one alike to devote attention to them. Any addition to our receptive power as to these will greatly increase our scope not only musically but vitally and for good. Now that which we call classical is that which has expressed something common to all in a convincing way. Music's innate meanings cannot better be discerned than in the simple classics, such as some Mozart movements, which are simple, complete, unencumbered by any association either of words or programme.

A word must here be said as to the triple compact between composer, performer, and listener. Undoubtedly these three persons are ideally one. It is well recognized that Shakespeare and his reader are as one and the same person. Everyone sympathises with the boy who said 'I could have easily written Shakespeare if I had known how.' And the best composer in like manner seems to say to us not 'listen *to* me' but 'listen *with* me to this lovely strain.' The very large ego of the long-maned lion at the pianoforte is as foreign to the spirit of music as the false audience he encourages. Similarly the listener must cultivate a state of selflessness and impersonal alertness. The composer's task of getting one particular sum of human energies right is the listener's task too; and the tense silence or the burst of applause which sometimes follows the performance of a classic confirms this, and says in effect: 'It has come right, the answer to the sum is found.' Audiences can probably have little notion what a measureless contribution they make to the success of music, and to the encouragement in the musicians of all that is most capable of giving them joy, by their will to listen with alert and intelligent expectancy—to listen as it were dynamically, as themselves partners in the transaction, which of course they are.

IV.—RECEPTION AND RESPONSE.

Now for purposes of our analysis the act of listening may be divided into: (1) Reception, (2) Response.

The first impact of reception is obviously physical. The sound should be physically welcome,—pleasurable, but not too pleasurable. If the actual experience of sound is painful, there is distraction, or a barrier is erected. If on the other hand the actual sound is engrossingly pleasing, there is equally a barrier, and the means will supplant the end. A listener possesses the faculty of adapting his ear to hear so much as is congenial in the sounds around him, and this faculty works both ways. If the sound is weak in its appeal, the listener will do well to give it the fullest possible significance. He will go out to meet it and make much of it. If the onslaught of sound is aggressive and clamorous he will cultivate the power of refusing all that he does not want, and steel himself against it. Disparity between the receptive power and the thing offered is obviously the frequent cause of failure in music, and the sympathetic adaptability of the ear does much to remove it. The real business of the ear, the moment it has received and as it were filtered the sound, is to pass it on to the inward being that responds. Music ought to move the heart, said Bach; also it should obviously receive a certain mental sanction, if we are to be thoroughly appreciative and enter fully into it. We must be involved ear, heart, and mind before we can be said to respond. And then we respond with the Imagination.

To that which interests us and to that alone our being responds. Interest will only be awakened when we can see some significance in the object of interest. Seeing none, our interest and therefore our response is purely a theoretic affair. Hence we must at all times and at all costs attach significance to the sounds we hear. If innate significance should fail, or

not be clear, let associated significance be sought and given to every note, and the reward will be unfailing.

[Here the lecturer began illustrations, first of notes, then of phrases largely taken from Mozart, which cannot be reproduced.]

Strike any note on the pianoforte; by comparison, let us say, with a knock on wood, it is pleasing to our ear. We pass it on gratefully 'to the being that responds,' which would probably reply under present circumstances, that while it appreciated euphony as typical of a state of peace, there was not very much in the gift and it would await further events. But if there are no further events, there is still imaginative value, even in a single note. Let there be silence; then let this single orderly sound emerge and die into silence, and in every hearer the maximum appreciation is possible. There is no better starting point for music than silence, and no better earnest of the skill to find its deepest meaning than an adequate valuation of a single note. Now, five things may happen after this note has sounded: (*a*) It may be repeated; (*b*) move upwards by leap; (*c*) move downwards by leap; (*d*) move upwards by step; (*e*) move downwards by step. If it is repeated we shall have the elements of a rhythm; if the rhythm be rapid there will be more vigour in its effect than if it be slow. Vigour may also be increased or lessened according to the loudness or softness with which it is sounded. So vitality may be depicted in two different ways simultaneously, and may be varied in such a way as to balance the addition of rapidity by a subtraction of tone. And all this may go on with the added significance of rise and fall in the four other possibilities of procedure named above.

In the Sonata by Mozart (in B flat), here used to illustrate, we strike the first note. It is not repeated, but falls by leap. Now without going into technicalities, let it be noticed that a fall has an effect upon the listener quite different from a rise. The one may be identified with graceful yielding, or resignation, the other with aspiration, or ardour. This is no arbitrary meaning attached to it by musicians or by long usage, but obviously an innate meaning that can be traced in every natural sound.

A movement by step has the effect of a journey from point to point. A movement by leap leaves us as a rule in possession of the first point, and simply correlates two or more points in one scheme. It may sometimes happen that a step can convey the effect of a leap. This gives its character to the arpeggio of the dominant seventh or added sixth, and in modern times has caused the confusion between a scale and chord in the whole-tone series. Moving from note to note in one chord (arpeggio) is like the recognition and enjoyment of inward relationships among diverse things. They are 'brethren dwelling together in unity.' Moving from note to note, step by step, is like the recognition and enjoyment of diversity of character in things that seem to lie near each other. Brahms had a leaning to arpeggio melodies of the first kind; Beethoven to the second. Good listeners love both. Music's infinite variety is not derived merely from the rhythmic or dynamic possibilities which I have barely indicated, nor only from melodic varieties which are truly endless. There is the harmonic element still to be noted, and it is perhaps the most endless of all. It is unnecessary, in the case of enjoying Mozart, to ask the listener to do more than note one harmonic progression, the familiar dominant and tonic known as a perfect cadence. Here two chords are correlated which have the note F in common to link them both aurally and mentally, and the rest of their notes are different. They have thus the maximum of diversity consistent with a strong thread of unity. The history of this progression is intensely interesting. It is truly a classic progression, for it has received the sanction of every kind of listener from the most inspired and learned to the unlettered banjo-player or blower of mouth-organs.

We may see then that the listener's equipment should be such as will enable him to detect the difference between a note and a noise; between a melody that rises and one that falls; between a slow rhythm and a rapid one; between an arpeggio and a scale: and, lastly, that he must perceive that there is sound sense and a satisfying completeness in the harmonic progression known as a perfect cadence. He can then be receptive, and ready for great experiences.

Further, as to the response itself. This is only complete when it involves active participation. After an initial effort or two this is easy, and can become habitual. To appreciate the melodic progress—and into this Mozart pours his happiness, his appeal to us, his inspiration—it is only necessary to identify ourselves as completely as we can with its movement. If it fall in graceful curves, the listener must experience the curves and their grace as if these were part of his very life and for the moment controlled his destiny.

Speaking generally, it would seem that creative energy shows three unfailing characteristics: Strength, Grace, and Humour, and every variety of shade of these in combination. They are familiar characteristics to us all, and when this complete trinity of qualities is present in any one work it gives the listener great confidence. More often one is preponderant and gives the tone. It cannot be very difficult to any listener judging instantly from the amount of sound, from its swiftness or slowness, and from the nature of the melodic rise and fall—*i.e.*, whether it is in accord or conjunct, whether by step or gently undulating, and so forth—it cannot be very hard to determine general tone. At the first glance of the ear it is possible to tell that Mozart's music has for its prevailing characteristics a delicate grace and an abundant vitality. Flowers of many colours have delicate grace. In the early summer they have abounding vitality. If in need of a simile we may imagine the month of May in Mozart. Again, his subject suggests nothing so much as a lovable group of children, and his graceful little quips of vitality and unexpected sallies of semiquavers are pleasing for precisely the same reason as the dainty movement, the joyous step, the play of features in a child—never still, always interesting to watch. When the prevailing tone is clear to us, and especially if we have found a happy analogy in some past experience, we shall be well disposed to appreciate infinite variety in detail. In a finely balanced sonata there can be no bewilderment in variety, for the tone remains as constant and unified as the man's mind who conceived it; and there can be no monotony, because creative energy is never mechanical, and therefore is infinitely but comfortably varied.

[Two whole movements were here played.]

V.—CONCLUSION.

To conclude, it may be said that the listener—and certainly the so-called untrained listener—must know himself to be no less than the composer's chosen companion. Beethoven pre-eminently wrote for men, not for musicians. Composer and listener are ideally on a level—sometimes indeed the listener may be on a higher level. The ideal listener is: (1) Sympathetic in reception; (2) Dynamic in response.

He can receive with his ear and find sensuous gratification of no mean order; he can receive with his heart, as Bach said, 'and be moved with sweet emotion'; he can receive with his mind and be edified; but he can only fully respond with the imagination. His response must be creative too. The creative cry is in every listener. The composer only touches the spring (as it were), doubtless in the devout hope that his fellows, his peers, the alert listeners, will find the joy of wholesome response.

The deeper we look the more confident we can be that creative joy is really the common property of all men. The associated significances of music are so diverse and numberless that it is hopeless to try to classify, much less to communicate them. But the innate significances are common property before we can speak of them. Indeed, to speak of them adequately is out of the question, for it is certain that they can touch us all deeper than any words can tell. They are clearly superhuman. No one is so foolish as to suppose that the great euphonies of the octave and fifths are dependent upon the human powers to grasp them, just as no one can imagine that a rose would cease to yield fragrance should there chance to be no human nose near enough to sniff at it. And no one in his senses can be so anthropomorphic as to imagine that the secrets of creation are not present in the chord of C major, whether human ears are perceiving or not. Handel exclaimed of his 'Hallelujah Chorus,' 'I did see the heavens opened and the great God Himself!' Though to some it may still be but a noisy chorus, many thousand humble listeners have probably responded with the same lift of the imagination. It is clearly good counsel to give ourselves as listeners, that we should

look with our ears into the most perspicuous and beautiful music for the link between the homely familiar things and the remote unfamiliar mysteries dimly perceived on our mental horizon; we should seek in a slow movement both the passing human things which delight us in daily life and the surpassing and transcendent things which we call divine.

A second lecture, dealing with 'Emergency music,' given on February 13, will be reported in our next issue.

London Concerts.

ROYAL CHORAL SOCIETY.

Apparently the policy of this Society in giving its concerts on Saturday afternoons is a popular one. A huge audience was present on February 6, when Coleridge-Taylor's 'Hiawatha' was performed. The solos were in the safe hands of Miss Agnes Nicholls, Mr. John Coates, and Mr. Thorpe Bates. The choir, directed by Sir Frederick Bridge, was in good form, and sang with evident enjoyment.

QUEEN'S HALL ORCHESTRA.

On January 30 a bold programme, including two of Beethoven's Symphonies (C minor and A major), the Double Concerto for violin and violoncello by Brahms (in which M. Maurice Sons and Mlle. Guilhermina Suggia were the admirable exponents) and the 'Leonora' Overture No. 3, drew an immense audience.

A programme of exceptional interest was performed on February 13, when Sir Henry Wood made a welcome reappearance after his illness. Old and new music alternated, Bach's virile third 'Brandenburg' Concerto being followed by Dukas's 'L'Apprenti Sorcier,' and Haydn's Symphony in C ('Le Midi'). M. de Greef gave a delicate performance of Mozart's Pianoforte concerto in D minor, and the remainder of the programme consisted of Debussy's 'L'Après-midi d'un Faune' and Elgar's jolly 'Cockaigne' Overture. There was a large audience.

LONDON SYMPHONY ORCHESTRA.

On January 25 the programme included 'Der Freischütz' Overture, Haydn's animated Symphony in G, Stojovsky's welcome Suite in E flat, and Brahms's second Symphony. M. Mlynarski lived up to his reputation as an able conductor.

On February 8 Mr. Beecham conducted Bizet's 'Patrie' Overture, Delius's Pianoforte concerto in C minor—one of the most obviously beautiful of this composer's works, played finely by M. Benno Moiseivitsch — Franck's deeply interesting Symphony in D minor, and Tchaikovsky's Overture 'Francesca da Rimini' (very brilliantly performed), which with Mozart's charming Divertimento in B flat for two horns and strings, were the attractions of a fine concert.

LONDON CHORAL SOCIETY.

It was good to see a large audience at Queen's Hall on February 10, when this Society performed 'Elijah.' Its pluck and energy in continuing operations in spite of the War are to be commended. That Mendelssohn's familiar work was given a thoroughly good performance goes without saying. The soloists were Miss Esta D'Argo, Miss Gladys Palmer, Mr. Hughes Macklin, and Mr. Robert Radford. Mr. C. H. Kempling was at the organ, and Mr. Arthur Fagge conducted.

The Great Western Railway Musical Society (choral and orchestral) gave a concert on February 17, at Paddington. The programme included a selection from Parry's 'War and Peace,' and the Epilogue from Elgar's 'The Banner of St. George.' Both were well sung by the capable choir, under Mr. H. A. Hughes's direction. The soloists were Miss Gladys Moger, Miss Marjorie Lockey, Mr. Henry Turnpenney, and Mr. Robert Pitt. Mr. Reginald Hughes accompanied.

The Central London Choral and Orchestral Society gave a successful concert at the Queen's Hall on January 28, when the principal works were Elgar's 'The Banner of St. George,' German's 'Nell Gwynne' Dances, and Sullivan's incidental music to 'Henry VIII.' The soloists were Miss Carrie Tubb, Miss Ella Willmott, Mr. Philip Ritte, and Mr. Ernest Bertram. Mr. David J. Thomas conducted. The concert was in aid of the British Red Cross Society.

Among the many interesting features of the meeting held by the Music Club at the Grafton Galleries on January 25 were three 'Japanese Songs' by Stravinsky, sung to orchestral accompaniment by Miss Carrie Tubb. There are doubts as to whether they were performed correctly. A new Légende for violin and orchestra by Delius was played by Mr. Albert Sammons, and three of Delius's songs, newly orchestrated, were sung by Miss Jean Waterston. Mr. Thomas Beecham conducted.

The London Trio, at their concert on February 4, gave the first English performance of Frederic Ayres's Trio in A flat—a work with not a few passages of real beauty, especially in the Largo. Madame Amina Goodwin played a group of solos, and joined M. Louis Pécskai in the 'Kreutzer' Sonata. Miss Norina sang an interesting group of songs.

A portion of the Ostend Kursaal Orchestra, assisted by London players, gave a concert of Belgian music at the Queen's Hall on February 4. A Symphonic poem, 'La Mer,' by M. Paul Gilson, was an interesting feature. 'Noël's Populaires Liégeois,' by M. Joseph Jongen, was effective but it seemed over long. Miss Flora Woodman sang with much charm, and M. de Greef played Franck's 'Variations Symphoniques' very finely. M. Leon Rimskov conducted.

The 'Orchestral Concerts for Young People' given by Miss Gwynne Kimpton at Æolian Hall sustain their interest and usefulness. On January 23 Mischa Violsky played Spohr's A minor Violin concerto. On February 20 Dvorák's A major Pianoforte quintet and Schubert's Octet for strings and wind distinguished the programme.

An excellent series of chamber concerts has been given in the intimate and pleasant surroundings of Leighton House studio on January 29, February 10 and 19. Artists of the first rank have appeared on each occasion.

A Bach concert was given at South Place on Sunday, January 31, with the Suite in B minor for flute and strings and the Triple concerto in D major for pianoforte, violin, flute, and strings as principal items.

Suburban Concerts.

The second concert of the season of the Ealing Choral and Orchestral Society took place at the Ealing Town Hall on January 19, in aid of the Military Hospital, when Elgar's 'Banner of St. George' was sung. The orchestra played the 'Symphony Pathétique' (Tchaikovsky), 'Flemish Dances' (Blockx), and 'Suite L'Arlésienne' (Bizet). Included in the programme was a new song by the conductor, 'The Troubadour,' sung by Mr. Lloyd Chandos with orchestra and choir. On Sunday afternoon, January 31, the choir and orchestra journeyed to Wormwood Scrubbs and gave a selection from 'Elijah' to the prisoners there.

The Central Croydon Choral Society gave a performance of Bantock's 'The Fire-worshippers' on February 13, under the direction of Mr. Roland Richards. The choir was also heard in Coleridge-Taylor's 'The Quadroon Girl' and 'Beside the ungathered rice.'

and the orchestra played 'Carillon' (Elgar), 'Rosamunde' Overture, &c., and accompanied the following artists: Miss Carrie Lanceley, Miss Phyllis Lett, Mr. Joseph Cheetham, and Mr. Hamilton Harriss in various songs by Elgar, Mendelssohn, Gounod, and Mozart. At its next concert, on March 24, the Society will give Elgar's 'The Dream of Gerontius.' Mr. Albert Thompson is the conductor of the Society.

The South London Philharmonic Society gave a good performance of an interesting programme on January 23, at the Borough Hall, Greenwich. The chief choral item was Hubert Bath's 'The Wake of O'Connor.' The orchestra played Percy Grainger's 'Shepherd's Hey,' and other popular works. Miss Edith Ashby played two movements of Mendelssohn's Pianoforte concerto in G minor, and songs were contributed by Miss Ida Cooper, Miss Marjorie Lockey, Mr. William Arthur, and Mr. David Evans. Mr. Wilfrid Bruin conducted.

The Mansfield House Choral Society gave a concert at the Public Hall, Canning Town, on February 6, when they sang Stanford's 'The Revenge' and Elgar's 'From the Bavarian Highlands.' Although the male part of the choir was necessarily depleted, the Society gave an excellent account of itself. The orchestra—mainly local amateurs—played Schubert's Symphony in B flat very creditably. Mr. Ernest Coward conducted. Mr. Wilfrid Abor (vocalist) and Miss Grace Tennant (violin) were the soloists.

A concert was given on January 29 at St. Mildred's Hall, Lee, in aid of the Waifs and Strays Society. Miss Evelyn Hilton, Mr. David Evans, Miss Walpole Gray, and the Misses Ruth and Christabel Baxendale contributed items in a programme of a popular and topical character.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic Society at their concert on February 5 (the third of the season) provided a very interesting concert of a miscellaneous character. The first part consisted of Bach's Cantata 'God's time is the best,' and Beethoven's C minor Symphony (Op. 67). The solos in the Cantata were sung by Miss Dorothy Webster, Mr. R. M. Kent, and Mr. Frederick Ranalow. The orchestral parts were played from copies kindly lent by Sir Henry Wood of Mr. Van der Stucken's orchestration specially arranged for the Bach Chicago Festival. These and the Symphony were very well performed by the orchestra under the baton of the Society's conductor, Mr. E. Godfrey Brown. The second part comprised songs by Miss Webster and Mr. Ranalow, pianoforte solos by Mr. McBratney (accompanist of the Society), and Sir Edward Elgar's Carillon, 'Chantons, Belges, chantons,' the recitation admirably done by Prof. D. L. Savory, of the Queen's University of Belfast. Balfour Gardiner's 'News from Whydah' concluded a most enjoyable concert.

BIRMINGHAM.

Concerts at Birmingham are gradually becoming more numerous, yet the current musical season is by no means productive of any special enterprise; perhaps the most serious loss we are likely to sustain is the abandonment of the Festival Choral Society's concerts for this season, and the public will be deprived of hearing Brahms's 'Requiem,' Mendelssohn's 'Hymn of Praise,' 'The mystic trumpeter,' and Bach's Mass in B minor, which had been projected.

A patriotic concert was given by Mr. Sidney Stoddard in the Grosvenor Room, Grand Hotel, on January 27, in aid of the Wounded Soldiers' Fund. The vocalists, all of whom were pupils of the concert-giver, exhibited fresh and well-trained voices, especially Miss Muriel Hall. This artistic singer is gifted with a sympathetic voice of rich timbre. Some excellent recitations were given by Miss Katrina Lund, and some pianoforte solos by Miss Winifred Taylor.

The Birmingham Choral and Orchestral Association gave a concert-performance of Gounod's Opera 'Faust,' in the Town Hall, on January 30, under Mr. Joseph H. Adams's conductorship, to which complete justice was done; indeed, the whole performance reflected the utmost credit upon the executive. The choir for once realised some good effects in the Kermesse scene, which as a rule is a crucial test on a concert platform, and the orchestra too was reliable and well balanced. The principals, Miss Mary Whitfield, Miss Agnes Cockshott, Mr. Walter Ottey, Mr. Alfred Askey, and Mr. Frank Macnamara, quite distinguished themselves by their admirable singing.

The feature of attraction at the third Harrison Concert, given in the Town Hall on February 1, was the reappearance of Madame Clara Butt since her return from a world tour. Hundreds were unable to procure admission, the Hall being crowded from the organ loft to the last row of the great gallery. The great contralto was in excellent voice, its glorious timbre ringing as richly and voluminously as ever; needless to add that the encores she gave were as numerous as her original contributions. Madame Clara Butt had for her coadjutors Miss Carrie Tubb, Mr. Ben Davies, Miss Edie Marr (pianoforte), Miss Muriel Pickupp (violin), and Mr. Harold Craxton (accompanist). By way of an unusual interlude at a Harrison Concert were some dramatic recitations graphically delivered by Miss Constance Collier, the well-known actress.

The third Max Mossel Drawing-room Concert provided for this season took place in the Grosvenor Room, Grand Hotel, on February 4, and was in the nature of a chamber concert, the instrumentalists being the London String Quartet (Messrs. Sammons, Petre, Warner, and Evans), an excellent organization of the highest artistic attainments. They gave a gratifying performance of Mozart's String quartet in E flat, the third of a set of six dedicated to Haydn, written in 1783; a new Phantasy in one movement for string quartet by Waldo Warner, the viola-player of the London String Quartet; and Brahms's String quartet in A minor, Op. 51, No. 2, composed at Vienna in 1873, the year of the great Vienna Exhibition. Mr. Waldo Warner's composition is a charming work which one would be glad to hear again, possessing a good deal of originality and skilful, picturesque treatment. The vocalist was Miss Agnes Nicholls, who was accompanied on the pianoforte by Mr. Hamilton Harty. Perfect diction, purity of style, and consummate art characterized her singing.

A popular orchestral concert was given by the Birmingham Symphony Orchestra at the Town Hall on February 6, a special feature of attraction being the appearance of the popular English composer, Mr. Edward German, who conducted some of his own compositions, and the début here of the Belgian violoncello virtuoso, Maurice Dambois, of the Liége Conservatoire de Musique. Mr. Julian Clifford conducted the first part of the programme, which comprised Gounod's 'Marche Militaire,' the Overtures 'Ruy Blas' and 'Rienzi,' and Saint-Saëns's Concerto for violoncello and orchestra. The Belgian artist created quite a furore with his playing, and certainly one was strongly impressed by his magnificent technique, and by the richness and beauty of his tone. In addition to the Concerto, he played a dainty piece of his own, 'Sur le lac,' and Popper's 'Rhapsodie Hongroise.' Mr. Edward German, who met with a splendid reception, conducted a poignant and impressive performance of his 'Coronation' March and hymn, 'Veni Creator Spiritus,' 'Welsh Rhapsody,' and 'Three graceful Dances' from 'Henry VIII.' The vocalist was Miss Alys Gear, a contralto singer gifted with a sweet voice of limited power, but over which she has complete control. Her singing of some Somersetshire folk-songs revealed artistic style and pleasing diction. She also sang two of Edward German's songs, 'Sea Lullaby' and 'Love in all seasons,' accompanied on the pianoforte by the composer.

The Midland Musical Society gave Dvorák's dramatic Cantata, 'The Spectre's Bride,' at the Town Hall on February 13. The work was first heard here at the Triennial Musical Festival, 1885, when the composer conducted. Miss Gladys Moger and Mr. John Booth personated the Lovers, and Mr. Herbert Parker carried on the narrative in conjunction

with the choir. It was at once evident that Mr. A. J. Cotton, who conducted, had admirably prepared the work, and he is to be complimented upon the artistic results he obtained from the choir and orchestra. The principals did well, a notable feature being Mr. Parker's impressive delivery of the episode of the dead-house, where the corpse thrice uprises to deliver the hapless maiden to her demon lover. Haydn's Symphony in D, and selections from Wagner's 'Parsifal,' completed an excellent evening's programme.

Miss Kathleen Bruckshaw gave a pianoforte recital at the Queen's College on February 10, the whole of the programme being devoted to pianoforte compositions by the late Edward MacDowell. The most important section comprised the 'Sonata Tragica' and the 'Celtic Sonata,' but the whole programme was interesting. Evidently the performer was in thorough sympathy with the subjects treated, and nothing could have surpassed the splendid finish of her technique and artistic conception of every bar she played.

BOURNEMOUTH.

One of the principal charms of the Winter Gardens is the many-sidedness of its musical activities—a factor, be it noted, which the good people of Bournemouth are perhaps a little too prone to overlook. A fine permanent orchestra is in itself an asset of the first water, but, over and beyond that, the endless procession of miscellaneous concerts, with their differing appeal to various shades of opinion, is a feature by no means to be disregarded. There is, for all that, just one department of music to which a measure of indifference is meted out by public and management alike, namely, that of chamber music pure and simple. It was therefore with particular pleasure that we welcomed the project to fill the void which was undertaken by Mr. Albert Fransella (flute), Miss Marjorie Hayward (violin), and Miss Winifred Christie (pianoforte) on February 3,—a wholly delightful concert, distinguished not alone by Mr. Fransella's playing in sonata and trio items but also by as interesting an account of Beethoven's 'Kreutzer' Sonata as one could wish to hear. Of the other recent special concerts that which brought to our notice Elgar's Carillon, 'Chantons, Belges, chantons' (poem by Emile Cammaerts) must be regarded as one of the most important. The music—which was receiving its first provincial performance—proved, however, slightly disappointing, and Miss Mary Mackenzie was hardly dramatic enough in her delivery of the impassioned lines. The appearance of Ysaye will, again, stand out as one of the really prominent events of the season; a more attractive choice of items could, we think, have been made, but the beauty of this great artist's playing, in which temperamental fervour was combined with a guarded restraint, transmuted everything he touched into purest gold. A Chopin-Liszt recital by Sapellnikov on January 23 gained for him the usual tributes from his numerous Bournemouth admirers; Miss Isolde Menges, that extremely talented young violinist, exhibited her rare powers to distinct advantage on January 30; and a pianoforte and song recital by Miss Fanny Davies and Miss Carmen Hill on February 6 was very successful, Miss Davies's playing maintaining to the full its characteristic soundness and consistency.

Several new works of an exacting nature at the Symphony Concerts have put Mr. Dan Godfrey and his orchestra to some severe tests, but practically all difficulties have been surmounted with assurance and success. Of these novelties Vaughan Williams's 'London' Symphony was not only the most advanced in style, but also presented the most anxious problem from the executants' point of view; nevertheless, a sterling performance stimulated us to an attitude of unmixed approval of this vital and exceptionally clever composition. Granville Bantock's 'Scenes from the Scottish Highlands' Suite also gave genuine pleasure, the by no means easy phrases being displayed to marked advantage. Two of Molyneux Palmer's 'Four pieces on Irish folk-tunes' must also be added to the list of first performances here. The principal contributions from the already established répertoire have been as follows: 'Die Meistersinger' Overture (Wagner); Beethoven's eighth Symphony; Brahms's Symphony in D; Mozart's 'Jupiter' Symphony; Prelude and Liebestod from 'Tristan and Isolde' (Wagner); and Dvorák's 'Carneval' Overture. The soloists have been Mr. Felix Salmond, who played Saint-Saëns's A minor Violoncello concerto with a maximum of charm and resource; Miss May Matthews, whose equipment was hardly equal to Rubinstein's onerous Pianoforte concerto in D minor; Mr. Philip Cathie (his appointment as principal violin professor at the Bournemouth School of Music has just been notified), whose beautiful tone and intuitive artistry found ample scope in Max Bruch's Violin concerto in D minor; and Mrs. Farnell-Watson (co-director with Mr. Hamilton Law of the above-mentioned institution), whose reading of Mozart's D minor Pianoforte concerto was in happy conformity with the spirit of the charming old-world phraseology.

Provision was made at the fifteenth Monday 'Pop' for one of those exceedingly interesting and informing programmes which the policy of these concerts has made possible; described as the 'Evolution of the Overture' (Opera, Oratorio, or Drama), the plan was as here subjoined: Handel's 'Occasional Overture' (1746), Gluck's 'Alceste' (1767), Mozart's 'Don Juan' (1787), Cherubini's 'Anacreon' (1803), Beethoven's 'Egmont' (1810), Weber's 'Euryanthe' (1823), Mendelssohn's 'St. Paul' (1836), Wagner's 'Tannhäuser' (1845), Humperdinck's 'Die Königskinder' (1893). The principal details of the remaining concerts of this series are as follows: January 25, 'Tchaikovsky' programme ('Casse Noisette' Suite, 'Capriccio Italien'). February 1, 'Grieg' programme (Suite No. 1, 'Peer Gynt'; 'Holberg' Suite for Strings; Solveig's Song, sung by Miss Lillian Burgiss. February 8, British composers (Percy Fletcher's 'Prelude to an unwritten Symphony,' conducted by the composer; Incidental music to 'Grania and Diarmid' by Elgar; Overture, 'Youth,' by Arthur Hervey).

BRISTOL AND DISTRICT.

On January 20 the Society of Bristol Gleemen gave a concert in the Public Hall, Clevedon, and there was a large attendance. In addition to part-songs there were songs by Miss Hilda Eager, Mr. Herbert Spiller, and Mr. Lionel Venn; and Mr. Maurice Alexander contributed violin solos which highly gratified. Mr. C. W. Stear conducted with skill, and the concert, which was in aid of the Prince of Wales's National Relief Fund, was a success.

At All Saints' Hall, Clifton, on January 27, a concert in aid of the Belgian Relief Fund was given through the initiative of Mr. Herbert G. Hill, a member of the choir of All Saints' Church. He secured the co-operation of some of the best-known local vocalists and instrumentalists. Those who contributed were Miss Elsie White, Miss Gertrude Winchester, Mr. J. Horsell, Mr. F. Wensley, Mr. F. C. Preston (the last three of Bristol Cathedral), Mr. T. A. Gass, and Mr. Herbert G. Hill (vocalists), Mr. Cedric Bucknall (pianoforte), Mr. Maurice Alexander (violin), and Mr. Roger Bucknall (violoncello). There were recitations by Mr. W. J. A. Grant, and Mr. A. Ransom was the accompanist. The various features of the programme were appreciated by a numerous assembly.

Mr. Hubert Hunt held the first of three chamber concerts at the Royal West of England Academy on February 1. The programme illustrated variation form, and the works presented were Haydn's Quartet in E flat (Op. 50, No. 3), Beethoven's Quartet in E flat (Op. 127), and Brahms's Quartet in B flat (Op. 67). The players were Mr. Hunt and Miss Avice Sealy (violins), Miss Gladys Home (viola), and Mr. Roger Bucknall (violoncello). These competent executants performed the works chosen in a satisfactory manner.

A miscellaneous concert was given in Bishopston Parish Hall on February 3. Agreeable interpretations of some popular songs were afforded by Madame Lena Stone, Miss Ethel Harris, Miss Maud Battagel, Mr. H. B. Lovell, and Mr. Arthur Mass. Instrumental compositions were contributed by Miss Ivis Rickman (violin), Miss Ruby Rickman, (violoncello), Miss Florence Harris, and Mr. W. J. Cocks (pianoforte), all of which were of an acceptable character.

The Clifton Quintet gave a concert at the Royal West of England Academy on February 8, the players being Messrs. Herbert Parsons (pianoforte), Maurice Alexander

and Edgar Hawke (violin), Alfred Best (viola), and Percy Lewis (violoncello). There were fine performances of Beethoven's Quartet in F minor (Op. 95), and Brahms's Quintet in F minor (Op. 34). Messrs. Alexander and Hawke played with effect Bach's Concerto in D minor for two violins, and Mr. Parsons delighted by his brilliant execution of two movements by Scarlatti.

On February 10 the annual meeting of the Bristol Madrigal Society was held at the Montague Hotel under the presidency of Dr. Basil Harwood, who proposed that Mr. Hubert Hunt should be the hon. musical director in succession to Mr. D. W. Rootham. The resolution, seconded by Mr. J. Barrett (one of the vice-presidents), was heartily affirmed, and in responding Mr. Hunt made an interesting speech in which he said he sang madrigals at Windsor when he was a boy under Sir George Elvey, before he was a selected boy to sing at Bristol on the Ladies' Nights. Mr. Rootham commenced as director of the Bristol Society in 1865, the year that he (Mr. Hunt) was born; Mr. Rootham was born in 1837, the year the Society was established, so that these were pleasing coincidences.

The ninth annual Ladies' Night of the Weston-super-Mare Orpheus Society was held on February 4 at Knightstone Pavilion, under the direction of Mr. Edward Cook. There was a choir of forty, which interested a large audience by the excellent manner in which it interpreted favourite part-songs. A noteworthy item was Dr. Walford Davies's setting of Rudyard Kipling's 'Hymn before action.' At intervals Mr. W. H. Squire performed violoncello solos with much charm. Mr. G. Blanchard was the accompanist.

CAMBRIDGE.

In spite of the abnormal conditions, music in the University claims a great many adherents, and the musical Societies of the various Colleges are in a flourishing condition. There is no lack of enthusiasm, but the shortage of money and consequent falling-off in the number of subscribers prevent many of the original plans from being carried out.

The programme for the University Musical Society Concert on March 12 has been altered from the one previously arranged. In place of Parry's 'Prometheus unbound,' the choir is singing 'The glories of our Blood and State' by the same composer, and a selection of madrigals by Orlando Gibbons. In addition to these choral items and Dvorák's Symphony 'From the New World,' Haydn's Concerto in D major, with Mr. Howard Bliss, of Trinity, as solo violoncellist, will be performed. The whole of the chamber concerts and the combined Musical Society and Musical Club performance have had to be abandoned.

At Newnham College, on February 6, before a highly appreciative audience, the Motto Quartet gave an excellent performance of String quartets by Haydn in G minor and Dvorák in E flat minor, and of a duet for violin and viola by Mozart.

Mr. E. J. Dent, of King's College, is lecturing to the Society of Antiquaries on February 22 on 'English musical drama in the Commonwealth.' The lecture will be illustrated by a performance of scenes from James Shirley's Masque, 'Cupid and Death,' with the original music (1659) composed by Matthew Locke and Christopher Gibbons. It is very probable that this performance of the masque will be the first given for 250 years.

DEVON AND CORNWALL.

Very little has occurred during the last month in the way of serious music. The entertainments and miscellaneous concerts given for War purposes have been too numerous to chronicle, but their educational purpose and artistic result having been negligible they may not be said to comprise a feature of a review of the month's work.

Because of the tremendous enthusiasm it created, the visit of Madame Clara Butt and party, under the auspices of Messrs. Moon & Sons, on January 22, cannot be ignored. The programme was not of importance musically, and was repeated at Exeter and Torquay in the same week. Some delightful choral singing, chiefly in part-songs, was heard from Dr. Weekes's Choral Society at Plymouth on February 10. Mr. Walter Weekes conducted, and after a very fair performance of 'The banner of St. George,' the choir sang with refined and tuneful quality pieces by Macfarren, Eaton Faning, and Russell. The men were few but capable, and their singing was artistic. A small band of members of the Orchestral Society, led by Mr. H. R. V. Ball, took part, and played two independent numbers. The playing members of the Extempore Chamber Music Club—Dr. Lake (pianoforte), Messrs. Ball, Coombe, Fouracre, and Pike—were prepared to give a thoroughly artistic interpretation of the Andante and Scherzo from the Pianoforte quintet of Brahms, Op. 34, but owing to the indisposition of the violoncellist the performance was unsatisfactory.

The chief events at the Torquay Pavilion have been visits from Mr. Percy Grainger and M. Sapellnikov, with Miss Lena Kontorovitsch, who performed in collaboration with the Municipal Orchestra and Mr. Basil Cameron. At the Symphony Concert on February 3 Dvorák's 'New World' Symphony was the chief work, and Miss M. Bentwich played the Max Bruch C minor Violin concerto.

An instrumental concert of good standard was given at Exeter on January 28 by Miss Ruby Davy (violin) and Mr. S. W. A. Moyle (violoncello), with assistance in vocal numbers from other artists.

After a long suspension, the Linkinhorne Choral Society came to life again just before Christmas with new material and under new conditions. Promise of good work in the future was given by the excellent performances early in January at Upton Cross and St. Cleer of T. Mee Pattison's Cantata 'The Shepherd's holiday,' and in Part-songs by Pierson, Arne, and Coward. The Rev. C. C. C. Bosanquet conducted.

DUBLIN.

The Sunday Orchestral Concerts finished their series on February 14. During the month the programmes have included Mendelssohn's 'Scotch,' Mozart's in E flat, and Beethoven's second Symphonies. Mozart's Violin concerto in E flat (soloist, Signor Simonetti), Hubert Bath's 'Pierrot' Suite (first performance), Grieg's 'Sigurd Jorsalfar,' Bizet's 'L'Arlésienne,' and Borodin's 'In the Steppes of Asia,' were also included in the programmes. The vocalists were Miss Lilian Whittaker, Miss Barbara Florac, Miss May Doyle, Mr. Robert Harrison, and Mr. Irvine Lynch. Instrumental soloists were Mr. P. J. Griffith and Signor Simonetti (violin), Mr. Clyde Twelvetrees (violoncello), and Mr. Victor Love and Dr. Esposito (pianoforte).

The Royal Dublin Society Chamber Music Recitals have been those of Mr. Herbert Ellingford (organ), January 25, and the London Chamber Musicians (Schubert's Octet and Beethoven's Septet) on February 15. The recitals to have been given by Mr. Harold Bauer, the Brodsky Quartet, and the Brussels Quartet fell through owing to the War.

Mr. Gabriel Cleather, on February 15, at the Royal Irish Academy of Music, gave an interesting lecture on 'Timpani' before the Leinster Section of the I.S.M. In the course of the evening he played illustrations (accompanied on the organ by Mr. T. H. Weaving) in which he used six timpani.

Mr. Joseph O'Mara's Opera Company has given a very successful fortnight's season at the Gaiety Theatre from February 8 to 20.

EDINBURGH.

The third Historical Concert was given on January 20. A performance of Bach's Cantata for contralto, organ obbligato and orchestra, 'Geist und Seele wird verwirret,' was given, with Helen Anderson as vocalist, Dr. Shirlaw as organist, and Prof. Sanford Terry as conductor. Miss Kate Friskin gave adequate interpretations of Beethoven's Pianoforte concerto in G, and Schumann's Introduction and Allegro for pianoforte and orchestra, Op. 92.

On January 23 a very large audience met to welcome Ysaye. All his previous triumphs were eclipsed by his success on this visit. Mr. Charlton Keith proved an admirable accompanist. Miss Millar, a brilliant South African soprano, made her first Edinburgh appearance.

The last two orchestral concerts of the season were given on January 25 and February 1 respectively. At the former an all-British programme was submitted, under the baton of Mr. Hamilton Harty, in the absence of Mr. Landon Ronald.

The 'Enigma Variations' of Elgar and the Symphonic-Poem 'Villon,' by Wallace, were the outstanding items of an enjoyable concert. It is to be regretted that Scriabin was unable to be present at the twelfth concert, as Edinburgh musicians had looked forward to his visit with much interest.

In view of the above-mentioned prospective visit of Scriabin, Miss Pinkham gave an interesting lecture-recital on Scriabin and his compositions.

On February 6 Madame Clara Butt, Miss Constance Collier, and Mr. Ben Davies filled the important rôles at the third Harrison Concert.

GLASGOW.

The Choral Union, under Mr. Henri Verbrugghen, gave Elgar's 'The dream of Gerontius' on January 26. Except for an occasional faulty intonation, especially in the unaccompanied parts, the choruses were sung with good effect, and the general standard of performance was a high one. The solo music was given by Miss Doris Woodall, Mr. Gervase Elwes, and Mr. Hutton Malcolm, the last-named, an accomplished local musician, taking at a few hours' notice Mr. Julian Henry's place in the part of the Priest. Excellent work was done by the Scottish Orchestra in the accompaniments. At the fourteenth (and last) Classical Concert on February 2, Miss Irene Scharrer appeared for the first time here as solo pianist and gave a very virile reading of Tchaikovsky's Pianoforte concerto No. 1, in B flat minor. In the purely orchestral numbers—Beethoven's seventh Symphony, the Overture to 'Die Meistersinger,' and a selection from Ravel's 'Rhapsodie Espagnole,' the playing of the band reached the highest level. The annual plebiscite concert on February 6 brought the present season to a close. The programme on this occasion included the inevitable 'Tannhäuser' Overture, Tchaikovsky's fifth Symphony, and a selection from the 'Peer Gynt' Suite. In his valedictory remarks M. Mlynarski emphasised the important educational value of the four 'People's Concerts' given under the auspices of the City Corporation. These concerts have invariably attracted overflowing audiences, and there seems every justification for the Corporation increasing the number of concerts next season.

The students of Notre Dame Training College gave three excellent concerts—on February 11, 12, 13—in aid of the Belgian refugees. In addition to some songs and instrumental music, the programmes included fourteen choral pieces, which were sung with fine effect. A notable feature was the performance of the National Anthems of France, Belgium, Russia, Japan, and Britain, all being 'arranged' for the occasion by the Rev. Dom Gregory Ould, O.S.B. The only other event to be recorded is a Harrison Concert on February 5, at which Madame Clara Butt was the chief attraction.

LIVERPOOL.

Prof. Granville Bantock's orchestral drama 'Fifine at the Fair' received an unmistakably favourable hearing at the eighth Philharmonic Concert on January 26, which was conducted by Sir Henry Wood. Browning's poem has given the composer a peculiarly fascinating subject of human interest for musical expression, and even apart from its psychological basis the music makes an immediate appeal by its beauty and orchestral mastery. Another work by an English composer, the 'Dance Rhapsody' by Delius, presented attractive features of rhythm, tunefulness, and piquant scoring, and other opportunities for displaying the qualities of the fine band were found in 'The entrance of the Gods into Walhalla' and the Introduction to Act 3 of 'Tristan,' in which the *cor anglais* soloist, Mr. S. Whittaker, distinguished himself. Mozart's 'Jupiter' Symphony completed the orchestral scheme, but the headlong speed at which the Finale was taken did not generally commend itself. Madame Edvina was the vocalist.

M. Emil Mlynarski conducted the ninth concert on February 9, at which a particularly fine performance was given of Liszt's 'Les Préludes.' Other examples of capable and lucid direction were afforded in Haydn's gratefully melodious old Symphony in G, letter V (B. & H., No. 13), in the barbaric Dances from Borodin's 'Prince Igor,' and in Wallace's Orchestral Poem 'Villon,' which renewed the favourable impression this picturesque composition previously made at these concerts. A well-known member of the orchestra, Mr. Walter Hatton, gave a clever exhibition of his skill in the solo-part of Boëllmann's 'Variations symphoniques' for violoncello and orchestra, and Miss Ruth Vincent sang Elisabeth's greeting from 'Tannhäuser' and Puccini's Aria, 'Vissi d' arte' with abundant animation, as well as fresh and powerful beauty of tone. Two Elgar part-songs were sung by the choir, 'The Snow' (female voices, with violin and pianoforte accompaniment) and the beautiful unaccompanied chorus from 'King Olaf,' 'As torrents in summer.'

It was originally announced that M. Scriabin would appear at the ninth concert in conjunction with M. Mlynarski, but owing to the War he was unable to come, and other modifications, which include the postponement of Mr. Albert Coates's visit, have been rendered necessary. Sir George Henschel will conduct the eleventh concert on March 9, for which the choir is being prepared by Mr. R. H. Wilson in Mendelssohn's 'Walpurgis Night' and Beethoven's Choral Symphony.

At the sixth concert of the Akeroyd Symphony Orchestra series on January 19, an operatic contralto, Miss Marguerite D'Alvarez, made a successful début as a concert-singer, interpreting Gluck's 'Divinités du Styx' with dramatic intuition and vocal command. The fine quality and range of her voice were further exhibited in 'Printemps qui commence' (Saint-Saëns) and other songs. The orchestral items, which Mr. Akeroyd ably conducted, included the Overture to 'Hansel and Gretel' and Tchaikovsky's tremendous 'Francesca da Rimini' Fantasia, the gloom of which was agreeably dispelled by Handel's suavely beautiful, although well-nigh forgotten, Minuet from 'Berenice,' which it was a happy thought to revive at such an especially favourable moment. Another example of Mr. Akeroyd's eclecticism was afforded in Beethoven's Rondino in E flat for two oboes, two clarinets, two bassoons, and two horns, which was beautifully played.

The seventh and closing concert of the Akeroyd series was given on February 2, when Saint-Saëns's Pianoforte concerto No. 2 was masterfully played by M. Moiseïvitsch, and Mr. Herbert Heyner was equally successful in his baritone songs. Other features of an interesting popular programme were the 'Freischütz' Overture, the 'Casse Noisette' Suite, Beethoven's Symphony No. 8, and Percy Grainger's Irish tune 'From County Derry' and 'Shepherd's Hey.'

Mr. Adrian Boult's Wednesday evening popular orchestral concerts in the Sun Hall are attracting improved attendances week by week, but it cannot yet be said that the surrounding district, a town in itself, responds as it should. But Mr. Boult goes imperturbably on his way, and is content to wait. Still quite young, his early training at Westminster School was enlarged at Oxford and Leipsic, solid advantages added to natural abilities which only need experience to develop fully.

As examples of the music Mr. Boult seeks to popularize, the following are taken from his first four programmes: Bach's Concerto in C and Mozart's Concerto in E flat for two pianofortes, cleverly played by the Misses Una and Irene Truman, Sir Hubert Parry's 'Lady Radnor's Suite,' Haydn's Symphony in E flat (Salomon Set), Beethoven's Pianoforte concerto in G, No. 4 (soloist, Mr. Frank Bertrand), Minuet from the Symphony in A by Alfred R. Sutton, Mozart's Symphony in G minor, and 'In the New Forest' (R. F. Woodman). Several first-rate local singers, including Miss Edina Thraves, Miss Edith McCullagh, and Mr. Spencer Hayes, an exceptional tenor, have also contributed to the musical success of the concerts.

There was a crowded audience at Mr. Percy Harrison's third concert on February 10, at which a strong company appeared, including Madame Clara Butt, Miss Carrie Tubb, Miss Constance Collier (recitations), Mr. Ben Davies, Miss Edie Marr (solo-pianoforte), and Melsa (violin), with Mr. Harold Craxton at the pianoforte. Madame Butt's flexible singing of Handel's florid 'Lusinghe più care' and Liza Lehmann's 'By the lake,' from King Albert's Book, were noteworthy items of a programme every piece in which was encored.

At the concert of the Welsh Choral Union on February 6 a powerful attraction was provided by the Grenadier Guards Band, conducted by Dr. Williams, so that matters choral

occupied rather a subsidiary place. This is an inversion of the usual order of things at these concerts, but interesting as was the singing of part-songs and choruses, which were capably conducted by Mr. John Watkyn, chief interest centred in the inspiriting playing of the renowned band, which roused patriotic outbursts of national ardour from a crowded audience. Indeed such enthusiasm has seldom been witnessed in the historic Philharmonic Hall. The concert was distinctly exhilarating, and the music for band and choir, and also the songs, ably sung by Mr. Charles Tree, had been well chosen.

The seventh concert of the Rodewald Club on January 25 was provided by the Manchester Trio,—Mr. Edward Isaacs (pianoforte), Mr. Arthur Catterall (violin), and Mr. W. Warburton (violoncello),—who played Beethoven's Trio in B flat, Op. 97, two movements from Bossi's Trio in D minor, and a new Trio in E flat, Op. 7, by Edward Isaacs, a melodious work of sustained interest.

It would be difficult as well as unnecessary to seek new terms of appreciation of Mr. Plunket Greene's interpretative art. It is sufficient to say that he was in first-rate form at the eighth concert of the Rodewald Club on February 8, when he sustained the entire programme, and sang no fewer than twenty-six songs, accompanied by Mr. S. Liddle at the pianoforte.

Other recent happenings have included the concert given on January 30 by the Oxton and Claughton Orchestral Society (conductor, Mr. J. E. Matthews), at which Lady Bates sang and Mrs. A. C. Bamford played Debussy's 'Reflets dans l'eau'; the concert given by the Liscard Orchestral Society on February 6 (conductor, Mr. P. R. Smart); and the lecture by Mr. Tobias Matthay to the Music Teachers' Association in the Rushworth Hall on January 30, on 'The teaching of the fundamentals of pianoforte technique.'

MANCHESTER AND DISTRICT.

The outstanding feature of the month's music has been Beecham's tackling of Bantock's 'Omar Khayyám,' which had threatened to fall through owing to the composer's illness, which prevented him conducting on January 21. The Executive heard on Monday afternoon that Bantock could not come; by early evening Beecham had consented to act, and the full score was in his hands by special messenger to St. Helens the same night. For many hours on Tuesday he shut himself up for its study; this was followed by an attendance at the Hallé Choir for evening rehearsal, where he was a silent listener. On Wednesday evening he put the choir through its paces for two and a-half hours; on Thursday, from 1 p.m. to 4.35, he rehearsed the orchestra, and, as one of them said, 'He *knew* it, and we knew that he knew it,'—and so also did the choir! So marvellous was his surety that he galvanized the whole thing as probably even Bantock himself could not have done, and a triumph was snatched from the jaws of disaster.

Beecham's reading had greater urgency in many parts than Bantock's, and occasionally the Hallé Choir could not last the pace, but on the whole it rose to the occasion. At last we seem to have got the real 'Omar' trio of soloists in Miss Doris Woodall, who unites sensuous beauty of tone with highly individual dramatic power, Mr. John Coates, already identified with the part of the Poet, and Mr. Herbert Brown, who, whilst lagging behind at least one other singer in the argumentative power of the Philosopher, still combines fervency of style and genial irony with a vocal method without serious flaw. The 'Pot' Sestet in Part 3 was well done by selected members of the choir.

Probably by now, as a result of the last few years having brought so many new conductors here, the Manchester public is better qualified than usual to pass judgment on the capacities of these visitors, and if asked to draw up a list of the most meritorious names, that of Mr. Hamilton Harty would be found high up on the list. Orchestral players are probably shrewd judges, too, of whether a man 'has it in him,' and their playing under some men has a greater warmth and freedom as compared with their performance under others quite as well endowed in a purely musical sense. Mr. Harty undoubtedly is gifted with a magnetic personality and does not harry his players needlessly; altogether he is uncommonly well-equipped, and nobody endows music with greater rhythmical life. In Beethoven's seventh Symphony he occasionally stressed the rhythm unduly, but all the music he played on January 28 palpitated with life; and when he sat down and played accompaniments for Miss Isolde Menges we got another glimpse of his manifold attainments. That he did not include one of his own orchestral works speaks well for his modesty, and next time he comes the management might fittingly insist on a removal of this self-denying ordinance.

Verbrugghen's concert at Hallé's on February 4 was a severely classical one. Beethoven's 'Name Day' Overture was uninspiring, and Brahms's second Symphony too fragmentary in treatment, for the conductor has not a sufficient degree of the architectonic sense so essential for this majestic work. There is no use denying it, but Richter's monumental readings of these Brahms Symphonies are unchallengeable, and in Manchester we cannot forget them. Brahms interpretations stand or fall by such comparisons. The best playing of the night was in a C major Suite by Bach, and, as ever here, good Bach playing or singing roused great enthusiasm.

On February 11, the Hallé Choir gave Sullivan's 'Golden Legend' and Brahms's 'Song of Destiny.' Mr. Herbert Heyner's singing was such as to have fired an artistically sensitive body of singers, and his performance was for some the chief delight of the concert. Miss Caroline Hatchard pluckily appeared, though obviously unwell, and found able assistance in Miss Edna Barker, one of the chorus ladies; two other Manchester singers in Miss Marion Beeley and Mr. John Collett completed the cast. Mr. R. H. Wilson conducted.

No department of musical endeavour has been more thoroughly disorganized by the War than chamber music. Visiting quartets and trios and distinguished solo players have not been available, and it is with the greater pleasure that one can record the completion of the Bowdon Chamber Music Society's winter efforts—the series just closed being its seventh, and its membership, so far from being impaired, being in a flourishing condition. Miss Isolde Menges, when playing at Hallé's in the same week, was over-ambitious in selecting the Tchaikovsky Concerto, as her technique is rather below the full requirements of the work, but a series of items in the older style of Fiocco, Haydn, and Handel set her grace of playing in a much more favourable light. Mr. Carlton Brough sang, and Mr. R. J. Forbes has now come to be regarded as the (happily) inevitable accompanist at our Manchester district concerts. Next month it will be possible to deal more fully with chamber music, for with lengthening days we learn of concerts by the Edith Robinson Quartet, and of Messrs. Catterall, Forbes, and the Rawdon Briggs Quartet, which will bring us new works by Ravel and Delius and César Franck. If present efforts for the liberation of Brodsky and Carl Fuchs from their respective internment camps are successful, we may yet have the Brodsky Quartet resuming operations.

While Manchester audiences have filled our halls for orchestral works, the response to Mr. Percy Harrison's series has not been so gratifying. Possibly the 'ballad' type of programme, however varied by operatic selections and able instrumental solos, has quite definitely passed out of favour here, and no one, least of all the entrepreneur, need regret it, for it is a definite pronouncement in favour of an advance in musical appreciation.

On February 5 the Manchester Musical Society gave the newly-formed Amateur Orchestra, conducted by Mr. Walter Mudie, its introduction to the city's musical life. There would seem to be something almost prophetic for the new orchestra's future in such collaboration, for it showed quite emphatically that it can tackle scores which would make it a worthy associate of some of the smaller expert choirs which sing in the Manchester area, and so enable productions of works which, though of small dimensions, need adequate orchestral accompaniment for their worthy presentation.

The Salford Municipal Choral Society possesses about eighty voices of satisfactory tone-quality and blend, and under Mr. J. Pugh Lane gave 'Elijah' on February 6, with instrumental forces in scale with the vocal power available. Miss Ethel Donelly, Madame Gertrude Brooks, and Messrs. Giddins and Horner were the soloists.

Mr. Herbert Whittaker introduced Walford Davies's 'Pastorals,' accompanied by Miss Edith Robinson's well-known players, at the second concert of the Manchester Vocal Society, and in the choice of vocal solos showed a nice discrimination in avoiding works which too obviously transcend the powers of executants.

The Bolton Amateur Orchestral Society, at a Relief Fund concert on January 13, had the assistance of Mlle. Madeleine Van Hamme, a Belgian contralto, and the band performed some entr'acte music written by its conductor, Mr. Andrew Morris.

NEWCASTLE AND DISTRICT.

The work of the Newcastle and Gateshead Choral Union this season is confined to the giving of popular oratorios with organ accompaniment, the proceeds being devoted to the War Funds. The absence of an orchestra was hardly felt in the 'Messiah,' but it was sadly missed in the performance of 'Elijah,' which took place in the Town Hall on February 10. Mr. Preston did wonders with a hopelessly inadequate instrument. His playing of the Overture, an arrangement from his own pen, and the accompaniment to 'Is not His word like a fire' were magnificent. Miss Katharine Vincent, the soprano, was suffering from illness and was unable to do herself justice. Miss Maud Wright, the contralto, was excellent, especially in her singing of 'Woe unto them.' The tenor was Mr. Walter Glynne, who was always artistic, and Mr. Robert Charlesworth made a fine Elijah. The choir as usual was superb, and must be reckoned among the finest choral bodies in the country. Dr. Coward conducted, and the concerted numbers were taken by members of the choir.

The same work had been given on February 9 by the Darlington Choral and Orchestral Society in the Court Kinema to a crowded audience. Miss Phyllis Graves, a young soprano from Perth, made her début in the district and won a decided success. Her voice is clear and resonant, and she sings most artistically. The contralto and tenor were the same as at Newcastle, and were received with equal favour by the audience. Mr. Robert Burnett, although suffering from cold, sang magnificently, his dramatic instinct being never at fault. Both choir and orchestra were excellent, and the performance all round reached a high standard. Mr. T. Henderson conducted. The Darlington Chamber Music Society gave its third concert at Polam Hall on Thursday, February 11, when the programme was provided by the London String Quartet. It consisted of Brahms's Quartet in B flat, Dvorák in E flat, Phantasy in D by H. Waldo Warner, 'The Lonely Shepherd' by Speaight, and Percy Grainger's 'Molly on the shore.' The standard of performance was quite equal to that of the best Continental quartets that have appeared at these concerts, and the great interest aroused among the audience by the last three examples from British pens proved that there is always a hearing awaiting those musicians who really have something to say.

The same Quartet, with the addition of Mr. Charles Draper (clarinet), Miss Hilda Herbert (contralto), and Mr. Paul Kilburn (accompanist), gave the second concert of the Middlesbrough Musical Union in the Wesley Hall on February 10. The programme was an exceptionally fine one, including Brahms's Clarinet quintet, Debussy's Rhapsody for clarinet and pianoforte, Glazounov's Quartet in D minor, Warner's Phantasy in D, and Grainger's 'Molly on the shore.' There was a large and very enthusiastic audience.

At the monthly meeting of the Northern Section of the I. S. M. at Newcastle, on February 13, Mr. W. G. Whittaker gave a most interesting lecture, with illustrations, on 'Erik Satie,' one of the most striking representatives of the modern French school. A Sarabande in particular was delightful.

The Stratford-on-Avon School of Folk-song and Dance will hold an Easter session from April 3 to 10, if sufficient applications are received. Those who wish to attend are requested to send their names as early as possible to the secretary, English Folk-Dance Society, 73, Avenue Chambers, Bloomsbury, W.C.

NOTTINGHAM AND DISTRICT.

A concert was given by the members of the Incorporated Society of Musicians at the Albert Hall, Nottingham, on January 16. A fine performance of Saint-Saëns's Pianoforte concerto in G minor was given by Miss Irene Truman. Mr. Bernard Johnson supplied the orchestral parts on the organ. Vocal items were contributed by Miss Edith Payne, Mr. Henry Dobson, and Miss Emily Hart. An organ recital by Mr. Bernard Johnson followed.

The choir festival at the Mansfield Road Wesley Church took place on January 24, when the 'Messiah' was given under the direction of Mr. Herbert Richards. Mr. Blyton Dobson supplied the accompaniments, and the solos were sung by Miss Dorothy Wilson, Miss Roebuck, Mr. Franklin Pearson, and Mr. Barras.

It is especially notable that Brahms's 'Requiem,' which as reported was given on November 29 last, was repeated by request at the Albert Hall on January 31.

The orchestral concert given by the Nottingham Sacred Harmonic Society on February 4 introduced Guilmant's Concerto for organ and orchestra, when Mr. Bernard Johnson, who was the soloist, received a welcome. Miss Florence Mellor, a native of Nottingham, was the vocalist, and must have been encouraged by her very hearty reception. The programme included the 'William Tell' Overture, 'Finlandia' (Sibelius), 'Scènes Pittoresques' (Massenet), the second and third movements of the 'Pathetic' Symphony, Handel's Largo for strings, and the 'Peer Gynt' Suite. The orchestra, which was scarcely in its best form, was conducted by Mr. Allen Gill.

Arensky's Pianoforte concerto in F formed the attraction at the Albert Hall organ recital on February 7, with Miss Una Truman at the pianoforte and Mr. Bernard Johnson at the organ. Included in the same programme were Rachmaninov's 'Prelude,' Elgar's 'Carillon' (reciter, M. Joseph Faes), and the 'Tannhäuser' Overture.

Mr. William Woolley's Choral Society gave its annual concert on February 11, when the programme included works by Hubert Bath, Orlando Gibbons, Brahms, Walford Davies, and Coleridge-Taylor.

Mr. Allen Gill delivered a lecture at the University College on February 11, his subject being 'Music in the Modes.' Miss Amy Holman and Mr. Gill contributed examples from old songs, airs, and folk-songs, and choral illustrations were given by members of the Sacred Harmonic Society.

YORKSHIRE.

LEEDS.

On February 10 the Leeds Philharmonic Society gave an exceedingly fine performance of Verdi's 'Requiem. Mr. Verbrugghen, who conducted, thoroughly understood the emotional, strongly-coloured nature of the music, and emphasised it, though not unduly. The choir, which had been well drilled by Mr. Fricker, responded quickly, and its singing was full of colour and highly expressive. The soloists, Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. Frank Mullings, and Mr. William Hayle, were quite equal to their prominent and most effective share in the work, and the Hallé Orchestra was at its best both in the 'Requiem' and in the two orchestral pieces of which the second part consisted, the 'Egmont' Overture and Liszt's 'Les Préludes.'

At the Bohemian Concert on January 27 a novelty to Leeds was afforded in Glazounov's String quartet in A, Op. 64, which, like all this composer's music, is admirably written, genial, and effective, but does not show the individual temperament revealed in Debussy's Quartet (Op. 10), which was also in the programme. It has been given at Leeds several times, but its freshness and interest have by no means evaporated. Mr. Alex. Cohen, Mr. Bensley Ghent, Miss Lily Simms, and Mr. Hemingway were the executants, and realised the spirit of the music very sympathetically. At the Harrison Concert on February 2, Madame Clara Butt appeared, with Miss Carrie Tubb, Mr. Walter Hyde, and Mr. Robert Radford, Miss Muriel Pickupp being the violinist and Miss Edie Marr the pianist. The performance maintained a high standard, but the programme was not of any special interest.

BRADFORD.

At the concerts of the Bradford Permanent Orchestra on January 23 and February 13, Mr. Julian Clifford was the conductor. On the former occasion, Tchaikovsky's 'Francesca da Rimini' was the central feature of the programme, and was played with tremendous force and vitality. Mendelssohn's G minor Pianoforte concerto has certainly lost some of its wonted charm, but it is capable of more piquancy than was given to the solo part by Mr. J. H. Woodcock's conscientious but not very inspired performance. Mr. Frank Mullings was the vocalist. On February 13, Dvorák's 'New World' Symphony, which is extraordinarily popular in this part of the country, was given, with Dr. Ethel Smyth's clever Overture to 'The Wreckers' and a movement from a Suite by Ivanov. The Hon. Mrs. Julian Clifford was the vocalist. The Subscription Concert on January 29 was of the character of a variety entertainment—songs, violin duets, and violoncello solos being varied by recitations and a part-song. The programme was of less account than the soloists, among whom Madame Clara Butt, and two clever young violinists, Miss Molly Blower and Miss Elsie Faulkner, may be mentioned. At the Free Chamber Concert on February 1 Beethoven's Violoncello sonata in G minor, Schubert's Pianoforte trio in B flat, and Dvorák's Pianoforte trio in G minor, were rather happily associated, since they are works in which the same spirit seems to recur. They were artistically played by Messrs. Dunford, Drake, and Midgley, Miss Carrie Birkbeck being the vocalist. On February 15, the programme included Sir Hubert Parry's early Pianoforte trio in E minor, a work of such power and beauty that its neglect is incomprehensible, Beethoven's great Trio in B flat, and Schubert's Violin sonata in A. Messrs. E. and H. Drake and Mr. Midgley were the executants, and Miss Patti Clayton was the vocalist.

OTHER TOWNS.

The Wakefield and District Choral Society gave a concert on January 20. Miss Doris Carter and Miss Phyllis Lett sang; and Mr. Maurice Taylor and M. Benno Moiseivitsch played violoncello and pianoforte solos. Mr. Edward Archer accompanied, and Mr. Percy H. Bligh conducted.

The Wakefield Chamber Concerts have this year been reduced to one, but this, which took place on January 28, was highly enjoyable. The Withers-Sammons Trio was heard in Brahms's seldom-played Pianoforte trio in C (Op. 87) and Arensky's very showy Trio in D minor, of which sympathetic and brilliant performances were given by Mr. Sammons, Mrs. Withers (pianoforte), and, in the absence through illness of Mr. Withers, Mr. Cedric Sharpe (violoncello). A pleasant feature of the concert was the very artistic singing of Miss Jean Waterston, who, with Miss Louie Heath at the pianoforte, gave with good effect a great variety of songs, from Schumann to Cyril Scott. At the Halifax Chamber Concert on February 12, three Manchester artists, Messrs. J. S. Bridge, J. H. Foulds, and R. J. Forbes, played Pianoforte trios by Beethoven (in E flat, Op. 70), and Dvorák (Op. 90), with good effect.

On February 3 Mr. Fred. Dawson visited Keighley and gave a pianoforte recital on behalf of the Belgian Relief Fund, playing the 'Appassionata' Sonata, Schumann's 'Papillons,' a series of Chopin pieces, and some interesting examples of more recent pianoforte music, with his accustomed brilliance and zest. On the invitation of the Mayor, a number of children from the Elementary Schools were present, but judging from their demeanour, hardly knew what to make of so unwonted an experience.

Answers to Correspondents.

Amateur.—Joule's 'Collection of chants' is still used in numerous churches notwithstanding the output of many other collections. Dr. Peace's 'Programme Notes for Organ Recitals' is published by Messrs. Novello & Co., price 5*s*.

Lashwood.—We cannot trace the carol from your description. If you send us a copy of the music and words we will make further inquiries.

(Other inquiries are held over or have been answered privately.)

Country and Colonial News.

Cheltenham.—On February 11 the Cheltenham Philharmonic Society gave a successful concert before a distinguished audience. Elgar's 'Carillon' was given, with Miss Ethel Smith as reciter. Mr. C. J. Phillips conducted.

Clitheroe.—The Blackburn Ladies' Choir gave a concert at Clitheroe on February 16. An excellent and difficult programme of part-songs was efficiently carried out under Mr. F. Duckworth. Miss Myra Dixon (vocalist), Miss Helena McCullagh (pianoforte), and Miss Mabel McCullagh (violin) assisted.

Cockermouth.—The Harmonic Society gave its sixty-first concert on February 10, when Gounod's 'Faust' (concert arrangement) was successfully performed under the direction of Mr. George Tootell. The band and choir numbered 120. The soloists were Miss Evangeline Florence, Mr. Wilfrid Abor, and Mr. Cuthbert Allan.

Leek.—The Leek Amateur Musical Society gave a Patriotic Concert in the Town Hall on February 1, when Elgar's 'The Banner of St. George' and part-songs by Faning and Elgar were performed. The soloists were Madame Lily Moffitt, Mr. William Elliot, and Mr. Fred. C. Morris (violin). Mr. John Cope conducted.

Rugeley.—Elgar's 'The banner of St. George' was chosen by the Rugeley Choral Society, and a highly creditable performance was given last month under Mr. G. H. Grummitt's direction. Miss C. Gardner was the soprano soloist.

Southport.—The Southport Orchestral Society gave a concert on January 29. Mr. William Rimmer conducted. Schubert's 'Unfinished' Symphony and German's 'Welsh Rhapsody' were items in the programme. Mr. John Clarke (tenor) and Mr. Walter Hatton (violoncello) performed.

Toronto.—The National Chorus had a large and appreciative audience at its concert in January. The programme consisted mainly of French and English music, the latter including Coleridge-Taylor's 'Sea-Drift,' and Elgar's 'Death on the hills' (which was a notable success), 'It comes from the misty ages,' and 'Weary wind of the west.' Miss Maggie Teyte sang songs by Debussy, Charpentier, and Hué. Dr. Albert Ham conducted.

Miscellaneous.

At Claridge's Hotel on February 8 Miss Ethel Rayson gave a lecture-recital on 'The Romantic movement in literature and music.' The occasion was on behalf of the British Red Cross Society, and we are informed that the excellent attendance has resulted in a substantial sum being added to the funds.

At the meeting of the Musical Association held on February 16, the Rev. E. H. Fellowes gave an informing lecture on 'John Wilbye,' the great English madrigal composer. We regret we are compelled to hold over a report until April.

Miss Katherine Doubleday is an accomplished pianist. Her recital at the Æolian Hall on February 16 drew an excellent audience. Amongst the pieces she played was Franck's 'Prélude, Arie, et Finale.' Miss Winifrid Small (violin) was another attraction.

On February 13 the Incorporated Society of Musicians paid a visit to Southwark Cathedral. In the Chapter House Mr. E. T. Cook, the organist, lectured on 'English church music of the 16th and 17th centuries.'

Mr. Donald Tovey gave six pianoforte recitals at the Æolian Hall during February. His performances displayed many fine artistic qualities.

A students' concert given on February 1 at Trinity College of Music served to show that the teaching in this well-established institution is first-rate.

On February 3, at a War concert given at the Mansion House, Sir Charles Santley (81) and Mr. Edward Lloyd (69) sang.

Glinka's 'Life for the Czar' was performed at the Playhouse on January 21, in aid of the Grand Duke Michael's Fund.

This Supplement is part also of the March issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 80.

THE ROYAL NATIONAL EISTEDDFOD OF WALES, 1916.

(To be held at BANGOR, not ABERYSTWYTH.)

In our last issue we gave some details of the syllabus issued by the committee of the Royal National Eisteddfod, announced to be held at Aberystwyth this autumn. We are now officially informed that this event is postponed to 1916, and that the National Eisteddfod will be held at Bangor as stated below. The following is from the syllabus of the Bangor event:

Tests for the chief choral competitions:

CHIEF CHORAL COMPETITION (open to all comers).

Number of voices, 150 to 200.
First prize, £150. Second prize, £40.

'When Israel out of Egypt' (Mendelssohn).
'They that go down to the sea in ships' (Bantock).
'Y Mebyn-ôd' ('The snow flake') (E. T. Davies).

SECOND CHORAL COMPETITION (open to all comers).

Number of voices, 60 to 80.
First prize, £40. Second prize, £10.

'Put off, O Jerusalem' (Hubert Parry).
'The Indian serenade' (Christmas Williams).
'The summer night' ('Yr hafaidd nos') (Vaughan Thomas).

COMPETITION FOR MALE CHOIRS (open to all comers).

Number of voices, 50 to 80.
First prize, £40. Second prize, £10.

'O, mariners out of the sunlight' (Coleridge-Taylor).
'The Assyrian came down' (Cyril Jenkins).
'Canu'r wyf dan chwareu'r Crwth' (D. D. Parry).

COMPETITION FOR FEMALE CHOIRS (open to all comers).

Number of voices, 30 to 40.
Prizes, £20 and £5.

'The Lord is my Shepherd' (Schubert).
'Cân yr Eos' ('The nightingale's song') (E. T. Davies).

COMPETITION FOR CHILDREN'S CHOIRS (age limit, 16). (Open to all comers.)

Number of voices, 40 to 50.
Prizes, £10, £3 and £2.

'The nightingale' (Weelkes).
'Madelein' (Mark Evans).

The date of the Eisteddfod, which was postponed from last year owing to the War, has not yet been fixed, but it will probably be held in August or September, 1915.

The secretary is Mr. T. R. Roberts, Breeze Hill, Colwyn Bay.

FAILSWORTH, MANCHESTER.—January 30.

The diversified programme presented at the Annual Juvenile Musical Festival, organized by the Failsworth Industrial Co-operative Society, comprised pianoforte, violin, solo-singing, sight-test, recitation, action-song, and choral competitions. A marked feature was the preponderance of budding pianists, who, divided into two classes, outnumbered all the entries in the other musical classes put together.

The winners in the individually tested classes were Lucy White (junior pianoforte), Frank Clough (senior pianoforte), Edith Taylor and George F. Thorp (solo-singing), and Clarence Swift (violin).

Out of the six competing choirs in the action-song class, four were drawn from the Hulme Hall Lane Wesleyan Sunday School, one of which carried off the second-prize with 'Good night,' the first falling to Holy Trinity Girls (Miss A. Powell) for their performance of the same work.

There were only two competitors in the choral class, who sang Este's three-part glee, 'How merrily we live,' and Robertson's 'Jenny Wren and Robin Redbreast.'

		Marks.
1st.	Eccles Co-operative Juvenile Prize Choir (Mr. James Currie)	182
2nd.	Longsight Juvenile Choir (Mr. Frank Owen)	169

The Eccles Choir thus repeated the success they achieved last year.

Dr. Thomas Keighley adjudicated.

NOTTINGHAM.—February 6.

The ordinary competitive musical Festival having been suspended on account of the War, a less ambitious scheme was devised to meet the needs of the juniors and the Girls' Friendly Society choirs and clubs. There were seven classes in the competition, and the entries were satisfactory.

The following are some of the results:

Girls' Solo.—Test: 'My mother bids me bind my hair' (Haydn); Miss Edith Hickling.

Soprano.—Test: 'Rose, softly blooming' (Spohr); Miss Edith Rhodes.

Contralto.—Miss Edith Newman.

Girls' Choirs (Open).—Tests: 'A song of the year' (Harrison) and 'Beauty and truth' (Coleridge-Taylor); Nottingham G.F.S. Lodge.

Girls' Choirs (Choirs in the Nottingham and District Girls' Evening Homes and Clubs).—Tests: 'Winds are blowing' (Battison Haynes) and 'Beauty and truth' (Coleridge-Taylor); Mansfield Road Girls' Club.

Mr. Allen Gill and Mr. Arthur Barlow adjudicated.

The prizes were distributed by the Duchess of Newcastle.

HUDDERSFIELD ('THE MRS. SUNDERLAND') FESTIVAL.—February 12, 13.

This well-established Festival was held successfully notwithstanding the distraction of the War. Huddersfield is one of the Yorkshire cities that have been kept busy because of the War, and the demand for skilled and able-bodied workpeople has kept many male choralists at home who might otherwise have been with the Army.

The following is a summary of the results. The maximum number of marks for each test was 100:

Contralto Solo.—Tests: 'Hence, Iris, hence away' (Handel's 'Semele') and 'Hindoo song' (H. Bemberg); Addyce Shuttleworth, Todmorden.

Tenor Solo.—Tests: 'Love sounds the alarm' (Handel's 'Acis and Galatea') and 'Come, Margarita, come' (Sullivan's 'Martyr of Antioch'); Wilfred Butler, Huddersfield.

Pianoforte Solo (Senior).—Tests: Rondo from Sonata in E flat major, Op. 7 (Beethoven), and Polonaise in A flat, Op. 53 (Chopin); H. Augustus Leah, Huddersfield.

Pianoforte Solo (Junior).—Tests: Rondo in B flat, Op. 107 (Hummel), and Rondino, Op. 28, No. 2 (Sterndale Bennett); William Baines, Cleckheaton.

Choirboy's Solo.—Tests: 'O bid your faithful Ariel fly' (Linley) and 'The fairy pipers' (A. H. Brewer); Arthur Northrop, Bradford.

Mixed-Voice Choirs.—Tests: part-song, 'The sea shell' (Coleridge-Taylor), and 'The snowflake' (E. T. Davies); Gledholt Vocal Union (Mr. J. Fletcher Sykes).

Male-Voice Choirs.—Tests: Part-song, 'Soldier, rest' (Oliver King), and part-song, 'Twilight' (Dudley Buck); Holme Valley Male-Voice Choir (Mr. Irving Silverwood).

Public Elementary School Choirs (Open).—Tests: two-part song, 'Song of summer winds' (Percy E. Fletcher), and two-part song, 'Golden slumbers' (A. H. Brewer); Lower Wortley Boys' Council School.

Dr. A. H. Brewer adjudicated.

The *Yorkshire Post* says:

'One of the most remarkable features was the singing of the elementary school-children. Four choirs had survived the afternoon's test, and at night they charmed everyone by their singing of one of Dr. Brewer's own compositions—a dainty and exceedingly difficult lullaby, "Golden Slumbers." One feels that this delicate tone-poem could never have been written for children. Certainly, no teacher would undertake it except under the stimulus of a competition such as this, and in any case nothing less than a process of "forcing" would achieve the desired end. Thus the finished product presented itself as a kind of exotic. Conductors played upon their youthful choirs as upon some delicate instrument, and skilled grown-ups could hardly have responded with more perfect nuances. In the end, the award came to the Lower Wortley Boys' Council School, Leeds.

'Delightful, too, was the singing of the adult mixed choirs. They were all under perfect control, and the evening test-piece, "Snowflakes," by E. T. Davies, gave ample scope for delicate expression and also for the genius of true interpretation. The Gledholt Vocal Union, which secured the highest marks, was beautifully cohesive, and though no part dominated another, the tone of the sopranos was true and full. The Bradford Vocal Union gave a very finished rendering of the same piece, but in this case the adjudicator had occasion to warn singers against adopting the vibrato habit. One of the chief glories of these contests is the singing of male-voice choirs, for which the West Riding is famous. Probably, however, the War has interfered with some of these combinations, and now only four were entered. But they fully maintained the traditions of the Festival in wealth as well as volume of tone, and in dramatic power. The prize went to the Holme Valley Choir, which gained the ascendancy both morning and night—a magnificent body of voices.'

SCHOOL CHOIR COMPETITIONS IN SOUTH AFRICA.

The *Education Gazette* (South Africa) gives full accounts of school competitions held during the autumn.

Malmesbury and Paarl Mission School Choir Competition.

The competition was held in the Town Hall, Paarl, on October 16 last, in the presence of a large and deeply interested audience.

Mr. Arthur Lee, Departmental Instructor, adjudicated.

Prescribed song: 'The spring, the pleasant spring,' by R. Spofforth.—This song was sung with much refinement by Klein Drakenstein and Malmesbury. The shades of feeling were brought out better by the latter choir. Wellington did creditably, considering that this was the first time the teacher had taken part in a competition. The rendering was correct, the tone of pleasing quality, but of *piano* singing there was little.

Own-choice songs: 'How lovely are the messengers,' by Mendelssohn (Malmesbury).—The choir was under capital control, and the work-up to the climax was effected with skill. 'Away from scenes of earthly sadness,' by R. Muller (Klein Drakenstein).—The outstanding features of this part-song were exact attention to detail, good feeling, and pure vowel quantities. 'The time of joy,' by Gastoldi (Wellington).—The singing was hearty, but the heartiness was in no place exaggerated.

Sight-singing: The first test was sung in fine style by Malmesbury and Klein Drakenstein. The tone of the former choir was fuller, and a few members of the latter overlooked some octave marks. Klein Drakenstein gripped the rhythm of the dual test firmly. Individuals of the Wellington Choir read well

The award was made in favour of Malmesbury Choir, trained by Mr. J. B. Oppelt.

The winners of the Departmental prizes offered for efficiency in writing from ear were won by Susanna Oppelt and Magdalena Hendricks (Malmesbury), Susie Klaasen and Minnie April (Wellingson), Sophia Otto and Mozes Lambert (Klein Drakenstein).

As a result of the competition, £7 1s. 9d. was made over to War Relief Funds.

The prescribed song for 1915 is 'The angel of the rain,' trio by Roland Rogers.

Ceres, Piquetberg and Tulbagh Public School Choir Competition.

Piquetberg Choir sang in the Zaal on the October 22, 1914. There was a fair gathering of the public, and after deducting expenses, £1 7s. 6d. was sent in to the War Relief Funds. It is to be regretted that the Public Schools at Porterville, Ceres, and Tulbagh did not take part in the competition.

Mr. Arthur Lee adjudicated, and reported as follows:

In a three-part setting of 'Robin Adair' the second soprano and alto were a little too strong. Intervals were correct and the modulations were taken with confidence. Articulation was somewhat forced, and there was a tendency to quit long notes too early. The balance of parts in Cowen's 'Violets' was satisfactory, but the keenness of the choir for clear articulation led to some clipping of words. Otherwise the rendering of both items was very creditable. Mendelssohn's 'Then shall the righteous shine forth as the sun' ('Elijah') was given as the unison sight-test in the lower key. [This is notable.—Ed., *C.F.R.*] The first half was read very well indeed, but on account of a failure to return to the original key the latter part, although correct in itself, was sung in a wrong key. The two-part test, an adaptation of the last verse of Balfe's duet, 'Excelsior' gave the pupils no trouble. Except in the selection from 'Elijah,' the choir finished each item of the competition in perfect tune—an excellent testimony to the natural and unstrained use of the vocal organs.

The shield will be held for 1914-15 by the Piquetberg Public School Choir, which was trained by Miss A. S. Curlewis.

The ear-test prizes were won by Anna Arangies and Minnie Baransky.

The song prescribed for 1915 is 'Serenade,' by Bertram Luard-Selby.

COMING COMPETITIONS

(With Secretaries' Names).

March.—Haughton and District (Staffordshire). Eleven classes, village choirs and school choirs. Two open classes are for choirs of mixed voices, another for male voices. No solos or instrumental classes. Miss B. E. Royds, Haughton, near Stafford.

March 20.—Sheffield. Under the auspices of the Clarion Vocal Union. The syllabus has not reached us.

March 26, 27. Wansbeck (Morpeth). The programme is on the usual scale—eight junior classes and eighteen adult classes,—and includes vocal solos for boys and tenors, violin and string quartets. No pianoforte. Mrs. Orde, Nunnykirk, Morpeth.

April 16, 17.—Belfast. The syllabus of this Festival has just been issued. Forty-three classes are provided for. They include choirs of all kinds and several for instruments. The *Northern Whig*, in backing up the event, says, 'Surely the music-lovers of Belfast will see that the movement, which has now been firmly established in our midst as an annual event, will not suffer on this occasion. The times are exceptional, but there is no reason why we should hang our harps upon the willows.' We trust the courage of the committee will be justified by a full response. Miss L. Murphy, B.A., Churchill, Craigavad, Belfast.

April 27, 28.—Whitby, Yorkshire. The Eskdale Tournament of Song. The syllabus has just been issued. It is evident that the unscrupulous bombardment of this 'fortified' town has not intimidated the townsfolk. The syllabus is an elaborate one, enumerating thirty-three classes. Thirteen classes are for juniors. Although the event is styled a tournament of song, there are classes for pianoforte, violin, violoncello, string quartet, pianoforte trio, combined violins for junior, and accompaniment at sight. The Misses C. and M. Yeoman, Woodlands, Sleights, S.O.

May 1.—Glasgow. Originally it was intended to enlarge the scope of this already important event. But this year it has been deemed expedient not to attempt to do more than encourage the schools, female-voice choirs, vocal quartets, and adult solo singers (six classes). The following statement as to the tests is made in the syllabus: 'The committee—although not actuated by any Chauvinistic spirit—has thought the present an appropriate time to exploit more fully than heretofore the creative resources of British musicianship. The result is an "all-British" syllabus of outstanding interest.' We hope to find space in our next issue for this patriotic list of tests. Mr. Hugh S. Roberton, 115, Renfield Street, Glasgow.

May 5, 6.—Tewkesbury. The first competition was held here in March, 1914, and was a great success. This year's scheme, which was drafted before the War, is to be persevered with as far as it is found possible. Over a thousand men in the neighbourhood have joined the Army. Eighteen classes are enumerated in the syllabus. Choirs of all kinds, solos for all voices, pianoforte and violin playing, and string quartets are provided for. Mrs. Purcell Wilson, Avonbank, Tewkesbury.

May 10 to 15.—'Feis Ceoil' Irish Musical Festival, Dublin. The syllabus of this leading event ignores all reference to the effects of the War, and the programme is as elaborate as ever. Sixty-four classes, covering almost every department of musical activity, are enumerated. The selection of tests must have been a heavy task. No fewer than 114 pieces are scheduled. The syllabus is an interesting record of the event since its establishment in 1897. The budget of last year's Festival shows a turnover of £772 3*s.* 10*d.*, the loss for that year being £30 3*s.* 10*d.* Miss Edith Mortier, 37, Molesworth Street, Dublin.

May 19, 20.—Taunton. Thirty-five classes, including junior choirs and boys' solos, junior violin and pianoforte, Morris dances, Country dances, Singing games, and senior violin and pianoforte accompanying, organ, string orchestra, vocal solos (seven classes), and female-voice, male-voice, and mixed-voice choirs. Miss Lucy Hook, 11, Middle Street, Taunton, and Mr. E. Edgcombe, One Ash, Taunton.

May 20, 21. The sixth Cornwall Competition. To be held at Wadebridge (a new centre). This Festival has been promoted by Lady Mary Trefusis. Sixteen classes, mostly for school choirs. No adult mixed-voiced choirs on this occasion, but choirs of women's voices are provided for. Pianoforte, violin, viola, and violoncello are also included. The Lady Mary Trefusis, Porthgwidden, Devoran, Cornwall.

PEOPLE'S PALACE MUSICAL FESTIVAL.

February 25, 27, April 30, and ten dates in May.

We have now before us the full syllabus of this important Festival, which, as stated above, will be spread over thirteen days. Sixteen classes are enumerated, but as many of these are subdivided into graded sections there are really forty-two classes. The appeal is chiefly to choral societies of all grades and constitution—church choirs, children's choirs, elementary, secondary, and continuation school choirs. There are also sections for children's violin bands, male-voice quartets (no alto allowed), mixed-voice quartets, trios for S.S.A., violin and pianoforte duet, instrumental trios, string quartets, and orchestras (full, and for strings only). The combined music includes Parry's 'Blest Pair of Sirens' and Purcell's fine chorus 'Soul of the World.' The hon. secretary is Miss Edith Barran, 33, Elgar Street, Rotherhithe, S.E.

SLIGO FEIS CEOIL.—April 7, 8, 9.

Like Belfast and Coleraine, this Festival has issued its syllabus and seems determined to carry the event through. There are ten classes for choirs, eight for vocal quartets, trios, and duets. Solo-singing has no fewer than sixteen classes. Instrumental music has thirty-six classes. In an Irish section (Gaelic words) there are school choir classes and solo-singing, and there are five classes for dancing. The secretary is Mr. H. C. Gordon McCormick, Sligo.

The above are in addition to Festivals announced in recent issues of the COMPETITION FESTIVAL RECORD:

Macclesfield.
Coleraine (Ireland).
Stratford (London, E.).
South-West London.
Ilkley (Wharfedale).
West Sussex (Chichester).
Hastings.
Morecambe.
London Working Girls' Federation of Girls' Clubs.
Manchester and District.

The following was written by Dr. McNaught as an introduction to the first People's Palace Festival, and it is reproduced here for the information of any who may be thinking of competing:

'THE PEOPLE'S PALACE COMPETITION MUSICAL FESTIVAL.

'What does it all mean? In the first place, it means a gathering of all sorts and conditions of persons interested in music—as performers or listeners—and of persons not necessarily musical but interested in the welfare of the community. It certainly does not mean merely an exhibition of skill from first-rate performers. That will be a pleasant incident. What we want also is the comparatively inefficient to come and learn to know what there is to do and how to do it, and to get a new outlook—a new motive for practice and untold pleasure and re-creation of spirit. It does not matter if you do not win a prize. You must gain *something* by taking even a humble part in the proceedings. Is there an ill-balanced choir bravely working away in some out-of-the-way corner? We want that choir and its conductor to come and do what it can to help to make the gathering comprehensive. Is there a girls' club singing-class where the attendance is unavoidably irregular and the girls are often tired, and where, therefore, not very much can be accomplished even by the most devoted teachers? If yes, then we particularly want that class to come, and get new ideas and desires that will encourage the girls all the year round.

'The first aim of the Festival is to assemble under one roof and on a memorable occasion as many as possible of the existing organizations, small and large, that practise music, and we hope that this will lead to the creation of many other similar organizations. We want you to meet one another, as we all do in games, in friendly rivalry, and we want to be all knit together by the common desire to get pleasure and solace out of the most wonderful of all the arts.

'Even to the best isolation may mean partial stagnation. A choir of any grade has its purpose strengthened when it hears another choir better or worse than itself. Loyalty to a conductor and to your own side in the game stimulates you to do your very best.

'I believe that there are many undreamt-of possibilities for music in the East of London. The best choir I ever had the honour to conduct was composed of 150 enthusiastic East-enders. It is worth while to add that this choir was brought into being in order to compete at the Crystal Palace in 1873, and it was their winning of the first-prize on that occasion that made their reputation and set them going for twenty-five years. So much for the fruit of one competition!'

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Tideswell Processional (Morris).

SET II. (*Second Edition.*)
Blue-Eyed Stranger (Handkerchief Dance).
The Maid of the Mill (Linked Handkerchief Dance).
The Old Woman tossed up (Handkerchief Dance).
Shepherd's Hey (Stick or Hand-Clapping Dance).
The Cuckoo's Nest (Stick, or Hand-Clapping Dance).
The Black Joke (Stick, or Hand-Clapping Dance).
Tideswell Processional Morris.

SET III.
Morris On, or Hey Diddle Dis.
Hunting the Squirrel (Stick Dance).
Getting Upstairs (Handkerchief Dance).
Double Set Back (Handkerchief Dance).
Haste to the Wedding (Handkerchief Dance).
Rodney (Stick Dance).
Processional Morris.

SET IV.
Morris On, or Hey Diddle Dis.
Jockie to the Fair.
Old Mother Oxford.
Old Woman Tossed up in a Blanket.
Bacca Pipes Jig.
Processional Morris.

SET V.
Flowers of Edinburgh (Handkerchief Dance).
The Maid of the Mill (Handkerchief Dance).
The Maid of the Mill (Handkerchief Dance) Alternative Version.
Bobbing Joe (Handkerchief Dance).
Shepherd's Hey (Handkerchief Dance), 2nd Version.
Glorishears (Handkerchief Dance).
The Gallant Hussar (Handkerchief Dance).
Leap-Frog (Handkerchief Dance).

SET VI.
Shooting (Stick Dance).
Brighton Camp (Handkerchief Dance).
Green Garters (Handkerchief Dance).
Princess Royal (Jig).
Lumps of Plum Pudding (Jig).
The Fool's Dance (Jig).
Derbyshire Morris Dance (Handkerchief Dance).
Derbyshire Morris Reel (Handkerchief Dance).

SET VII.
The Old Woman tossed up in a Blanket (Handkerchief Dance)
The Cuckoo's Nest (Handkerchief Dance).
The Monks' March (Heel-and-Toe Dance).
Lads a-Bunchun (Corner Dance).
Longborough Morris, or Hey Diddle Dis (Handkerchief Dance)
London Pride (Handkerchief Dance).
Swaggering Boney (Corner Dance).
Young Collins (Handkerchief Dance).
The Rose (Handkerchief Dance).
Field Town Morris (Handkerchief Dance).

SET VIII.
Heel-and-Toe (Handkerchief Dance).
Bobby and Joan (Stick Dance).
Banks of the Dee (Handkerchief Dance).
Dearest Dicky (Corner Dance).
Step Back (Handkerchief Dance).
I'll go and enlist for a Sailor (Jig).
Sherborne Jig (Jig).
Princess Royal (Jig). 2nd Version.
None so pretty (Jig).

SET IX.
Old Black Joe (Handkerchief Dance, Badby Tradition).
The Beaux of London City (Stick Dance, Badby Tradition).
The Gallant Hussar (Handkerchief Dance, Bledington Tradition).
Trunkles, 2nd Version (Corner Dance, Bledington Tradition).
William and Nancy (Handkerchief Dance, Bledington Tradition).
Leap-Frog (Handkerchief Dance, Bledington Tradition).
Lumps of Plum Pudding, 2nd Version (Jig, Bledington Tradition).
Ladies' Pleasure (Jig, Bledington Tradition).
Helston Furry Dance (Processional).

SET X.
Bonny Green (Handkerchief Dance, Bucknell Tradition).
Room for the Cuckoo (Hand-clapping Dance, Bucknell Tradition).
The Queen's delight (Corner Dance, Bucknell Tradition).
Saturday Night (Progressive Dance, Bucknell Tradition).
Bonnets so Blue (Jig, Bucknell Tradition).
Constant Billy, 2nd Version (Handkerchief Dance, Longborough Tradition).
Shepherd's Hey, 4th Version (Handkerchief Dance, Field Town Tradition).
Leap Frog, 2nd Version (Handkerchief Dance, Field Town Tradition).
Wyresdale Greensleeves Dance (Three-Men Dance).
Castleton Garland Dance (Processional).

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127. Deliver us, O Lord .. Batten 1½d.
164. Except the Lord F. H. Cowen 1½d.
135. Father of all .. .. .. Tye 1½d.
25. For it became Him Oliver King 1½d.
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179. Forth from the dark .. Hook 1½d.
91. Fret not thyself .. F. Iliffe 1½d.
60. Give ear unto my prayer Arcadelt 1½d.
114. Give rest, O Christ Arranged 1½d.
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205. Ditto C. Lee Williams 1½d.
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47. Have mercy upon me J. White 1½d.
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8. I will magnify Thee Luard-Selby 1½d.
37. I will wash my hands A. D. Culley 1½d.
85. If any man sin Thos. Adams 1½d.
103. If any man sin .. H. Hiles 1½d.
21. If thou shalt confess C. V. Stanford 2d.
215. In life's gay morn ... C. Tye 1½d.
18. In this was manifested C. H. Lloyd 3d.
155. Is it nothing to you Ouseley 1½d.
206. It is high time .. Williams 1½d.
22. It is of the Lord's mercies Thorne 1½d.
56. Jesu, Saviour, I am Thine Steane 1½d.
46. Jesu, Who from Thy F. C. Woods 3d.
48. Jesu, Word of God J. White 1½d.
64. Jesus said unto the people Stainer 1½d.
186. Judge me, O God .. Ouseley 1½d.
208. Judge nothing before Williams 1½d.
61. Lead me, Lord S. S. Wesley 1½d.
116. Let my prayer be set forth Martin 1½d.
166. Ditto C. Macpherson 1½d.
118. Let my prayer come up Purcell 1½d.
80. Let our hearts be Mendelssohn 1½d.
139. Let the wicked forsake his way Goss 1½d.
32. Let the words of my mouth Blair 1½d.
117. Let Thy hand be strengthened G. C. Martin 2d.
65. Let us come boldly C. H. Lloyd 1½d.
209. Let your moderation Williams 1½d.
137. Lift up the everlasting gates Tye 1½d.
161. Lo! from the hills .. Williams 1½d.
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19. Lo, the Winter is past H. Gadsby 3d.
142. Lord God Almighty, hear Verdonck 1½d.
93. Lord, I call upon Thee F. Iliffe 1½d.
140. Lord, in thankful love Schubert 1½d.
79. Lord, on our offences Mendelssohn 1½d.
128. Lord, we beseech Thee Batten 1½d.
149. Lord, we pray Thee Chambers 1½d.
154. Love not the world Ouseley 1½d.
62. Master, what shall I do Bowes 1½d.
100. Mercy and truth .. A. Sullivan 2d.
176. Mine eyes are ever Hamilton 1½d.
212. Mock not God's name C. Tye 1½d.
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136. O God of Bethel .. .. Tye 1½d.
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174. O praise the Lord, all ye Barnby 1½d.
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71. O Root of Jesse .. J. Stainer 1½d.
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171. O send out Thy light Armes 1½d.
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69. O Wisdom .. .. J. Stainer 1½d.
95. O worship the Lord F. Iliffe 1½d.
196. Ditto E. H. Thorne 1½d.
178. O ye priests of the Lord Hird 1½d.
39. O ye that love the Lord Elliott 1½d.
44. O ye that love the Lord S. Coleridge-Taylor 1½d.
217. Our Father which art Phillips 1½d.
7. Our soul on God G. M. Garrett 1½d.
45. Ponder my words, O Lord Culley 1½d.
3. Praised be the Lord daily Calkin 1½d.
105. Prevent us, O Lord A. H. Brewer 1½d.
14. Rejoice greatly .. Woodward 1½d.
175. Rejoice in the Lord .. Calkin 1½d.
187. Ditto .. Reay 1½d.
76. Rejoice, O ye people Mendelssohn 1½d.
144. Rejoice ye with Jerusalem King 1½d.
200. Remember, Lord .. Verrinder 1½d.
153. Rend your heart .. Ouseley 1½d.
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49. Shew me Thy ways J. V. Roberts 3d.
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(To be continued.)

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Composed by JOSIAH BOOTH.

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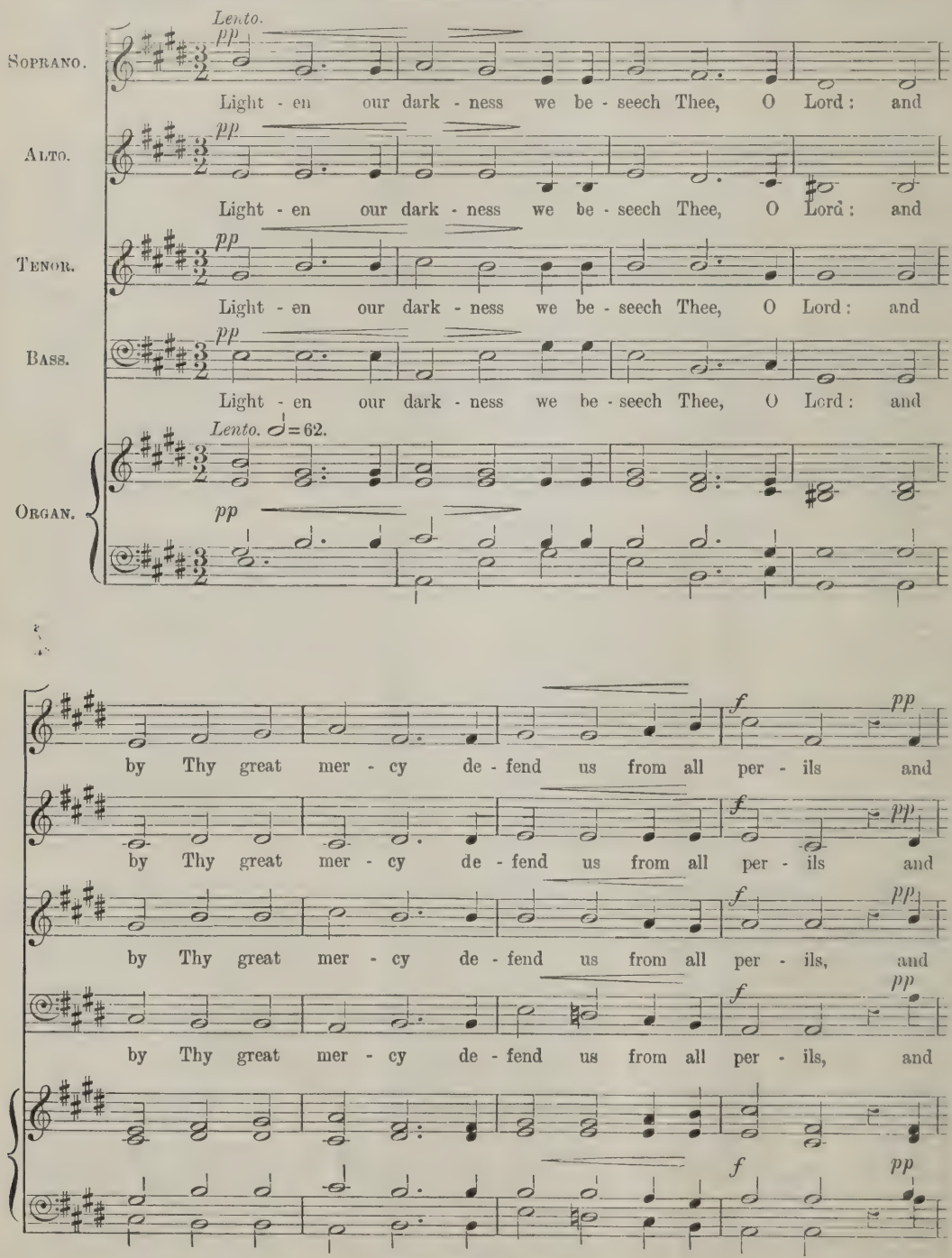
Lento.
pp
Soprano.
Light - en our dark - ness we be - seech Thee, O Lord: and
Alto.
Light - en our dark - ness we be - seech Thee, O Lord: and
Tenor.
Light - en our dark - ness we be - seech Thee, O Lord: and
Bass.
Light - en our dark - ness we be - seech Thee, O Lord: and
Lento. ♩=62.
Organ.
f
pp
by Thy great mer - cy de - fend us from all per - ils and
by Thy great mer - cy de - fend us from all per - ils and
by Thy great mer - cy de - fend us from all per - ils, and
by Thy great mer - cy de - fend us from all per - ils, and

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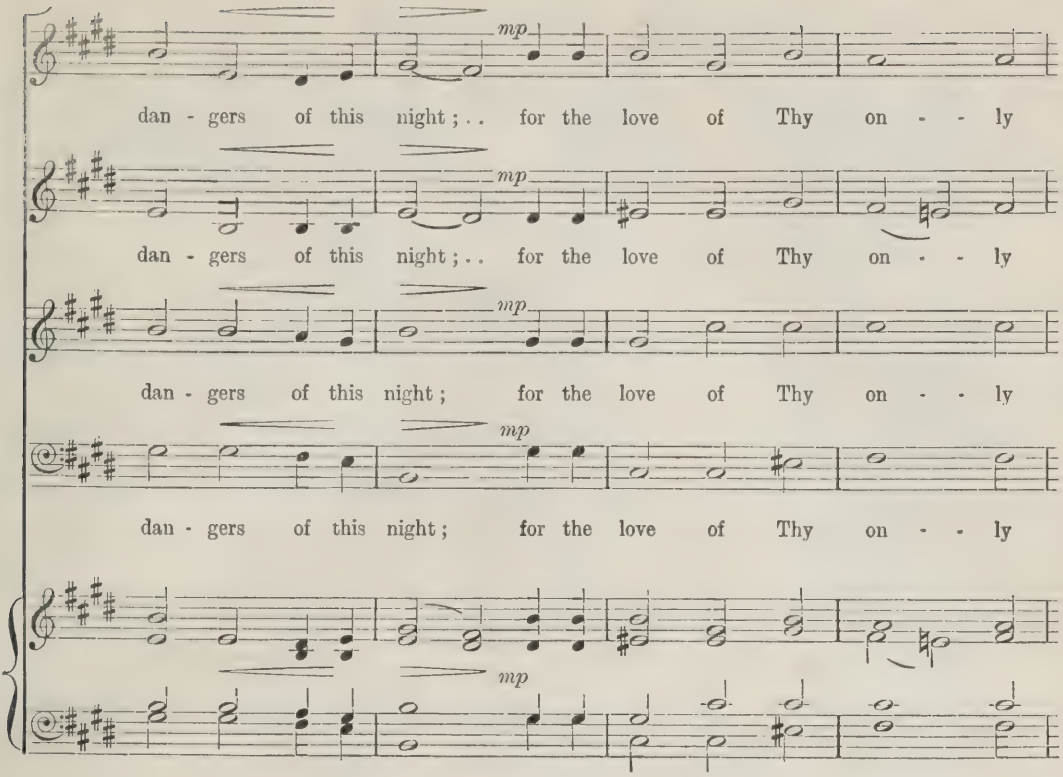
mp
dan - gers of this night; . . for the love of Thy on - - ly
mp
dan - gers of this night; . . for the love of Thy on - - ly
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dan - gers of this night; for the love of Thy on - - ly
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dan - gers of this night; for the love of Thy on - - ly
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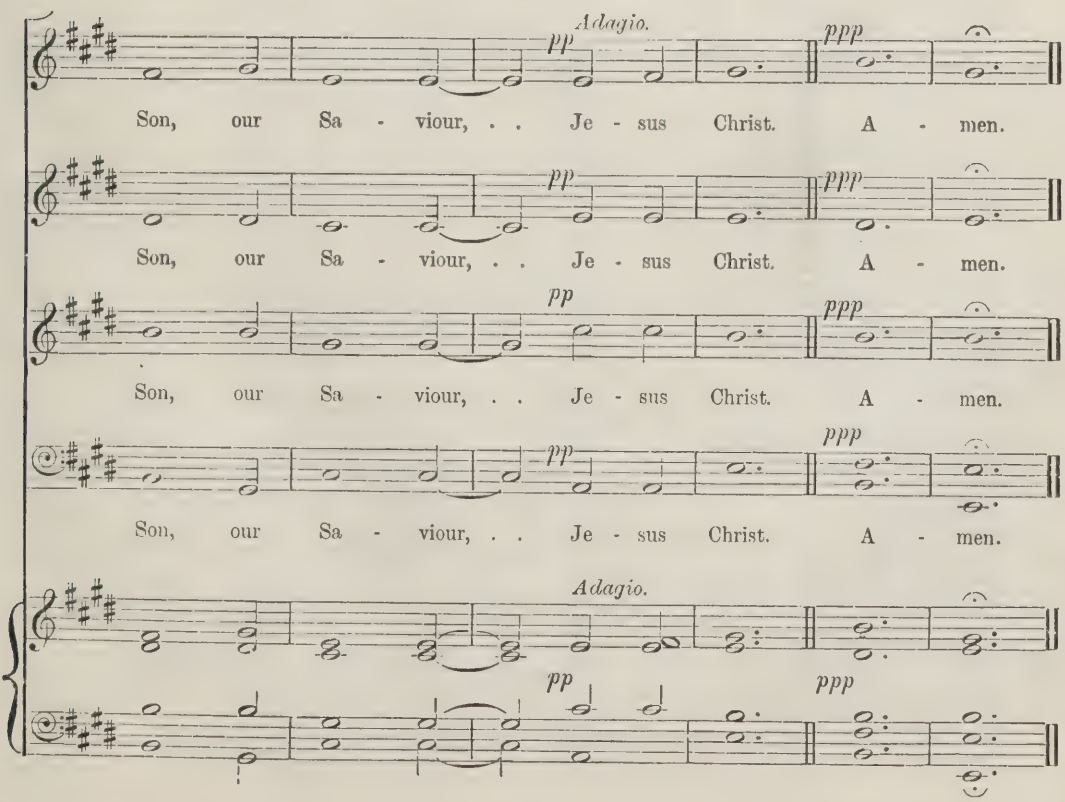
Adagio.
pp
ppp
Son, our Sa - viour, . . Je - sus Christ. A - men.
pp
ppp
Son, our Sa - viour, . . Je - sus Christ. A - men.
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Son, our Sa - viour, . . Je - sus Christ. A - men.
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Son, our Sa - viour, . . Je - sus Christ. A - men.
Adagio.
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ppp

NOVELLO'S ANTHEM BOOK.

Book 1.

Advent	O King and Desire of all Nations	*Stainer*
Christmas	Arise, shine, for thy Light is come	*Elvey*
Lent	Lord, for Thy tender mercies' sake	*Farrant*
,,	Enter not into judgment	*Attwood*
,,	O ye that love the Lord	*Coleridge-Taylor*
Easter	O give thanks	*Goss*
Whitsun	Come, Holy Ghost	*Attwood*
Harvest	The Lord is loving unto every man	*Garrett*
General	O love the Lord	*Sullivan*
,,	The day Thou gavest, Lord	*Woodward*
,,	Blessed are they that dwell	*Tours*
,,	Thou wilt keep him in perfect peace	*Lee Williams*

Book 2.

Advent	Hosanna in the highest	*Stainer*
Christmas	Sing and rejoice	*Barnby*
Lent	O Saviour of the world	*Goss*
,,	Teach me, O Lord	*Attwood*
,,	Jesu, Word of God Incarnate	*Gounod*
Easter	Christ is risen	*Elvey*
Harvest	Great is the Lord	*Steane*
General	What are these?	*Stainer*
,,	O how amiable	*West*
,,	O taste and see	*Sullivan*
,,	The Lord is my Shepherd	*Macfarren*
,,	God that madest earth and heaven	*Fisher*

Book 3.

Advent	Far from their home	*Woodward*
Christmas	Four Christmas Carols	*Various*
Lent	Turn Thy face from my sins	*Sullivan*
,,	O Lord, my God	*Wesley*
,,	Jesu, Word of God Incarnate	*Mozart*
Easter	Break forth into joy	*Barnby*
Harvest	O Lord, how manifold	*Barnby*
General	Seek ye the Lord	*Roberts*
,,	I was glad	*Elvey*
,,	The radiant morn	*Woodward*
,,	O praise God in His holiness	*Weldon*
,,	Doth not wisdom cry	*Haking*

Book 4.

Advent	Arise, O Jerusalem	*King*
Christmas	Let us now go even unto Bethlehem	*Hopkins*
Lent	In Thee, O Lord	*Tours*
,,	Comfort, O Lord, the soul of Thy servant	*Crotch, arr. by Goss*
,,	God so loved the world	*Stainer*
Easter	Christ our Passover	*Goss*
Whitsun	Praised be the Lord daily	*Calkin*
Harvest	Ye shall dwell in the land	*Stainer*
General	O how amiable are Thy dwellings	*Barnby*
,,	O taste and see how gracious the Lord is	*Goss*
,,	Thine, O Lord, is the greatness	*Kent*
,,	O give thanks unto the Lord	*Elvey*

Book 5.

Advent	The Great Day of the Lord	*Martin*
Christmas	It came upon the midnight clear	*Stainer*
Lent	Incline Thine ear	*Himmel*
,,	Lead me, Lord	*Wesley*
,,	Rend your heart	*Calkin*
Easter	Awake up, my glory	*Barnby*
Whitsun	O for a closer walk with God	*Foster*
Harvest	The eyes of all wait on Thee, O Lord	*Elvey*
General	I am Alpha and Omega	*Stainer*
,,	O how amiable are Thy dwellings	*Richardson*
,,	Blessed are the merciful	*Hiles*
,,	I will sing of Thy Power. O God	*Sullivan*

Book 6.

Advent	Hearken unto Me, My people	*Sullivan*
Christmas	O Zion, that bringest good tidings	*Stainer*
Lent	Turn Thy face from my sins	*Attwood*
,,	O Saving Victim, slain for us!	*Stainer*
,,	There is a green hill far away	*Gounod*
Easter	Now is Christ risen from the dead	*West*
Whitsun	O Holy Ghost, into our minds	*Macfarren*
Harvest	Praise the Lord, O Jerusalem	*Maunder*
General	Sweet is Thy mercy, Lord	*Barnby*
,,	I will lift up mine eyes	*Clarke-Whitfeld*
,,	Rejoice in the Lord, O ye righteous	*Elvey*
,,	I will alway give thanks unto the Lord	*Calkin*

Book 7.

Advent	It is high time to awake out of sleep	*Barnby*
Christmas	Come, ye lofty	*Button*
Lent	Bow down Thine ear	*Attwood*
,,	Come unto Him	*Gounod*
,,	The Lord is nigh unto them	*Cummings*
Easter	Open to me the gates	*Adlam*
Whitsun	When God of old came down from heaven	*Vine Hall*
Harvest	Look on the fields	*Macpherson*
General	Weary of earth and laden with my sin	*Tozer*
,,	Sing praises unto the Lord	*Cruickshank*
,,	Deliver me, O Lord	*Stainer*
,,	Blessed are the poor in spirit	*Hiles*

Book 8.

Advent	Day of Wrath! O day of mourning	*Stainer*
Christmas	Like silver lamps in a distant shrine	*Barnby*
Lent	Cast thy burden upon the Lord	*Mendelssohn*
,,	Seek ye the Lord	*Bradley*
,,	The sacr fice of God	*Wareing*
Easter	This is the day	*Vine Hall*

Book 8 (*continued*).

Whitsun	Spirit of mercy, truth, and love	*Selby*
Harvest	Behold, I have given you every herb	*Harris*
General	All people that on earth do dwell	*West*
,,	Through the day Thy love has spared us	*Naylor*
,,	The King shall rejoice	*Goss*
,,	Thou wilt keep him in perfect peace	*Calkin*

Book 9.

Advent	Blessed is He Who cometh	*Gounod*
Christmas	Sing, O Heavens	*Gaul*
Lent	O bountiful Jesu!	*Stainer*
,,	O Lord, correct me	*Coward*
,,	By the waters of Babylon	*Coleridge-Taylor*
Easter	The strife is o'er	*Steane*
Whitsun	Grieve not the Holy Spirit of God	*Stainer*
Harvest	Great is the Lord	*Marchant*
General	Lead, kindly Light	*Pughe-Evans*
,,	O Lord, my trust is in Thy mercy	*King Hall*
,,	Hymn of Peace	*Callcott*
,,	How dear are Thy counsels	*Crotch*

Book 10.

Advent	God shall wipe away all tears	*Field*
Christmas	Sing, O Heavens	*Maunder*
Lent	Jesu, Word of God Incarnate	*Elgar*
,,	Hear the voice and prayer	*Hopkins*
,,	By Babylon's wave	*Gounod*
Easter	Unto the Paschal Victim bring	*West*
Whitsun	Our Blest Redeemer	*Vine Hall*
Harvest	Great is the Lord	*Sydenham*
General	Blessed be the Lord my strength	*Markham Lee*
,,	Abide with me	*Atkins*
,,	O how amiable	*Maunder*
,,	The Lord is exalted	*West*

Book 11.

Advent	The night is far spent	*Steane*
Christmas	Nazareth	*Gounod*
Lent	God so loved the world	*Moore*
,,	I came not to call the righteous	*Vincent*
,,	Wash me throughly	*Wesley*
Easter	Alleluia! now is Christ risen	*Adams*
Whitsun	Holy Spirit, come, O come	*Martin*
Harvest	The earth is the Lord's	*Hollins*
General	Saviour, Thy children keep	*Sullivan*
,,	The day is past and over	*Marks*
,,	Jesu, priceless Treasure	*Roberts*
,,	O worship the Lord	*Hollins*

Book 12.

Advent	Rejoice greatly	*Woodward*
Christmas	Hark! what mean those holy voices	*Sullivan*
Lent	Give ear, O Lord	*Pattison*
,,	Come now, and let us reason	*Briant*
,,	Is it nothing to you	*Foster*
Easter	Christ is risen	*Roberts*
Whitsun	I will not leave you comfortless	*Steane*
Harvest	Father of mercies	*West*
General	Praise ye the Lord	*Button*
,,	Save us, O Lord, while waking	*Martin*
,,	Come, weary pilgrims	*Tozer*
,,	Comes, at times	*Woodward*

Book 13.

Advent	Prepare ye the way of the Lord	*Garrett*
Christmas	In a stable lowly	*King*
Lent	Hear me when I call	*King Hall*
,,	Come, ye sin-defiled and weary	*Stainer*
,,	In Thee, O Lord	*Coleridge-Taylor*
Easter	As it began to dawn	*Foster*
Whitsun	God is a Spirit	*Bennett*
Harvest	O God, who is like unto Thee	*Foster*
General	Nearer, my God, to Thee	*Adams*
,,	Lord, I have loved the habitation	*Torrance*
,,	Send out Thy light	*Gounod*
,,	O God, whose nature	*Wesley*

Book 14.

Advent	The night is far spent	*Foster*
Christmas	Glory to God in the highest	*Bayley*
Lent	The path of the just	*Roberts*
,,	Come, and let us return	*Jackson*
,,	O Saviour of the world	*Moore*
Easter	Who shall roll us away the stone?	*Torrance*
Whitsun	If I go not away	*Adams*
Harvest	The woods and every sweetsmelling tree	*West*
General	The Lord is my Light	*Sydenham*
,,	Evening and morning	*Oakeley*
,,	Holiest, breathe an evening blessing	*Martin*
,,	Let the righteous be glad	*R. F. Lloyd*

Book 15.

Advent	Awake, awake, put on strength	*Borton*
Christmas	See, amid the winter's snow	*West*
Lent	There is a green hill far away	*Somerset*
,,	Weary of earth	*Vine Hall*
,,	Come, and let us return	*Goss*
Easter	Come, ye saints	*Button*
Whitsun	If ye love Me	*Stewart*
Harvest	The eyes of all wait on Thee	*Caul*
General	Bread of Heaven	*German*
,,	Blessing, glory, wisdom, and thanks	*Brewer*
,,	Thy word is a lantern	*Young*
,,	Hymn to the Trinity	*Tschaikovsky*

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125. Blessed be Thou, O Lord Lloyd 2d.
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164. Except the Lord F. H. Cowen 1½d.
135. Father of all .. .. .. Tye 1½d.
25. For it became Him Oliver King 1½d.
81. For our offences Mendelssohn 1½d.
179. Forth from the dark .. Hook 1½d.
91. Fret not thyself .. F. Iliffe 1½d.
60. Give ear unto my prayer Arcadelt 1½d.
114. Give rest, O Christ Arranged 1½d.
38. God so loved the world Kingston 1½d.
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AS SUNG IN THE *PANNYKHIDA* (DIRGE) OF THE ORTHODOX EASTERN CHURCH OF RUSSIA.

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W. J. Birkbeck.

The Music edited by
Walter Parratt.

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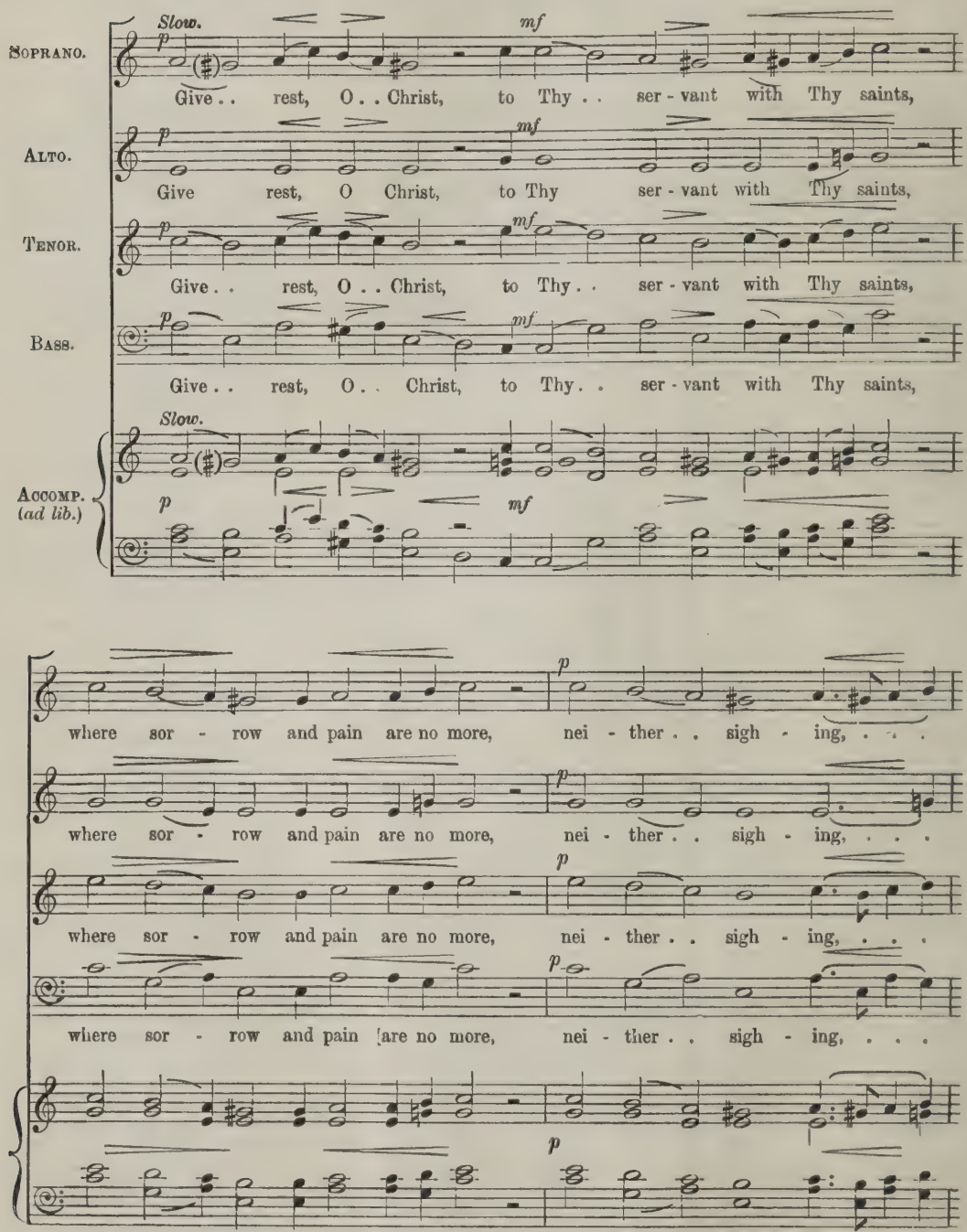
Slow.
Soprano.
Give . . rest, O . . Christ, to Thy . . ser - vant with Thy saints,
Alto.
Give rest, O Christ, to Thy ser - vant with Thy saints,
Tenor.
Give . . rest, O . . Christ, to Thy . . ser - vant with Thy saints,
Bass.
Give . . rest, O . . Christ, to Thy . . ser - vant with Thy saints,
Accomp. (ad lib.)
where sor - row and pain are no more, nei - ther . . sigh - ing, . . .
where sor - row and pain are no more, nei - ther . . sigh - ing, . . .
where sor - row and pain are no more, nei - ther . . sigh - ing, . . .
where sor - row and pain are no more, nei - ther . . sigh - ing, . . .

This Contakion can be sung by men's voices only, if transposed a fifth lower.

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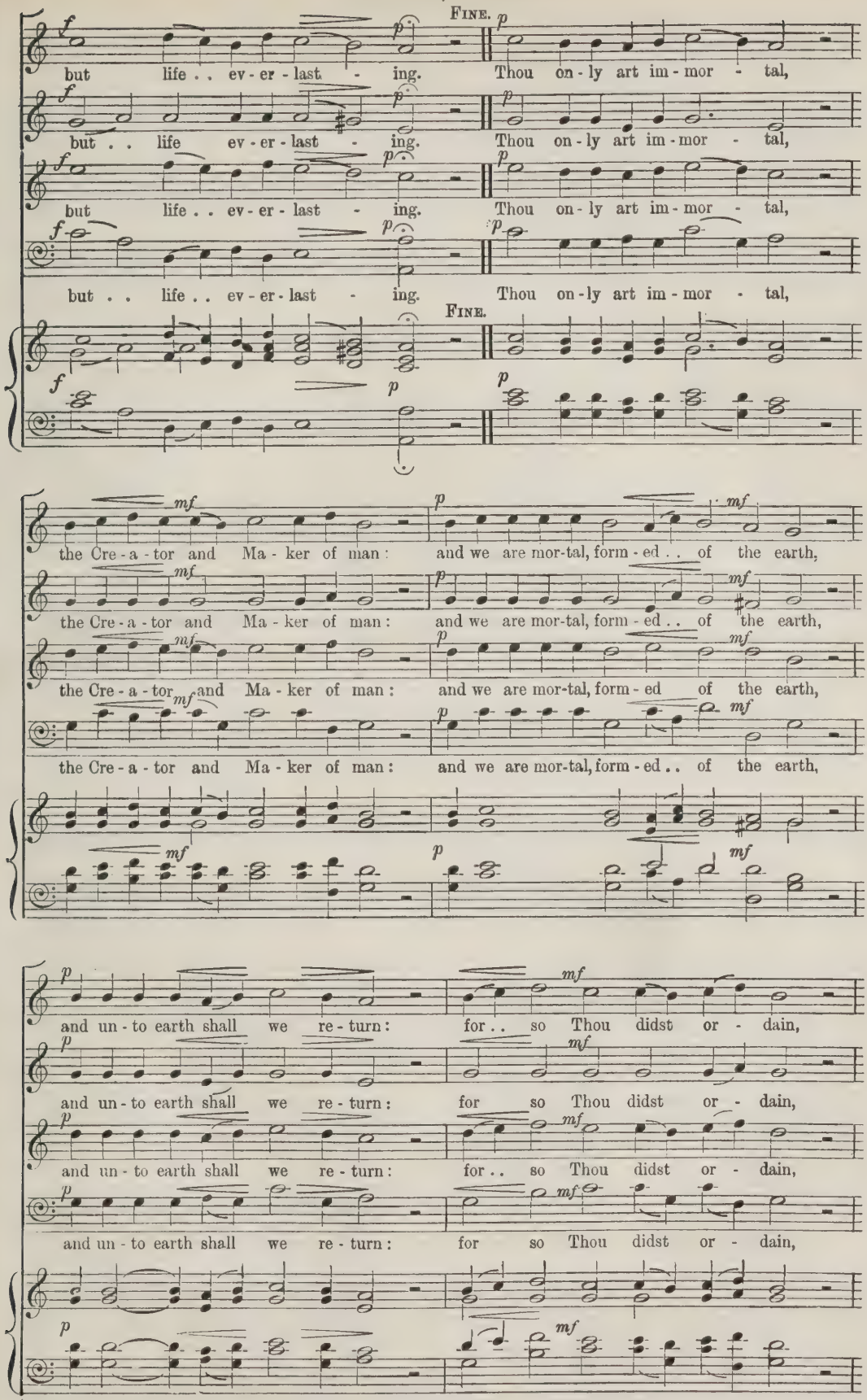
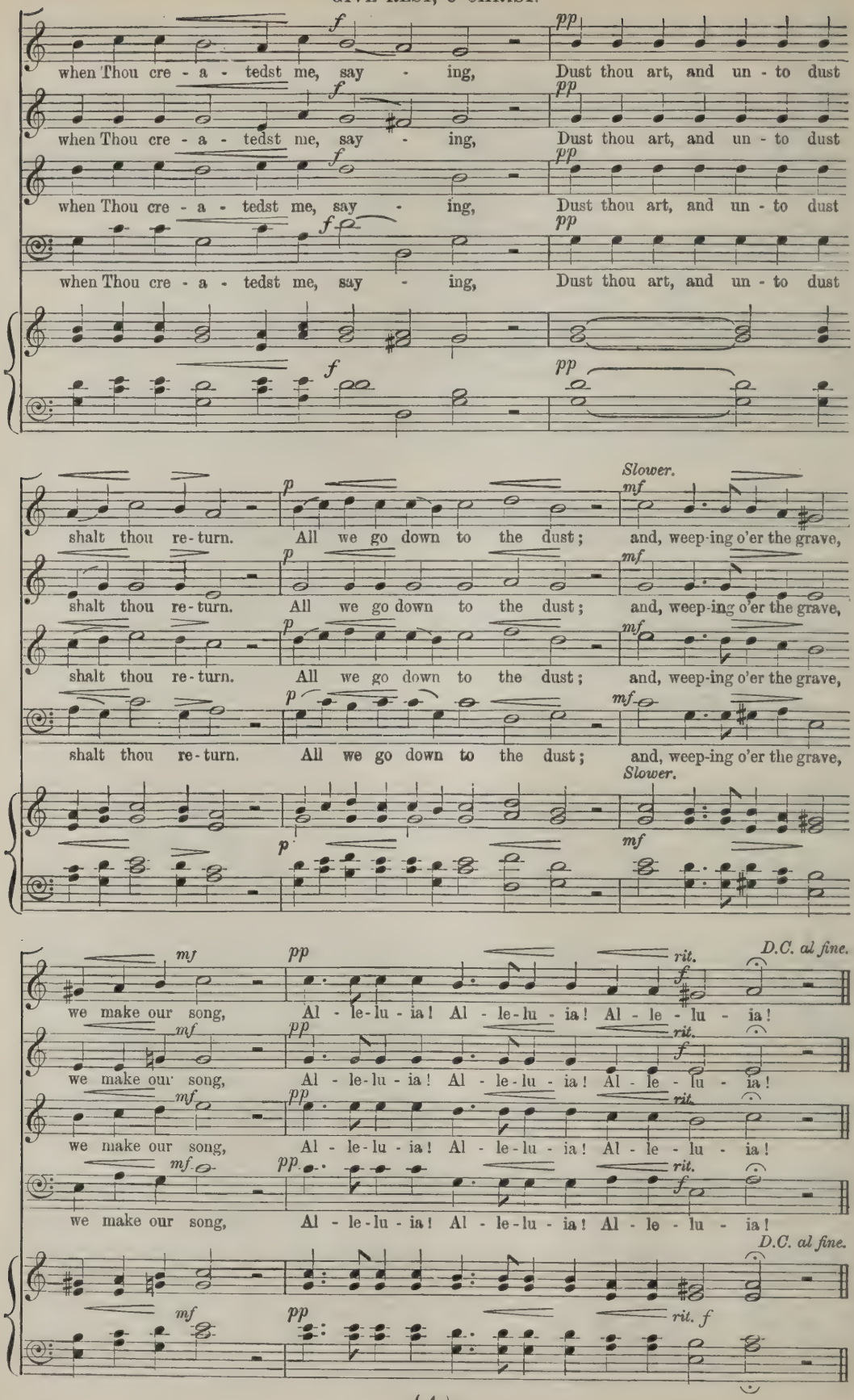

Fine.
but life . . ev - er - last - ing. Thou on - ly art im - mor - tal,
but . . life ev - er - last - ing. Thou on - ly art im - mor - tal,
but life . . ev - er - last - ing. Thou on - ly art im - mor - tal,
but . . life . . ev - er - last - ing. Thou on - ly art im - mor - tal,
Fine.
the Cre - a - tor and Ma - ker of man: and we are mor - tal, form - ed . . of the earth,
the Cre - a - tor and Ma - ker of man: and we are mor - tal, form - ed . . of the earth,
the Cre - a - tor and Ma - ker of man: and we are mor - tal, form - ed of the earth,
the Cre - a - tor and Ma - ker of man: and we are mor - tal, form - ed . . of the earth,
and un - to earth shall we re - turn: for . . so Thou didst or - dain,
and un - to earth shall we re - turn: for so Thou didst or - dain,
and un - to earth shall we re - turn: for . . so Thou didst or - dain,
and un - to earth shall we re - turn: for so Thou didst or - dain,


when Thou cre - a - tedst me, say - ing, Dust thou art, and un - to dust
when Thou cre - a - tedst me, say - ing, Dust thou art, and un - to dust
when Thou cre - a - tedst me, say - ing, Dust thou art, and un - to dust
when Thou cre - a - tedst me, say - ing, Dust thou art, and un - to dust
shalt thou re - turn. All we go down to the dust; and, weep-ing o'er the grave,
shalt thou re - turn. All we go down to the dust; and, weep-ing o'er the grave,
shalt thou re - turn. All we go down to the dust; and, weep-ing o'er the grave,
shalt thou re - turn. All we go down to the dust; and, weep-ing o'er the grave,
Slower.
Slower.
we make our song, Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
we make our song, Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
we make our song, Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
we make our song, Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
D.C. al fine.
D.C. al fine.

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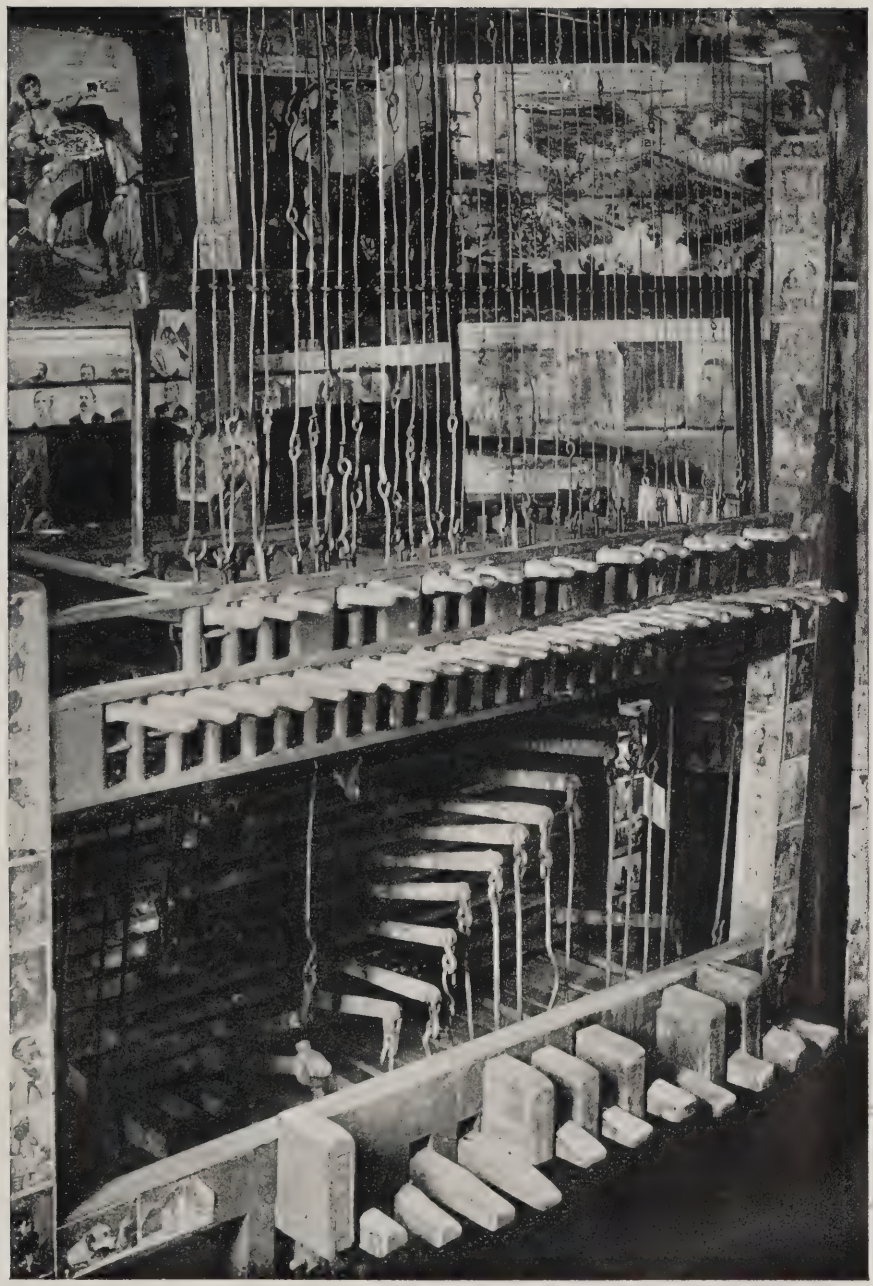

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FIRST SET.

SOPRANO.

1. My heart ever faithful ... ... J. S. Bach
2. I will sing of Thy great mercies ("St. Paul") F. Mendelssohn-Bartholdy
3. Jerusalem ("Gallia") ... ... Ch. Gounod
4. With verdure clad ("Creation") ... ... J. Haydn
5. I will extol Thee, O Lord ("Eli") ... M. Costa
6. I mourn as a dove ("St. Peter") ... ... J. Benedict

TENOR.

1. O God, have mercy (Pietà, Signore) ... A. Stradella
2. In native worth ("Creation") ... ... J. Haydn
3. Be thou faithful unto death ("St. Paul")... F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") ... ... G. Rossini
5. The Lord is very pitiful ("St. Peter") ... J. Benedict
6. The soft southern breeze ("Rebekah") ... J. Barnby

CONTRALTO.

1. Slumber Song ("Christmas Oratorio") ... J. S. Bach
2. But the Lord is mindful ("St. Paul") F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") ... ... Handel
4. Evening Prayer ("Eli") ... ... M. Costa
5. There is a green hill... ... ... Ch. Gounod
6. O Thou afflicted ("St. Peter") ... ... J. Benedict

BASS.

1. Dost thou despise ... ... J. S. Bach
2. O God, have mercy ("St. Paul") F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... ... G. Rossini
5. How great, O Lord ("St. Peter")... ... J. Benedict
6. If Thou should'st mark iniquities ("Eli")... M. Costa

SECOND SET.

SOPRANO.

1. Thou, O Lord, art my Protector (Psalm xix.) C. Saint-Saëns
2. Lo! the heaven-descended Prophet ("The Passion") ... ... C. H. Graun
3. Jerusalem ("St. Paul") ... F. Mendelssohn-Bartholdy
4. Great is Jehovah ... ... F. Schubert
5. Turn Thee unto me ("Eli") ... ... M. Costa
6. Let the bright Seraphim ("Samson") ... Handel

TENOR.

1. Only be still, wait thou His leisure ("If thou but sufferest") ... ... J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... J. Benedict
3. Thus was the sun ("Samson") ... ... Handel
4. O come, let us worship (Psalm xcv.) F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) ... J. Raff
6. Song of Penitence (Busslied) ... ... Beethoven

CONTRALTO.

1. To living waters ("The Lord is my Shepherd") J. S. Bach
2. O God, have mercy (Pietà, Signore) ... A. Stradella
3. All my heart inflamed and burning ("Stabat Mater") ... ... A. Dvorák
4. The glory of God in Nature (Creation's Hymn) Beethoven
5. Fac ut portem ("Stabat Mater") ... ... G. Rossini
6. Morning Prayer ("Eli") ... ... M. Costa

BASS.

1. Mighty Lord and King all glorious ("Christmas Oratorio") ... ... J. S. Bach
2. Rolling in foaming billows ("Creation")... J. Haydn
3. Litany for All Souls' Day ... ... F. Schubert
4. The glory of God in Nature (Creation's Hymn) Beethoven
5. Consume them all ("St. Paul") F. Mendelssohn-Bartholdy
6. Nazareth ... ... Ch. Gounod

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The Musical Times

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1915.

CARILLONS.

By W. W. Starmer.

During the past six months all lovers of bells and bell music have been wondering what has happened to the beautiful carillons of Belgium. Although it is extremely difficult to get accurate information respecting the details of the German orgy of destruction, there is no doubt that many carillons have been totally destroyed, notably those of Termonde, Louvain (St. Pierre), Dinant, Ypres, Dixmude, and Nieuport. Up to the present Bruges and Antwerp have survived, and although Malines has been damaged, it is not to any great extent.

MALINES CATHEDRAL AND CARILLON.

We know that Malines Cathedral has suffered much, but its glorious tower containing the famous carillon withstood the early bombardments wonderfully well, and sustained comparatively insignificant damage. Owing to its great stability the shells ricochetted, incidentally destroying the buildings in the immediate vicinity.

The last reliable report from one who had lived in Malines some time during the German occupation was that the parapet of the tower and the great clock face were partially destroyed, and that some shells had gone through the upper portion of the tower. This could happen without doing much harm, as there is a good deal of open stonework in the structure. What may be the fate of the bells at Malines, Antwerp, and Bruges after the German inquisitorial copper hunt, has yet to be told. Curiously enough, in 1792 the Malines carillon was saved from destruction by Haverals, the then carillonneur, who succeeded in persuading the revolutionary City Council to preserve the bells, although it had been decreed that they should be melted down to make cannon. Some years later, when the reaction came, the authorities reprimanded Haverals for playing so many Republican tunes on the magnificent carillon he had been instrumental in saving! He very soon changed his music to suit the circumstances, and retained his appointment until the year of his death, in 1841, completing over sixty years' service as City Carillonneur. May 1915 be as fortunate a year for the Malines carillon as 1792! Although the tower at Malines is part of the Cathedral, it with its bells belongs to the city, and is controlled by the municipal authorities.

M. Jef. Denyn, the present City Carillonneur, is now a refugee in England, he and his family being at Tunbridge Wells. Since he has been in this country he has given two recitals—at Bournville and at Loughborough. Many thousands listened to his enchanting music, and the funds in aid of the Belgian refugees benefited to the extent of £100. At Bournville, Prof. Granville Bantock was present. He was greatly pleased with Denyn's wonderful performance, and hopes that some way can be found of developing this branch of musical art in England. Although there are five carillons with clavier in Great Britain, not one is of the proper size and compass to enable the player to give an adequate demonstration either of his own executive powers or of the artistic capabilities of the instrument.

ENGLAND A BELL-RINGING COUNTRY.

Handel has been credited with the statement that the bell is the English national instrument, and centuries ago England was called the 'ringing isle.' Most of us love the music of bells, but our change-ringing—clever as it is—possesses none of the artistic merits of carillon playing. The carillon raises the bell to a higher artistic plane, and in addition to good tone-quality demands the most accurate pitch. Many of our bells on which peals are rung—with great pleasure to the ringers—are poor in tone and inaccurate as regards tune. The reason of this is not far to seek. Change-ringing is directly responsible for the alteration of the shape of bells—the shortening of the body—so that the series of harmonic tones has been completely upset, much to the detriment of tone and tune. Our forefathers, instead of improving the method of bell-hanging and the proper adjustment of the balance of the bell, indiscriminately treated the bell itself and altered it in such a way as to impair its symmetry in order that greater ease in ringing might be attained. The difficulty of the balance of the bell for this purpose has now been entirely overcome, so that the true symmetrical shape can be used and great weights manipulated with ease. Change-ringing therefore at the present time can be practised with bells good as to their proportions, tone, and of perfect tune (as regards the fundamental tones) with greater facility than ever before.

CARILLONS DESCRIBED.

The special characteristic of the carillon is its chromatic scale and large compass—four octaves. With us for change-ringing the bells without exception sound the notes of the diatonic scale (major), with a compass of from five to twelve notes.

Another consideration of the greatest musical importance is the difference in the construction scale in making bells for carillon use and for change-ringing. The following table will show where these differences occur:

	For Carillons. Cwts.	Qrs.			For Change-Ringing. Cwts.	Qrs.
1.	1	2	G		6	0
2.	2	0	F		6	1
3.	2	2	E		6	2
4.	3	2	D		7	1
5.	5	0	C		8	0
6.	6	0	B		9	0
7.	8	2	A		11	0
8.	11	3	G		13	0
9.	16	0	F		17	0
10.	20	2	E		20	2
11.	28	0	D		28	0
12.	40	0	C (Middle C)		40	0

The reason of the heavier weights in the smaller bells of the change-ringing scale is to prevent them being swamped by the larger ones, and, for the purpose, increased thickness is an absolute necessity. This upsets the harmonic tones more or less, and although the most important ones can be satisfactorily dealt with, at times no tuning can completely rectify the subordinates.

Then of course the difference between the methods employed in sounding the bells has to be taken into account. In a carillon, the clapper strikes the bell (hung 'dead' or 'fixed') from a very short distance, consequently no great volume of tone is produced. In change-ringing the bell completes a circle for each blow of the clapper, which thus hits the bell with great force. The clappers of our bells are much lighter than those of Continental bells. On the Continent the automatic carillons play music in three, four, or more parts; with us, chimes play melody only.

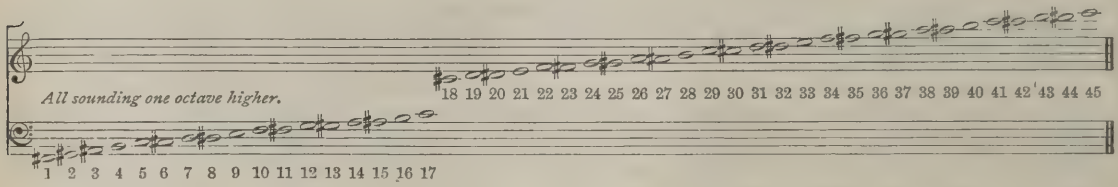
Taking these things into consideration, it is difficult to make any true comparison between the use of English bells cast on a different scale and operated upon in an entirely different manner, and Continental bells made for carillon use, automatic or otherwise.

In automatic carillons the bells are played by means of outside hammers, just the same as in our English chimes.

BRUGES AND MALINES.

The two most famous carillons in the world are those of Bruges and Malines. The former carillon is associated with the well-known poem of Longfellow, 'The Belfry of Bruges,' but the reputation of Malines is on a much sounder basis. The beautiful tower of Malines (320 ft. high) is undoubtedly the finest of its kind in the world. If it had been specially designed for the purpose of the carillon it could not be better than it is. (See illustration.) The bells at Malines are mostly excellent examples of the best master bell-founders, and are of fine tone. The disposition of the bells is very much more satisfactory for the clavier than those at Bruges, the action-work being direct and consequently much more under the control of the player. The bells are also much heavier than those of Bruges.

Malines Carillon. The Scale of the Bells.



C = 520.

No.	Note.	Date.	Founder.	Reputed Weight. Kilos.
1	F♯	1844	L. & S. van Aerschodt (Louvain)	8,884 (8¾ tons)
2	G♯	1696	Melchior de Haze (Antwerp) ...	6,000
3	A♯	1861	Severin van Aerschodt	4,235
4	B	1498	Symon Waghevens	3,000
5	C	1697	M. de Haze	2,000
6	C♯	1766	Andreas van den Gheyn	1,749
7	D	1777	,, ,, ,, ,, ...	1,555
8	D♯	1873	A. L. J. van Aerschodt	1,201
9	E	1735	Georges Dumery (Bruges)... ...	
10	F	1564	Adrien Steylaert	
11	F♯	1515	Georges Waghevens	655
12	G	1674	Pierre Hemony	
13	G♯	1480	Henri Waghevens	400
14	A	1674	Pierre Hemony	
15	A♯	1784	Andreas van den Gheyn	
16	B	,,	,, ,, ,, ...	
17	C	1908	Michiels (Tournai)	
18	C♯	1912	Felix van Aerschodt (the 'Denyn' bell)	275
19	D	1784	Andreas van den Gheyn	
20	D♯	1674	Pierre Hemony	
21	E	,,	,, ,, ...	
22	F	,,	,, ,, ...	
23	F♯	,,	,, ,, ...	
24	G	,,	,, ,, ...	
25	G♯	,,	,, ,, ...	
26	A	,,	,, ,, ...	
27	A♯	,,	,, ,, ...	
28	B	1674	Pierre Hemony	
29	C	,,	,, ,, ...	
30	C♯	,,	,, ,, ...	
31	D	,,	,, ,, ...	
32	D♯	,,	,, ,, ...	
33	E	,,	,, ,, ...	
34	F	,,	,, ,, ...	
35	F♯	,,	,, ,, ...	
36	G	,,	,, ,, ...	
37	G♯	,,	,, ,, ...	
38	A	,,	,, ,, ...	
39	A♯	1908	Michiels (Tournai)	
40	B	,,	,, ,, ...	
41	C	1674	Pierre Hemony	
42	C♯	,,	,, ,, ...	
43	D	,,	,, ,, ...	
44	D♯	,,	,, ,, ...	
45	E	,,	,, ,, ...	

Total reputed weight of the forty-five bells, 34,098 kilos (about 33½ tons).

For the last twenty-five years the instrument has been played by M. Jef. Denyn (Chevalier of the Order of Leopold), who has added to the fame of the carillon his own great reputation as a virtuoso. His executive skill places him far above any other players—he is a veritable carillon Liszt.

Back Row, Standing :
(1) Noël Igodt, Ypres. (2) Louis Van de Walle, Malines. (3) Jean Huyghebaert, Malines. (4) M. Lamot, Malines. (5) P. Verheyden, Antwerp. (6) Robert Peeters, Malines. (7) F. Redoute, Mons. (8) W. W. Starmer, Tunbridge Wells. (9) John Taylor, Loughborough. (10) J. Van Hoof, Antwerp. (11) E. de Keyser, Malines.

BOSTON PUBLIC

Front Row, Seated :
(1) A. Nauwelaerts, Lierre. (2) J. Van de Plas, Louvain. (3) Edward Steenackers, Borgerhout. (4) J. Van Beers, Schaerbeek. (5) Jef. Denyn, Malines. (6) G. Van Zuylen, Gouda. (7) A. Vermeulen, Courtrai. (8) A. Rolliers, St. Niklaas. (9) Ed. Denyn, Malines.

FAMOUS CARILLONNEURS.

METHOD OF PLAYING.

The carillon is played by means of a clavier arranged on the same principle as the manuals and pedals of an organ (see illustration). The keys are made of oak. They are round, being about $\frac{3}{4}$-in. in diameter. There are two rows of keys, the upper representing the black notes of the ordinary keyboard, projecting $3\frac{1}{2}$-in., the lower corresponding to the white notes, and projecting $6\frac{1}{2}$-in. The pedals are from 1 to $1\frac{1}{2}$ octaves in compass.

The pedal board is a necessity, because the larger bells require much more force to bring out their tone. The clappers are consequently much heavier, and demand a considerable expenditure of energy to move them. The pedal clavier also greatly increases the resources of the instrument, and permits the music to be played in three or more parts.

The keys are struck with the closed hand, the little finger being protected with a leather covering to prevent injury when playing. As the leverage of the key has to move the weight of the clapper, which in large bells is very considerable, and as the amount of tone produced depends entirely upon the amount of force with which the key is struck, it will easily be understood that carillon-playing requires a great deal of strength as well as celerity and skill. Sometimes the hand is covered with a kind of glove made of leather or other material, but whatever is used is to afford protection to the fingers and hand. Great dexterity of hand is essential, as much of the playing for sustained chord effects is done with a kind of tremolando.

The connection between the key and the bell clapper is exactly the same in principle as the tracker action used in organs, iron levers, squares, and wires being used in the place of the wooden materials of organ-building. On the clappers of the smaller bells springs are fixed to bring them back into their original position quickly after striking. In the larger bells the clappers are too heavy for this arrangement. They have a simple appliance consisting of a chain, which is attached to the 'flight' of the clapper and passed over a pulley. A weight is fixed to the other end of the chain sufficiently heavy to bring the clapper within a very short distance of the sound-bow of the bell, so that the key has only to upset the balance between the weight and the clapper.

The mechanism connected with each key is fitted with an adjustable screw-plate by which the tension can be regulated to a very great nicety and the touch adapted to the requirements of the player.

The bulk of the playing is done on the smaller bells, with only occasional use of the larger ones. The reasons why this should be so are :

(1.) The small bells are more easily manipulated;

(2.) The effect of chords is much more satisfactory than on the large bells, owing to the fact that in the latter the harmonic tones are very prominent and frequently interfere with each other when sounded together, in a disagreeable manner.

This is not the case with the smaller bells when used in a combination, as their harmonic tones are too high in the scale of sounds to inconvenience the ear. Chords, generally speaking, are most satisfactory when played arpeggiando. Chromatic and diatonic scale-passages can be rendered at almost any speed, and are most effective. When playing in three or more parts the greatest care is necessary as to the disposition of the different notes of the chords, the best effects being obtained by keeping a wide interval between the lowest note and the note next above it. The most intense crescendo and the most delicate diminuendo are possible.

During recent times the following players have performed with distinction on the Malines carillon, and are virtuosos of the highest order. Appended to the names are items of particular interest which displayed the special abilities of the players as well as the varied and artistic possibilities of the instrument :

M. Jef. Denyn (Carillonneur, Malines) :

Third Prelude	*Van den Gheyn.*
Third and Sixth Sonatas	*Nicolai.*
'Solvejgs song'	*Grieg.*
'Myn Moederspraak'	*Benoit.*

M. Jules Van de Plas (Carillonneur, Louvain) :

Prelude in D major (Book 1, No. 5)	*Bach.*

M. Fern. Redoute (Carillonneur, Mons) :

'Les Pêcheurs de Perles'	*Bizet.*

M. A. Rolliers (Carillonneur, St. Niklaas) :

'Het Lied van de Smid'	*Andelhof.*

M. A. Nauwelaerts (Carillonneur, Bruges) :

'Le retour de la Fauvette'	*De Broeck.*

(See illustration, p. 203.)

MALINES CHIMES.

The automatic carillon of the Malines chimes is important, as music is played no less than eight times during the hour : a short flourish at each half-quarter, a short piece at the quarter before and after each hour, a longer piece at the half-hour, and at the hour a piece of still greater length. The hour is struck as in England, but the hour to come is announced after the half-hour on a smaller bell than that used for the hour strike.

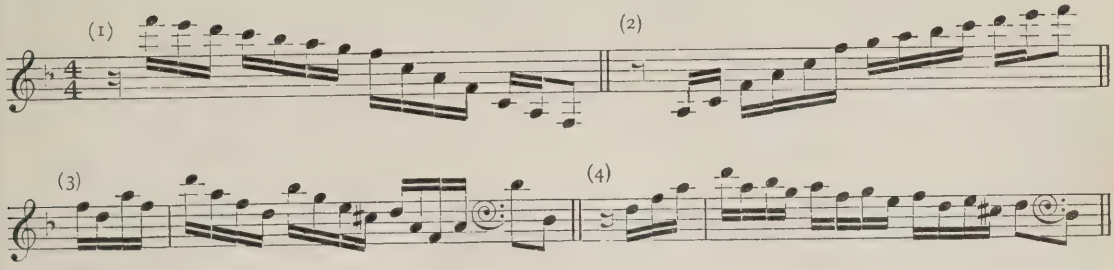
The music for the purpose needs very careful arrangement, and too many notes must not be used at the same time, for the effect suffers in direct proportion to the multiplicity of the parts.

The music as set on the chime-barrel frequently necessitates the playing of 60,000 to 70,000 notes every twenty-four hours. The tunes are changed twice a year.

The chime barrel was completed in 1734, is 5-ft. 3-in. in diameter, and contains 16,200 small holes into which the studs are fixed. There are 90 chime-hammers connected with the bells, which are operated by the chime barrel.

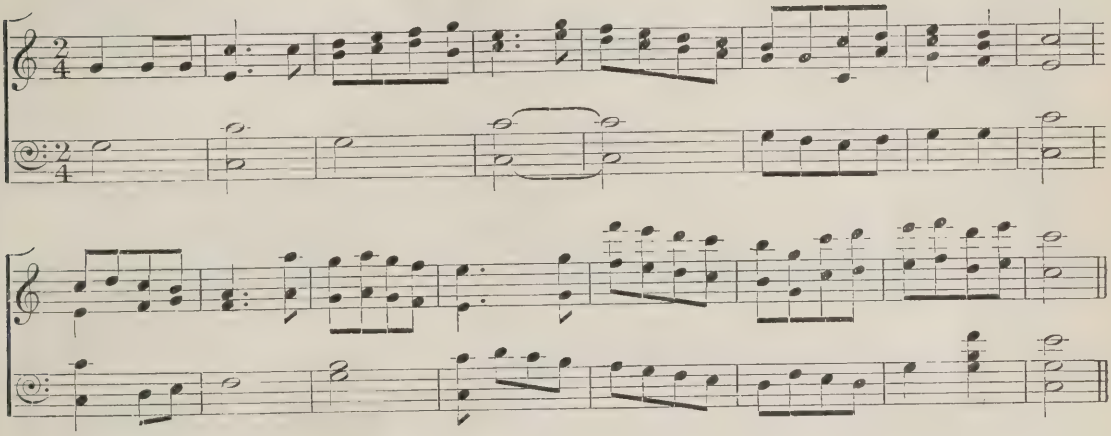
A good specimen of the automatic music played is the Finale from 'Le Triomphe de Groeninghe' (Mestdagh).

MALINES.—HALF QUARTERS.



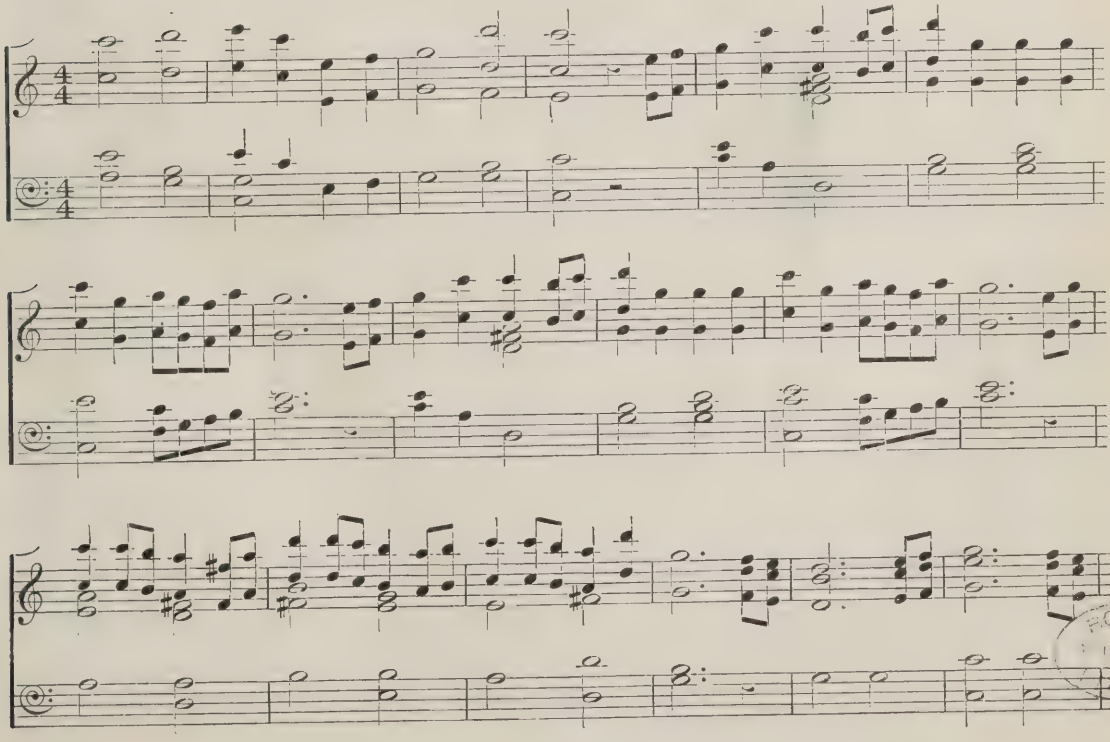
MALINES.—QUARTER.

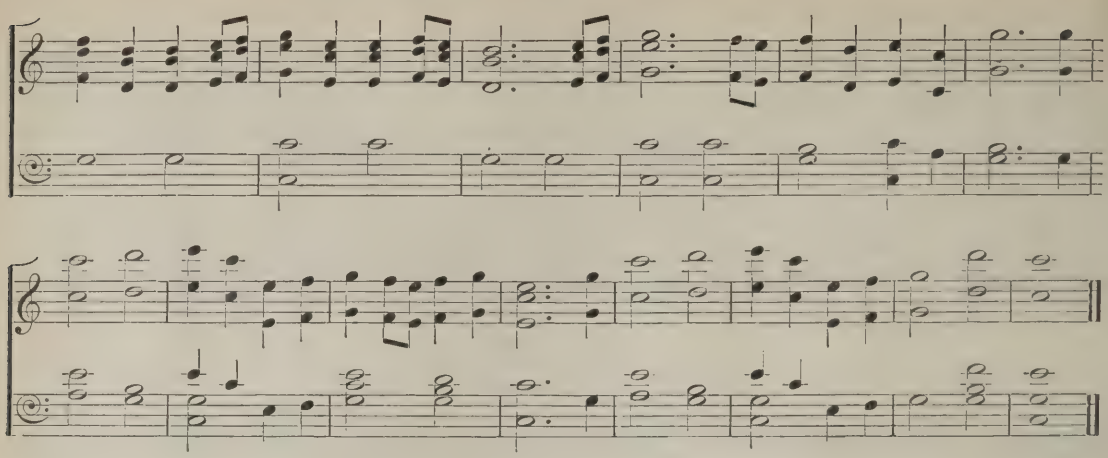
Local song of the town of Ypres.



MALINES.—HALF-HOUR.

Finale de la cantate flamande, 'Le Triomphe de Groeninghe,' by Ch. Mestdagh.





CÉSAR FRANCK AND THE SONATA.

By H. C. Colles.

The frequenters of London concert-rooms have lately been listening to the music of César Franck with more than ordinary attention. Our Belgian guests are particularly anxious to perform it, and to remind us that Franck was not a Frenchman, but a Belgian, born at Liége; our own conductors, Sir Henry Wood and Mr. Thomas Beecham, have given us the Symphony, and others of his works have appeared in recent programmes. All this brings in no new factor to our knowledge of Franck; his instrumental music has been performed in the past with quite sufficient frequency to give everyone a very fair knowledge of him. The Violin sonata has been played perhaps too often, the String quartet not quite often enough, but no one can say that any one of his later and more characteristic works for instruments has been neglected in this country. At the same time our acceptance of Franck has been rather passive; he has been praised by the precious; the keepers of 'the classical tradition' have opened their door by one chink to admit him into the circle of the elect, while at the same time the assailants of 'the classical tradition' and of all tradition have not despised him. English musical journalists emulate the pæans of such accomplished French critics as M. D'Indy and M. Rolland, who find Franck to be the saviour of music, the restorer of the symphony, and who attribute to his beneficent influence nearly every species of musical development since 1870. M. D'Indy and the disciples of the Schola Cantorum like to talk of Bach, Beethoven, and Franck, just as another côterie in Germany and England likes to talk of 'The three B's,' and its excuse for doing so (quite apart from their lack of alliterative excuse) is much less apparent to the ordinary person. For in spite of all the enthusiasm, real and affected, Franck's music has not gripped the heart-strings of a people (at any rate of this people) in a decisive way. It has remained the property of musicians, and been taken on trust by the public which cares most about it when it gets the added interest of interpretation by a great artist. The public (by which is meant the consensus of ordinarily intelligent listeners who do not base their taste upon any established code of artistic principles) loves the Violin sonata as much on Ysaÿe's account as on Franck's; it delights in the Prelude, Chorale and Fugue when it is performed by a pianist of outstanding gifts like Harold Bauer, and is much less moved by the Quartet, the Quintet, and the Symphony: from which it appears that there is something lacking to Franck's genius which leaves him peculiarly in need of an imaginative interpreter. There is some lack of directness in his musical speech.

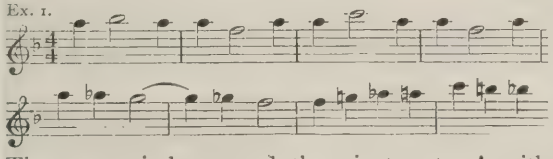
Now directness of speech, literary or musical, comes from two things: first, the knowledge on the part of the speaker of his own meaning; secondly, his power to clothe the meaning in exactly that form of language which will give it precision to his hearers. It was in the second, I think, that Franck failed. He was tremendously exercised over problems of musical form, but he did not always see the form clearly in relation to his own thought. If he had he would have occupied himself less with the sonata type of form, with which he was not in full sympathy. It may be difficult to accept this statement as true in face of the extraordinary beauty of the Violin sonata. Franck in that work has certainly overcome in a remarkable degree what for him were the disadvantages of sonata form. But form is not an enemy to be wrestled with and brought into subjection, although the text-books and their opponents often lead the student to believe that it is. The fact that Franck succeeded in writing one sonata in which we are scarcely aware of any opposition between the principle of the form and his own natural style does not prove the complete harmony of the two, or make his manipulation of the form anything

but a *tour de force*. In the Symphony, the Quintet, and the Quartet we can, I think, clearly trace signs that in his dealings with sonata form Franck is subduing an enemy rather than enlisting the support of a friend, and it will be worth while to see what caused that opposition. There are two principles at the root of sonata form, or rather two aspects of one principle, the melodic and the harmonic. One is that melodic ideas propounded in contrast with one another should grow gradually through the course of the movement by the force of their contact; the other that their growth should be furthered by showing them in relation to various tonal centres of which the counterpoise of tonic and dominant is the most primitive example.

The very cast of Franck's melodic thought shows that this change of tonal centre meant very little to him. It is quite true that his tunes constantly change their keys, but they are principally chromatic changes wrought by subtle movements of semitones, having beauty of colour as their aim, and so arranged as to make the melodic period close in the same key as that in which it began. Leaving actual harmony out of the question it will be generally found that his melodies are intonations round a single note, not movements from one centre to another.

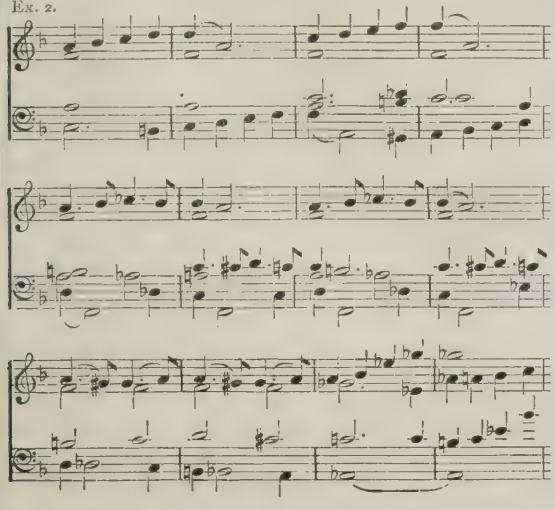
A famous theme of the Symphony gives a ready example:

Ex. 1.



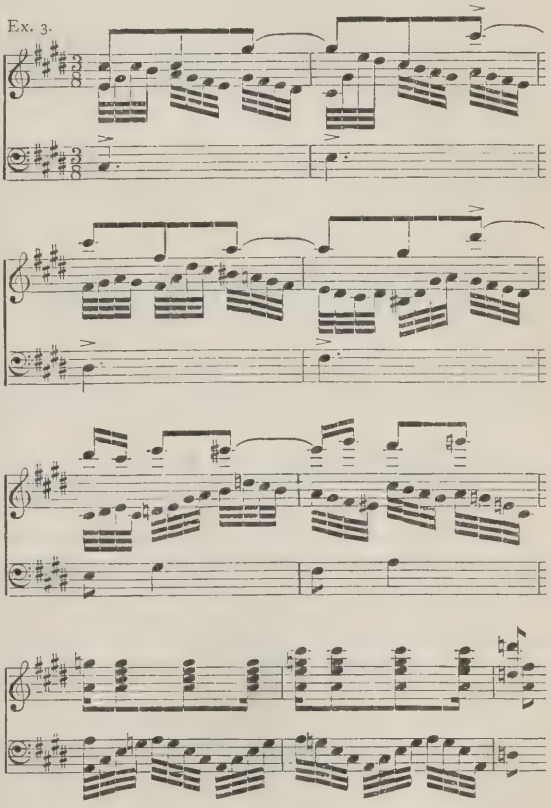
The tune circles round the pivot note A with almost distressing regularity, and as with this, so with a hundred others of Franck's themes, one finds that they inflect upon a point of rest—they do not travel. A passage a little earlier in the Symphony might be cited as a case to the contrary, but is really further evidence of the bias of Franck's mind. It is quoted here in skeleton harmony:

Ex. 2.



In the first ten bars every one of the melodic parts is revolving round some note in the chord of F; then in the last two bars the pivot is changed to the chord of A flat preparatory to repeating the process in the key of D flat. He does in fact achieve a change of centre here, but it is done grudgingly as a matter of necessity. There is no joy in the achievement. Contrast with it the following, and carry your eye and your ear on through the next thirty bars of Schubert's 'Unfinished' Symphony, and you see at once the very antithesis of Franck's method in a series of adventures through keys each one of which is a determining factor in the development of the melody itself:

Ex. 3.



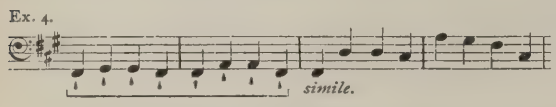
There is no question here of making dogmatic assertions as to which is the better, or of chiding Franck for not writing like Schubert. But the fact is that the whole plan of sonata form, its development, and particularly its recapitulations, is conditioned by what we may call the travelling type of melody and not by the circling one. A recapitulation of any sort, in speech or music, is a tedious and tautologous business unless the listener has been carried a considerable distance from the premises from which the discussion started and feels the need for their restatement.

But we must look more closely at Franck's melody if we are to understand what he does with it. An examination of the first of those early Trios for pianoforte and strings, which date from 1841 and are never heard or likely to be heard in this country, is illuminating in this respect. The

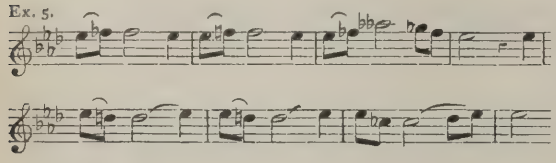
Trio in F sharp minor (Op. 1, No. 1) has three movements, of which the first is the most important for our purpose; the second, a Scherzo in B minor, of which M. D'Indy says that it 'suit pas à pas le trace beethovénien des X^e et XIV^e quatuors,' is obviously a student's exercise; the last movement is Franck's first experiment in the practice which became his settled principle later of weaving in suggestions of the themes of previous movements among the strands of a sonata pattern. But in the first movement he does not seem to have settled upon any such definite plan of action. He seems ready to let his imaginative invention carry him where it will, and as a matter of fact it leads him upon a very curious course.

There is no mistaking Franck's identity in his initial thought (Ex. 4); its hypnotic concentration upon the keynote (notice the balance of the two bracketed passages) gives more than a hint of the theme in the Quintet (Ex. 5):

Ex. 4.



Ex. 5.



A single note has so great a fascination for the introspective Franck that the departure from it and the return to it is in itself an event of the first magnitude. Such departures and returns in his early days were most naturally diatonic ones; later the alteration of an outline by a chromatic semitone opened up a new vision of possibilities to him. One traces in these two examples a distinct stage in his melodic development, from the diatonic to the chromatic inflexion.

To return to the Trio, however: the strings enter with counter ideas which are combined with this one (Ex. 4) enunciated by the pianoforte, and as they are displayed we meet for the first time another characteristic which all know well in his later work—a habit of dealing with several ideas without granting a precedence to any one. Here we have a trinity of themes in which none is greater or less than another, and so subtly does he move from one rhythm to another that one cannot always analyse the progress, or say to which original thought a passage refers. The fact is of course that themes of the inflecting type are chiefly distinguishable by their rhythm and not by their outline.

Perhaps the most significant feature of this movement is the fact that the tonality never changes. There is indeed a contrasting theme in F sharp major, but this is only a change of mode; the centre of tonality remains fixed. And this major episode even seems to stand rather outside the scheme. A cold, plain melody, intentionally so as is proved by the direction in the violin part, *Sans aucune nuance*, it never becomes drawn into the vortex of development with its companions.

This is sufficient to suggest the appropriateness of the simile which likens the music of Franck to the art of illumination. He enriches with an extraordinary beauty something which in itself has little artistic significance. His single note or single chord or single tonality is his groundwork just as the initial letter of a Response or a Lection was the groundwork for the monk who took in hand the illumination of a Missal. He is not impelled forward from one emotional crisis to another like Tchaikovsky, nor moved to epic fervour like Wagner. Neither has he the tremendous architectural sense, the meeting of stress with resistance, which made Brahms the greatest of modern symphonists. In spite of the fact that his one work labelled 'Sonata' is the most popularly successful to-day (for reasons which have been hinted at), he only pursued his individual course with complete freedom when he could get rid of what for him were the trammels of sonata form. M. D'Indy's phrase about the heavy symphonic baggage of Brahms is really applicable to Franck and his Symphony. There is a good deal of baggage there; a good deal of vain repetition of themes which do not become more significant for being planted out in various keys not following one another inevitably, but reached by a certain wrench such as that which occurs in the passage quoted as Ex. 2.

Franck is at his happiest when he is relieved of all these considerations, in the Symphonic variations (which like the early Trio never leave the key of F sharp) and in the two great pianoforte works, where he weaves his themes together with ever increasing beauty of line and colour, employing changes in tonality merely incidentally. In all this he appears as one of the greatest decorative artists ever known; his pianoforte writing is as ornamental as that of Liszt, but he always chooses the ornament which he conceives to be the most beautiful, never the one which will most attract attention. In spite of the fact that he sometimes toyed with a programme, that he called one work 'Les Djinns' after Hugo's poem, and another 'Le Chasseur Maudit' after a ballad by Bûrger, he is the most 'abstract' composer of the 19th century. One does not find the style of 'Les Djinns' differs greatly from that of the Symphonic variations, and he takes refuge in the symphonic poem because it can be less dramatic than the symphony. The symphony demands the plural number and the two genders. The symphonic poem may be, and is in Franck's case, a monologue. A solitary idea or group of ideas (for, as we have seen, an idea with Franck is generally composite) will serve him in the symphonic poem, and the contrasts which are most foreign to his nature and most inherent in the elements of design in sonata or symphony can be avoided.

We shall not get a true measure of Franck's genius until we realise the directions in which he expanded naturally and the limitations which held him in check and confined his important works to a mere handful. The French eulogy of him, especially when it is echoed with less knowledge in this country, is apt to obscure the view. But Franck's unselfconscious art is really simple; it has no other end than the expression of pure beauty.

TEACHERS AND TEXT-BOOKS.

By G. H. Clutsam.

(Continued from March number, page 146.)

But, after all, counterpoint and its bewildering nonsense may be gradually drifting from the consideration of many teachers, who only hang on to a system that has at the moment nothing whatever to supersede it with any ostensible show of reason. Since my last article I have been favoured by the forwarding to me of a paper on 'The difficulties of counterpoint,' by Mr. Corder, who read it to the Musical Association some eighteen months ago. One is very interested to read that Mr. Corder finds it necessary to warn his fellow-musicians that 'in these days we cannot afford to make the student waste his time over the study of a dead language. There are so many living facts that he has got to assimilate, that unless something is speedily done to modernise the methods and material of counterpoint, our students will either neglect the study—they pursue it only under protest now—or they will have their spirit crushed.'

Sir Alexander Mackenzie, in presenting diplomas at the Royal College of Organists quite recently, suggested that he frequently left an examination in a state of depression, and with the feeling that all the attempts to improve musical education were being made in vain unless the condition of mental deafness that was so obviously present in many examination papers received immediate and universal attention. The genial President also pointed out that counterpoint, fugue, and all else, could only be a mechanical process with results correct enough from the view of the teacher, but certainly dull as music.

Altogether, although in certain authoritative quarters the old tenets and conventions of teaching are clung to as a drowning man clutches at a straw, it must not be disputed that in other directions the futility of them all, in the light of what is being accomplished by the modern composer, is slowly but surely being recognized. Of course, if it is insisted that the modern composer does not count, that his ideals are will-o'-the-wisps, and that the last quarter of a century has little to boast of in the matter of a healthy artistic activity, then there is nothing left for it but to pull out the plums contained in the teachings based on Fux, Albrechtsberger, Vogler, *et hoc genus omne*, and go ahead in a state of blind and blessed faith.

As a matter of fact, nobody has ever taken the trouble to question the authority of any of the old teachers or their text-books. Any variants of, or any attempts to compromise with, their theories by recent writers never touch the root of the trouble. Until an entirely new grammar of music, discarding the smallest allusion to the modal system and founded on modern practices, is evolved, the student of to-day is not likely to receive the smallest assistance from any teacher. I say grammar advisedly, not theory. There is no theory of music any more than there is a theory of painting, or of literature. When music was more or less an exact science, from the days of Palestrina, Purcell, Tallis, Byrd, Sweelinck, the 16th and 17th century Italian, English, and Flemish schools generally onwards to those of Bach, who epitomised the system nobly and served as its stupendous monument, the idea of a theory was not only possible but a necessity to the musician.

To put the matter broadly, music was during this long period invented: not composed, and not imagined. It is the application of modern imagination to much of this vast material that endows it with new life, and gives it an emotional value intrinsically not its own. Many enthusiasts—far too many for the health of a sane art—conjure up an affection for these historical relics that finds something of an equivalent in the china connoisseur's appreciation of Toby jugs or Staffordshire cows. This habit of thought, which is far too easily transferable by the assertive *conoscente* to the æsthetically susceptible, has hindered the proper progress and development of a sensitive art from the outset of its significance as a part and parcel of the poetry of general life.

It is rampant in text-book and teacher at the present moment. The adherence to counterpoint, strict or free, in any shape or form, the delving of harmonic unities out of contrapuntal fatuities, the system that vainly attempts to differentiate between concords and discords before the latter were ever imagined, the classification of chords, the figuring of their inversions, and a hundred-and-one of the commonplaces of current teaching, however, are possibly less dangerous to the nascent creative artist than the false ideals that are persistently thrust before him as the surest guidance to his artistic morality.

These ideals, the nearly impregnable securities of the teacher, are principally the shibboleths of form and architectonics vouched for as correct and immaculate by the practices of the classic masters, who since the advent of Bach have been almost entirely represented, at least in England, by the spirit of Germanic art. It is very curious, when you come to think the matter over, how dependent we as a nation have been on Teutonic influences in our musical affairs and conduct. The French or Italian schools, for all their fine polish and dainty discriminating tastes, have left us as a nation quite unmoved to the value of the educatory material they offer, and to this neglect may be attributed

our utter want of activity in the operatic field—a significant story that may be dealt with at some other opportunity.

An examination of the many text-books published on musical subjects during the last half-century—our activity in writing about the art we have not particularly adorned in other respects is, at least, marvellous—reveals the fact that in the perspective of the teacher the music of Mozart, Haydn, Bach, Beethoven, and Handel provides an ideal foundation for every type of incipient English musical talent. There is no discrimination as to what is really beautiful—the real soul finding stubborn realization despite a grey, thick cloud of formalities—or what is but the musical journalism of a particular period. Much of this work should be studied for the express purpose of knowing what to avoid. The sonata and symphonic forms alone are responsible for a large casualty list in a promising army of musicians. Teachers know this, but still insist, after counting the bars of a Beethoven sonata—generally a weak one—in studying the disposition of first and second subjects, the padding, which is always found most bountifully appropriate even when its weakly purport is most obvious, the motto figures, the development, the changed characters to subjects, the recapitulations, the pedals, the codas, and a hundred other useless appurtenances of the formal idea, and doling it out piecemeal, with a totally unnecessary reverence, to their poor scholars, who must often wonder whether they are studying an imaginative art or the differential calculus. The necessity of understanding all these things, and others equally unprofitable, forms the backbone of our university and academic systems of examinations, and a method of incubating musical authority that requires, without the smallest hesitation, immediate 'scrapping.' Examinations, as at present conducted, are only advantageous to the organizations that originate them, and their particular gain is antipodean to the artistic.

Bach, of course, is a study that should only happen into a student's thoughts a considerable time after his natural musical instincts have outstripped anything that remains over from what he has forgotten of his teacher's instruction. He will then be capable of knowing what he likes and what he does not, and can deal with Bach accordingly. To revert to the Teutonic influence on English music and musicians, the subject is a vast one, and certainly, beyond the mentioning, is not possible of consideration in this article. But it could be easily shown that the worthy German composers above mentioned are the great ground-landlords of a vast field of English musical art, exercising a crushing, unproductive power, and a curtailment of their privileges and vested rights is a matter that demands immediate attention if our musical house is to be set in order in the universal rupture now obtaining. And the honour of attacking unceremoniously an idea that has hitherto sustained his very existence lies with the humble and modest (the adjectives are suggested by Mr. Corder) teacher. First of all he must find beauties, system, and perfect expression in the works of other composers than those who have hitherto served as his models. The hunt to find them will prove extremely interesting, and not nearly so difficult as it would appear to be. In fact, each gain would render the next an easier matter, and probably would result in an ultimate mental joyousness that might merge the teacher once more into the ranks of the creators. Once the teacher became, as he should be, the creator, then he would immediately banish into the limbo of forgotten things all the acquired wisdom that has served as the basis of musical teaching in the past centuries, and give the art, in common with those other matters of civilization that are at present receiving such strenuous attention, a new future, a new significance, and a new glory.

Occasional Notes.

Mr. Clutsam writes:

Mr. Heseltine in his article on Delius in last month's *Musical Times* finds it 'rather difficult to see exactly what Mr. Clutsam means when he quotes a passage from "Appalachia" in *pianoforte score*, with no indications of the very subtle and telling way in which it is orchestrated, and proceeds to point out that it "reveals the fact that Delius has the weakest technical ability of any strong composer living."' Mr. Heseltine has only read me very casually. The quotation was Dr. Eaglefield Hull's, not mine, and my remark did not concern that particular work or part thereof but the entire Delius output, and was in reference to its value as material for analysis by a student. Delius's technique is entirely personal, unsystematised, and irresponsible. His very idiom is dependent on these conditions. Perhaps this is the reason that in certain qualities of expression his work attains a curious power, but it is decidedly a hopeless model for the ambitious student at any stage of his career.

A 'Three B's' Festival. Last month we drew attention to the forthcoming Festival of modern British music. A scheme that is likely to be equally powerful in its appeal is that of the Bach-Beethoven-Brahms Festival, which will make Queen's Hall a busy place from April 19 to 24. A body of two hundred voices selected from the Leeds Philharmonic and Festival Choirs will sing the B minor Mass, the 'Missa Solemnis,' and the 'Requiem.' The London Symphony Orchestra and an attractive list of soloists have been engaged, and M. Henri Verbrugghen will conduct. The net proceeds will be devoted to French, Belgian, and British benevolent musical institutions.

Park Music. We are glad to see that the L.C.C. proposal to suspend the band performances during the coming season has fallen through. It has been decided to continue them, though on a modified basis. Bearing in mind the heartening effect of music, we think it is a pity to economise in this direction. Still, 'half a loaf is better than no bread,' so we must be duly grateful. At the same time, few ratepayers would have complained if the Council had decided to go the whole loaf.

Naval and Military Music.

The annual report of the Naval and Military Musical Union shows that good progress is being made in encouraging our forces to sing, both on the march and when at rest. Particularly interesting are the accounts of Regimental Choral Competitions held at Aldershot. Copies of the report may be obtained from the hon. secretary, 7, Russell Square, W.C.

A Sorry World.

Mr. Beecham has been writing trenchantly in the *Daily Chronicle* on various musical topics. The charity concert is denounced, serious fault is found with our Colleges of Music, and the critics (who of course are always in hot water) come in for severe castigation. What he calls the tragi-comedy of English singing is dismally dealt with, and the arts of the middleman in music—the musical agents—are held up to reprobation. Altogether, it is a sorry world. But there is a gleam of hope in it, as Mr. Beecham has got the situation well in hand.

War Emergency Concerts.

The number of concerts being given for various funds and objects is extraordinarily large. We can only hope that they bring grist to the mill of the professional performer. The Committee of Music in War-time continues to be very active, but its work is of the unobtrusive kind that does not seek record in daily newspapers. Mr. Isidore de Lara and those associated with him pursue their way very industriously and gain considerable attention. Mr. de Lara is insistent in advocating the claims of the British composer to a hearing, and in his programmes has done good work in this direction. One hundred concerts had been given up to March 4, and at these events 700 engagements had been fulfilled by professional artists. Madame Butt has also been active in collecting large sums for various funds, no less than £7,000 having been distributed. Over two hundred concerts have been given in asylums, hospitals, workhouses, &c.

Recruiting Bands.

Owing chiefly to the unremitting efforts of the *Daily Telegraph* many new bands have been formed to cheer our new armies on the march, and to aid recruiting. A most praiseworthy achievement.

Three concerts of orchestral British Music, organized by Mr. I. de Lara, will take place at the Queen's Hall on April 27, May 8 and 29. Miss Mary Garden, who is a British-born lady, has promised to sing. These concerts are made possible by Sir Francis Trippell's generous guarantee of £1,000. Mr. Hubert Bath has been awarded the prize of £50 offered by Sir Francis for a new work by a British composer.

In reviewing recent editions of Czerny's works (published by Novello & Co., Ltd.), the *Daily Telegraph* critic says, 'the composer should be named "Karl," not "Charles," as printed. Five foreign editions before us say "Charles."

In the sketch of Mr. Frederick Delius's career given in our March issue, it was somewhat ambiguously stated that he had been 'driven from France.' This was intended to mean only that the exigencies of the War made it expedient for him to leave France, which he did entirely of his own free will. From the context it is clear that he is regarded as anything but an alien enemy. It should have been stated that he remained in Yorkshire until 1884, not 1883.

A POST-PRANDIAL VISITATION.

By Harvey Grace.

The blame or credit (as you will) must be shared between a morning's work collating editions of his organ music, a lunch indiscreetly extensive, and a long low chair that invited to 'just a few minutes' . . . . .

* * * * * * *

There seemed to be nothing odd in seeing him seated opposite. His appearance was quite familiar: a thickset figure, a massive head (the wig a trifle awry), strongly marked features, with a grimness—even truculence—about the eyebrows that was tempered by the humour of the mouth. Just as his presence seemed natural enough, so there was no apparent incongruity in his dress: nor was I surprised at his ability to converse fluently in idiomatic English of to-day.

'Of course,' he was saying, 'I am glad to find that they are at last in a fair way to be appreciated.' (I knew by the odd and time-saving intuition that one possesses at such moments, that he was speaking of the Church Cantatas.) 'Yet I am not sure that you devotees are all on the right tack. In the first place, some of you destroy the balance of my work by employing far too large a choir. Not that I object to a large choir, as such; I often complained of the smallness of mine. But what you appear to overlook is the fact that I composed these works for performance by a choral and instrumental force of about equal strength. You may be sure that had I had at my disposal some hundreds of good voices, I should have written differently for my orchestra. Do you imagine I should have woven elaborate polyphonic webs with my handful of wood-wind and strings, knowing that they would have no chance of being heard against the voices? A man's methods of composition are largely the result of the performing medium at hand. I had a small choir—I was lucky if I could muster four voices to a part—and a band of about twenty, three of which were trumpets; these and the drums being used, as a rule, only in climaxes, there remained for ordinary purposes a choral and instrumental force of about equal size. I think you will admit that I gave them all something to do, partly because I wanted them all to earn their money, and partly because it was our way of writing. Consequently you are to remember that the instrumental parts of my cantatas are as important as the vocal. The result is chamber music, rather than choral with orchestral accompaniment.'

'But,' I said, 'our ideas on orchestration are so different from yours, that I doubt if modern ears would appreciate your intricacies if they could be heard. Are we, then, to go on neglecting the cantatas?'

'There are three methods,' he replied, 'by which the works can be successfully performed: first (and preferably), by some such organization as your Classical Concert Society, which might give them with a picked force of forty or fifty performers; secondly, by the best of your church choirs, with an accompaniment of strings, the wood-wind being provided by the organ; thirdly (and, I expect, the best from a popular point of view), by a large festival choir, with the accompaniments rewritten for full modern orchestra, my wood-wind and string parts remaining pretty much as they are, with doublings or new parts for clarinets, bassoons, and so on. Above all, give me some sonorous work by the brass. Let me have four (or even eight) horns, four trumpets (your fine modern ones, not my post-horns), three trombones, and a tuba. Of course these changes in the scoring apply only to the choruses. By-the-by, many of the solos will, I fear, be always a bugbear. Their difficulty will be against the cantatas

being very generally sung. I wonder some of your publishers don't issue separately even more of the choruses than they do, in a form suitable for use as anthems, with my accompaniment reduced to a comfortable piece of organ music instead of a difficult piano part. Talking of organs, I should like to try one of your best . . . .'

I don't remember how we got there, but there we certainly were, at the console of St. Praxed's.

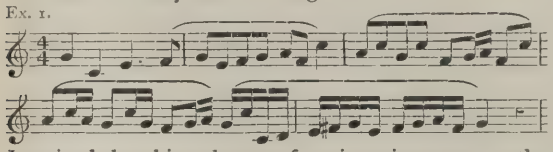
. . . 'These pistons . . . Yes, I see; wonderful! And your Choir enclosed, and a fourth manual. What! sometimes a fifth? Send for a blower, there's a good man! I'm itching to play on it.'

'We have something better than the blowers you mean,' I said, touching a switch. 'There! the wind is now on, and you may play as long and loud as you like. There will be no shortage of wind, no complaints as to hard work, and no threat of a strike for another penny an hour.'

He slid on to the bench, like the old hand that he was, and put down a chord.

'The touch!' he exclaimed. 'Why, I could blow the keys down! A fly perching on a note would produce a cypher! Ah, my boy, I wish you could have an hour on my Arnstadt organ. You would realise that we old organists had to use brawn as well as brain!' He went on playing awhile, experimenting with the various mechanical devices, and murmuring, 'I always had a suspicion that I was born a good many years too soon. Now I know it.' Gradually his improvisation began to take shape, and soon I found myself listening to a complex fugue on a subject that had an oddly familiar ring about it:

Ex. 1.

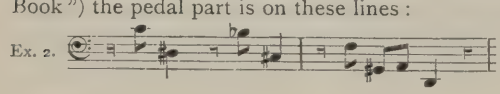


I noticed that his scheme of registration was on the lines of a general crescendo, with an occasional episode for manuals only on the Swell or Choir . . . 'No,' he said, in answer to my question, 'I don't much care for solo stop effects in a fugue. If you regard the form as a series of presentments of a given subject, then soloing is natural. But we of the old brigade considered a fugue to be a musical web of which the subject was merely one strand, and not always the most important. We tried to make the interest cumulative, and soloing a part as a rule destroyed the root idea of the whole, which was that of several companions walking arm-in-arm to a given point, rather than one important individual humbly attended by two or three lackeys. Moreover, a fugue wherein the subject is made to "stick out" all the time is an *ostinato* rather than a fugue. My Sonatas and Choral Preludes give you ample opportunity for using your solo stops. By the way, the Choral Preludes seem to be making some headway with you English, I notice.'

'Yes,' I replied; 'thanks to Schweitzer, Pirro & Co., we are beginning to understand them, and to see what poetic tone-pictures so many of them are.'

'As to that,' he said, 'there is some danger of your attaching too much importance to what Schweitzer calls "Le langage musical de chorals." I fear one result will be an underlining of effects which I intended merely as a hint. Let me deal fully with one of the many examples. In the Prelude on "Through Adam's Fall" (No. 37 in the "Little Organ Book") the pedal part is on these lines:

Ex. 2.



A commentator thereupon says: "The fall of Adam is represented by this *basso ostinato*." Of course the figure may be looked at as a piece of tone-painting. But surely the point of the passage lies not more in its falling than in its broken utterance, and in the interval used. Then, too, "the fall" is quite as graphically represented by two other features that seem to have escaped notice. The tenor part is mainly concerned with some variant of its opening figure:

Ex. 3.

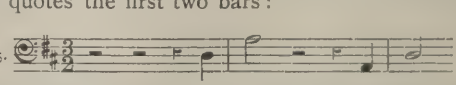
while the alto frequently makes use of this close juxtaposition of the major and minor third:

Ex. 4.

'In only two of its appearances does the major third come first, so you see that this little figure, like the descending scale in the tenor, is as consistent an illustration of the text as is the bass. But, after all, the expression of poignant regret is the real object of the prelude, and obviously a figure in which the minor treads hard on the heels of the major, a tenor part whose progress is a series of tortuous struggles up and down the scale, and a bass that enters, only to plunge heavily down the awkward interval of a seventh (thereby invariably giving rise to some harmonic pungency), are natural means for the purpose. Study the Prelude carefully, and you will see that each voice has its part to play in the scheme: you will never again be content to point out the bass as "a bit of naive tone-painting on old Bach's part." Tone-painting it was, perhaps (though we didn't use the terms of one art to describe another in *my* day!), but not quite so obvious and childish as you may think. Some of you seem to imagine that I had set out to depict a *physical* fall on the part of Adam,—as if he had ventured into the tree for a second apple and had come a cropper!

'Besides, descending intervals naturally suggest themselves as fitting for use in music expressive of grief or regret, so I could hardly have written the work on very different lines. As an example of a Prelude in which joy is expressed by a contrary process, look at No. 30 in the same collection. Here you will find the idea of the Resurrection treated. The three parts accompanying the choral all show a general upward tendency, and you will notice that the bass again consists of nothing but a series of leaps. But what a difference in their character! Instead of the vague drop of a most dissonant interval, we have here the leap of a fourth or fifth used fifteen times. Of these, thirteen are perfect intervals, one is an augmented fourth, and one a diminished fifth. The resultant effect is of course vigorous joy. What an inadequate appreciation of this little piece is shown by Schweitzer when he contrasts its bass with that of "Since Adam's fall," and quotes the first two bars:

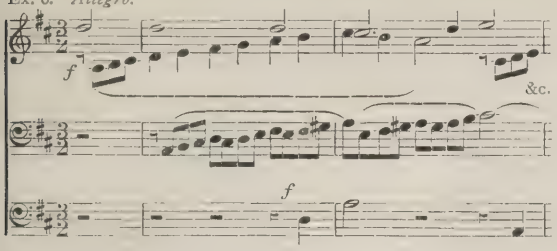
Ex. 5.



as examples of a rising bass used to express the idea of the Resurrection! When I remind you that of the fifteen entries of this little motive no fewer than six leap *down*, you will see the futility of hastily deciding as to my intentions. Listen while I play you the Prelude, and you will agree that I am not guilty of a kind of musical pun on the word "rise," but have merely used a very natural musical method of

expressing joy, hope, and confidence,' and he forthwith played the well-known strains commencing :

Ex. 6. *Allegro.*

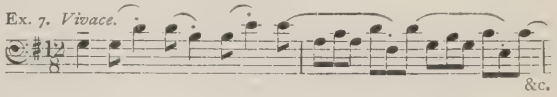


'A glance at the scheme of the alto and tenor will show how misleading it is to focus the player's attention almost exclusively on the bass. And why describe it as rising, when nearly half of its leaps are downward? I could give you many other instances of exaggerated importance attached to some detail in my work. The moment musicians began to see that I wrote programme music (who doesn't? or didn't? Everybody except some of my colleagues, who wrote little but canonic ingenuities), they at once put their noses to the ground and went sniffing round for examples of "old Bach's naive realism." Almost all the effects I used in the Choral Preludes are, and always have been, the stock-in-trade of composers. What is required to make these works appreciated in England is not so much insistence on their programmatic nature as familiarity with the text of the hymns and their melodies. You organists should study the music rather than blindly follow analytical signposts whose fingers as a rule point only to the more obvious details. Give some information to your recital audiences, too, and always furnish a translation of the title, and, if possible, of a whole verse. For instance, what in the world is the use of playing the prelude on "Wir glauben all'," and announcing it as "The Giant Fugue"? It is more than a fugue, and I had no giant in view when I wrote it. Announce it on your programme thus : "Prelude on the choral, 'Wir glauben all' an einen Gott'" (We all believe in one God), and add a note to the effect that "in this Prelude the idea of constancy and faith is expressed by a vigorous phrase in the bass, repeated from time to time, while the upper parts deal fugally with the first line of the choral melody." Don't you think people would appreciate the so-called "Giant" Fugue very much more if they listened to it with this information at the back of their mind?'

What is your feeling about the numerous transcriptions of your music?' I asked.

'I am no purist in such matters,' he replied. 'Generally speaking it's a poor musical idea that is killed by having its clothes changed. I did *my* share of arranging, both of my own and other folks' music, so I am not likely to complain of the transcriber. Indeed, I hope he will busy himself still more with my works. Two of the organ fugues, in particular, call out for orchestral arrangement,—the D major and G major *alla giga*. The F major Toccata has been orchestrated by more than one admirer, but I always feel that several of its features can be properly dealt with only by the organ. Such are the long pedal points at the beginning, and the careering up and down the keyboard over the dominant pedal at the end ; then, too, the striding bass figure is surely a passage for organ pedals rather than for strings or brass. The pedal solos, however, are the real difficulty. If played by the orchestra at the good round pace demanded, you must either confine their performance to strings and wood-wind (in which case the result is lacking in body), or you must have your brass (especially the bass trombone and tuba) lumbering along, beaten by a short neck the whole course, with many of the notes not speaking. No collection of instruments can deliver these solos so satisfactorily as can a big organ. Now the D major fugue, played *brillante* by strings and wood-wind, with the brass and drums reserved for the crashing chords at the end, would be a popular success, as should be also the Gigue Fugue, which as a matter of fact is not particularly well-suited to the organ. The subject seems to call for strings. The organ can never give the springing rhythm of :

Ex. 7. *Vivace.*



so well as can strings. Let one of my admirers arrange these two, and disregard the speed-limit. I am sure audiences will thank him, and *I* shall not complain! The more people realise that I was a composer with a cheerful—even gay—side, the better.'

'Well,' I said, 'posterity is beginning to give you something like your due at last. It served you ill for a long time.'

'Posterity?' . . . he laughed. 'I never gave it a thought. I was too busy considering my present to bother about my future. For only one thing do I feel bitter towards the folk I left behind—their neglect of my widow. They let her feel the pinch of want, and she ended her days living on alms. My Anna Magdalena!' . . . He broke off abruptly, and turning to the keyboard began to play a simple, tender strain : I recognised it as one of the little clavier pieces he wrote for his young wife . . Presently, 'What a smell of burning there is!' he said : 'is it . . .'

I jumped up hurriedly, to find that the cigar had dropped from my fingers, and was making a good impression on the higher slopes of my waistcoat. I looked at my watch. It was just eight minutes since I closed my eyes.

THE ABBEY GLEE CLUB.

The cult of that form of polyphonic vocal music called the Glee is peculiar to this country. The glees composed by our forefathers towards the end of the 18th century and up to about the middle of the 19th century are national musical assets that one may hope will not be 'scrapped' by the evolution of the later 'part-songs' and 'choral songs.' No doubt the fact that a large proportion of the compositions, including many of the finest specimens, cast in this form are written for the adult resources of a cathedral choir, in which the man-alto is the top part, is a serious bar to their general choral use, and it has to be admitted that the chaste and delicate beauty of many glees will not allow of the employment of many voices to each part. Such a gem, for instance, as 'By Celia's arbour' (W. Horsley) can only be perfectly sung by four accomplished solo-singers, who by continued association have became welded into a unity. Do we ever in any other form of concerted music experience the perfect chording that fills the ear with gorgeous resonance and fascinates the attention simply as sound, as when a fine glee party warbles one of the old masters' creations? It has been well said that modern music looks so much better than it sounds, but this glee music may be said truly to sound much better than it looks, for the simple reason that the best composers, either by instinct or craft, knew just where to 'throw' each voice in order to produce the maximum effect with the minimum of effort : that is, they conceived

their music in terms of the particular vocal resources for which they wrote.

The word 'Glee' is said (see Stainer and Barrett's 'Dictionary of Musical Terms') to come from the Anglo-Saxon 'Gle,' meaning music or the performance of music. Some writers derive the word from 'gligg,' the Anglo-Saxon term for joy or merriment, or from 'gleek,' which signifies to scoff, sneer, or banter. Whatever the derivation of the word, it is certain that in its modern use it does not necessarily indicate a composition of a gleeful character. Some glees are specifically classed as 'serious.' As a musical form its chief characteristic is its expressiveness, which is often exhibited by changes of movement and style in obedience to the mood of the words, making a miniature suite for voices. All the 'parts' are of importance in turn or even simultaneously, the music never being merely a harmonized top-part tune. This freedom of treatment and movement enabled the glee writers to set poems or poetic prose that could be dealt with scarcely in any other way. Here are the words of two of the finest glees:

FATHER OF HEROES.

Father of heroes! high dweller of the eddying winds, where the dark red thunder marks the troubled clouds; open thou thy stormy halls; let the bard of old be near. We sit at the rock, but there is no voice; no light but the meteor of fire. O! from the rock on the hill, from the top of the windy steep! O! speak, ye ghosts of the dead! O! whither are ye gone to rest? In what cave of the hill shall I find the departed? No feeble voice is on the gale; no answer half-drown'd in the storm! Father of heroes! the people bend before thee; thou turnest the battle in the field of the brave! thy terrors pour the blasts of death! thy tempests are before thy face! But thy dwelling is calm above the clouds; the fields of thy rest are pleasant. OSSIAN.

Set for A.T.T.B.B. by J. W. Callcott (1766-1821).

TO ALL THAT BREATHE.

To all that breathe the air of heav'n
Some boon of strength has Nature giv'n.
When the majestic bull was born,
She fenc'd his brow with wreathèd horn;
She arm'd the courser's foot of air,
And wing'd, with speed, the panting hare;
She gave the lion fangs of terror:
And in the ocean's crystal mirror
Taught th' unnumber'd scaly throng
To trace the liquid path along;
While from the umbrage of the grove
She plum'd the warbling world of Love.
To man she gave the flame refin'd,
The spark of Heav'n, a thinking mind;
And had she no surpassing treasure
For thee, O woman! child of pleasure?
She gave thee beauty, shaft of eyes,
That ev'ry shaft of war outflies;
She gave thee beauty, blush of fire,
That bids the flames of war retire.
Woman, be fair! we must adore thee,
Smile! and a world is weak before thee.
MOORE'S 'ANACREON.'

Set for S.A.T.B.B. by Thomas Attwood (1765-1838).

These reflections were prompted by a recent visit to one of the meetings of the Abbey Glee Club. This Club was formed on January 9, 1841, by a few old choir-boys of Westminster Abbey and their friends, the object being to cultivate the practice of glee singing and glee composition. The first president was Mr. J. L. Hopkins. The non-performing members number about 150, and they are the only subscribing members.

The performing members, who are elected annually, are mostly professional singers attached to the Abbey, St. Paul's Cathedral, or other church choirs. In turn they are appointed 'conductor.' This, however, does not mean conducting with a baton, but by that subtle understanding which enables experienced choirmen to respond readily to a leader.

The index to the Club library enumerates over seven hundred pieces by 224 composers. The following is a list of the composers whose works appear most frequently:

Dr. Arne	7	W. Horsley	35
W. Beale	13	G. W. Martin	8
J. Benet	6	R. L. Pearsall	14
Bishop	40	Henry Smart	10
J. W. Callcott	31	Stafford Smith	7
Dr. B. Cooke	8	Spofforth	10
T. S. Cooke	8	R. J. S. Stevens	14
J. Coward	27	Sullivan	8
Dr. Cummings	13	T. F. Walmisley	7
John Goss	9	Samuel Webbe	31
J. L. Hatton	30		

The rules say that the meetings are to be held on the second Tuesday of every month except August and September. At present they are held in the commodious Caxton Hall, Westminster.

The following was the programme on the occasion of my visit:

Kindly refrain from striking matches during the performance of the Glees, &c.
It is not the Custom of the Club to allow encores.

THE
ABBEY GLEE CLUB
(Founded 1841).

CAXTON HALL,
CAXTON STREET, VICTORIA STREET, WESTMINSTER, S.W.

President:
The Right Hon. The VISCOUNT ALVERSTONE, G.C.M.G.

TUESDAY, FEBRUARY 9, 1915.

The Programme for this evening is under the Direction of
MR. WILLIAM FELL.

THE SINGERS.

Sopranos	
Master Percy Edgerton	*London College for Choristers*
Master Eric Piper	
Altos	
Mr. Walter Coward	*Chapel Royal*
Mr. George May	*St. Paul's Cathearal*
Mr. Ernest Taylor	*Chapel Royal*
Tenors	
Mr. George Brierley	*St. Paul's Cathedral*
Mr. John Collett	*St. Paul's Cathedral*
Mr. William Fell	*Westminster Abbey*
Mr. Wilfred Kearton	*St. Peter's, Eaton Square*
Basses	
Mr. Joseph E. Farrington	*St. Paul's Cathedral*
Mr. Bertram Mills	*Westminster Abbey*
Mr. George Stubbs	*St. Paul's Cathedral*

HENRY KING,
Secretary and Librarian,
34, Voltaire Road, Clapham, S.W.

PROGRAMME.

The National Anthem.

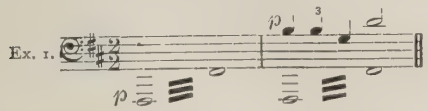
'Strike the lyre,' A.T.T.B.	*T. Cooke*
'Blow light, thou balmy air,' A.T.T.B.	*Horsley*
'In the merry month of May,' S.A.T.B.	*Dr. Cooke*
'Father of heroes,' A.T.T.B.B.	*Callcott*
'When the pearly dews,' A.T.T.B.	*Pyne*
'To all that breathe,' S.A.T.B.B.	*Attwood*
'Oh! bold Robin Hood,' A.T.T.T.B.B.	*Bishop*
''Twas in the dark and dismal hour,' A.T.B.B.	*Howe*
'The Spring, the pleasant Spring,' S.A.T.B.	*Spofforth*
'Ave Maria!' S.A.T.B.	*Smart*
'There is a paradise on earth,' A.T.B.B.	*Pearsall*
'Bold Turpin,' A.T.T.B.	*Bridge*
'The long day closes,' A.T.T.B.	*Sullivan*

The first piece, 'Strike the lyre,' is an old favourite known to many of our choral Societies in its arranged S.A.T.B. form. Its three movements are admirably contrasted; the middle movement especially interests because of its grace and tenderness, and the last movement with its slurred runs—so often sung smudgily by inexperienced choralists—and final imposing bass-run is a fitting climax. Was it not Tom Cooke who said that Sir George Smart was knighted more on the score of his merit than the merit of his score? A smart remark! 'In the merry month,' by Dr. Cooke, is a rattling good piece of music, full of flowing contrapuntal device and melody, and madrigalian in character. It pleased the non-performers greatly. 'Father of heroes' (the words of which are quoted above) has some splendid moments. It is a real classic in its style. Then there came the admirably-written 'To all that breathe,' in which Attwood justified the lessons he had direct from Mozart. It is a descriptive glee calculated to attract any audience open to the charm of pure choral music. Another striking success of the evening was Bishop's 'Bold Robin Hood,' a piece that well exemplified that composer's facility and melodic gift. 'Bold Turpin' is neither a glee nor a part-song, but its humour was in tune with the mood of the audience, which, however, was very quickly changed in response to a fine performance of Sullivan's 'The long day closes,' with its grave and beautiful expression of touching words. So ended what was to me, at least, a refreshing experience. May the Abbey Glee Club long continue to keep alive the tradition of glee-singing! M.

NEW IMPERIAL MARCH: 'PRO PATRIA,' BY J. D. DAVIS. (Op. 58).

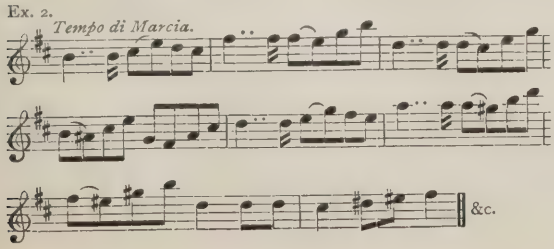
This new composition by J. D. Davis is now being passed through the press by Messrs. Novello & Co., and will receive its first performance at the Royal Albert Hall on Sunday afternoon, April 11, by the New Symphony Orchestra, under Mr. Landon Ronald. Being introduced at a time when the compositions of native composers should make a peculiar appeal to our concert audiences, it may be hoped that this dignified work of one of the ablest and, we may add, sanest of our young composers will receive due attention.

The following is a synopsis of the form of the March. It is laid out on symphonic lines for full orchestra (including an *ad libitum* organ part). In B minor, the work opens with a figure suggestive of a military call forming the chord of G major over the dominant pedal of B minor:

Ex. 1.

This introductory matter embraces fourteen bars, during which the rhythmic characteristics of the whole work are made evident.

The first subject, in B minor, is then given out by the first violins and oboe:

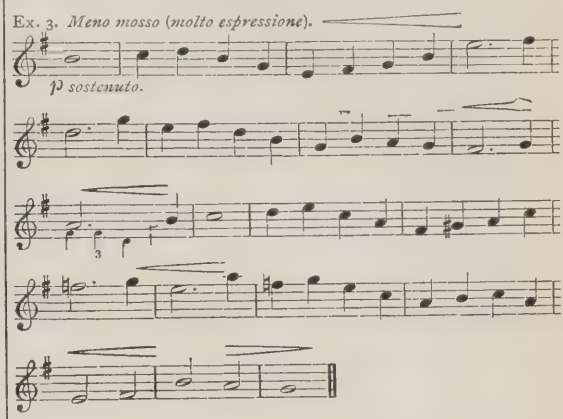
Ex. 2.



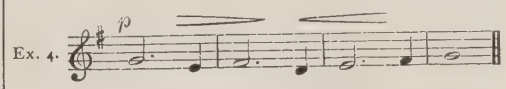
the counter-phrase being in D major. A new figure on the dominant pedal of B minor, under which the four quavers of bar 1 in Ex. 2 provide a basso ostinato, leads to a short development of the four quavers of the first subject, which is then repeated *forte* by the full orchestra, and leading up to a sonorous climax the first part ends with a Coda in which Ex. 2 is given to the 'celli and bassoons, the higher strings and wind supplying a new theme as a contrapuntal contrast. The Coda finishes with an extension of Ex. 1, ending in B minor.

The middle section is devoted to what is perhaps the most important theme of the whole March, inasmuch as it is a tune:

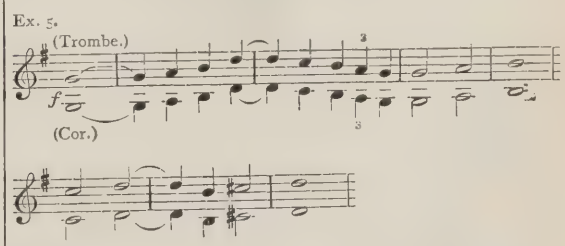
Ex. 3. *Meno mosso (molto espressione).*



Given only to the strings in G major and A minor, it is in two sections, rounded off by a phrase:

Ex. 4.

which is afterwards somewhat developed. As a counterpart the first two bars of Ex. 3 are developed with considerable harmonic freedom, and include the use of Ex. 1 both in its original form and as thematic material in the strings. Ex. 3 is then repeated by the full orchestra. The composer here has converted the part assigned to the violas in the exposition of Ex. 3 into an imposing theme of the character of a chorale as a counterpoint to Ex. 3:

Ex. 5.



This section is completed by Ex. 4, developed and modulating into the dominant of B minor; after which Ex. 1, given out by the trumpets and trombones in imitation and gradual augmentation, introduces a bridge-passage based upon Ex. 2, leading to the recapitulation of Part I., after which Ex. 3 is repeated in the tonic major key by the whole of the forces plus organ employed. A Coda ensues (based on Ex. 2) in which the first three bars of our National Anthem are introduced, and after a brilliant unison passage for strings and wind the March is brought to an imposing end by means of the quotation of Ex. 1 in imitation, and a long reiterated tonic major chord.

Church and Organ Music.

Lists of music used at Metropolitan Cathedrals and Churches on the fifth Sunday in Lent:

Benedicite.

Martin.	Roberts in F.
Hylton-Stewart in C.	Best.
Frost in D.	W. Inglish Jones.

Te Deum and Benedictus.

King in F.	Barnby in G.
Wesley in F.	Stainer in A.
Walford Davies in F.	Parry in D.
Roberts in F.	Young.
Stanford in C.	

Magnificat and Nunc Dimittis.

Farrant in G minor.	Smart in G.
Gibbons in F.	Stainer in A.
Kempton in B flat.	Tallis in the Dorian Mode.
King in F.	Vinning in F.
Noble in B minor.	Walmisley in D.
Parisian Tones.	Wesley in F.

Anthems.

'Zion's ways do languish.' *Gounoa.*
'Faithful Cross.' *John IV. of Portugal.*
'Hear, O Thou Shepherd.' *Walmisley.*
'God is a Spirit.' *Sterndale Bennett.*
'Remember not, Lord.' *Hathaway.*
'At Thy feet in adoration.' *Dvorák.*
'Thou wilt keep him.' *Wesley.*
'Have mercy upon me, O God.' *Allegri.*
'By Thy glorious Death and Passion.' *Dvorák.*
'Hear, O Lord.' *Goss.*
'O come near to the Cross.' *Gounod.*
'O cast thy burden.' *Thorne.*
'Let my complaint.' *Boyce.*
'Vexilla regis.' *Gregorian melody, harmonized by Gounod.*
'All ye who weep.' *Gounod.*
'Thou wilt keep him.' *Lee Williams.*
'Blessed Jesu.' *Dvorák.*
'Super Flumina.' *Palestrina.*
'Bread of the world.' *Walford Davies.*
'Have mercy upon me.' *Pelham Humphreys.*
'Turn Thee unto me.' *Boyce.*
'In the hour of persecution.' *Graun's* 'Passion.'
'There was darkness.' *Gounod.*
'Beside her Son's Cross.' *Gounod's* 'Redemption.'
'O Thou, Whose head was wounded.' *Bach.*
'Tristes est Anima.' *Orlando di Lasso.*
'Ave Verum.' *Gounod.*

Holy Communion.

'Æterna Christi.' *Palestrina.*
'Missa Brevis.' *Palestrina.*
'Assumpta est Maria.' *Palestrina.*
Merbecke.
Selby in F.
Tallis in the Dorian Mode.

Larger Works.

'The Passion' (St. Matthew). *Bach.*
(As Anthem, Temple Church, Sunday, March 21.)
'Gethsemane.' *Lee Williams.*

THE GREGORIAN ASSOCIATION.

The forty-fifth annual meeting of the Association was held at St. Paul's Chapter House on March 1. In the unavoidable absence of the new president, the Duke of Argyll, the chair was taken by Mr. E. W. Longmore, who was supported by Mr. Francis Burgess (musical director), the Rev. Roscow Shedden (precentor of All Saints', Margaret Street), the Rev. James Baden Powell, Mr. E. T. Cook (organist of Southwark Cathedral), Mr. Sydney Scott (organist of St. Stephen's, Lewisham), Mr. Frank Eames (organist of St. Mary Magdalene's, Paddington), and a large number of members and friends. In moving the adoption of the annual report, the chairman briefly drew attention to the progress made by the movement during the past twelve months. The committee had given a great deal of attention to the question of improving the organization of the Association. The outbreak of the War, however, had rendered it inadvisable to proceed further in the matter during the year just passed. An important contribution to the literature of Plainsong had been published in the shape of their musical director's lectures, delivered at the Royal College of Organists, and issued by Messrs. Novello & Co. He was glad to say that those lectures in their printed form had had a very wide circulation. Another event which was extremely gratifying to the friends of the movement was the founding of a professorship of Plainchant at Trinity College, London. This was, he believed, the first time that an English music school of any standing had formally recognized Plainchant as an essential part of the complete training of a church organist. Although the Gregorian Association could not claim any initiative in this matter, they were very gratified that the authorities of the College had appointed Mr. Burgess to the newly-created professorship.

The question of holding the anniversary service at St. Paul's this year was fully discussed by the members present, and it was decided to proceed with the arrangements as usual, the date being provisionally fixed for June 17.

EDINBURGH SOCIETY OF ORGANISTS: BY A CORRESPONDENT.

A lecture-recital was given before the above Society in St. George's United Free Church, Edinburgh, on March 8, by Mr. Alfred Hollins, vice-president, his subject being 'Improvisation,' in which he is an acknowledged expert.

The following are a series of notes taken by an auditor, which, though sketchy, will give as it were a photographic snapshot of the lecture.

Improvisation furnishes themes for composition; do not despise the inspiration of the keyboard. E. J. Hopkins's well-known Andante 'Placidamente' in A was originally improvised on the organ in Westminster Abbey. Bach's Chorale Preludes are but the written form of the great master's improvisations, and such improvisations are still continued by German organists. Without change of tone-colour they shine by their counterpoint. We are rather surfeited by the profusion of choral preludes now being written. Karg-Elert's 'O Gott du frommer Gott' is however very beautiful. Light music is admissible and possible on concert organs. Church music for the Church, concert music for the concert-room. Certain classes of melodies and passages suit certain stops, *e.g.*, flute passages must not be played on a tuba! The musician with a soul can find comfort and solace in extempore outpourings on his instrument in the privacy of his studio. The gift of improvisation cannot be imparted by teaching, only the technique thereof in some sort. The requisites are a fine ear, a sense of absolute pitch, mental temperament, melody, rhythm, form. A good improvisation should sound as if it had been written. The possession of a splendid ear alone has been known to enable an amateur, innocent of harmony and counterpoint, to improvise with natural beauty and effect.

The current number of the *Cathedral Quarterly* announces that after a career of moderate prosperity extending over two years, it has now decided to 'broaden its basis. Hitherto it has dealt almost exclusively with cathedral matters. In future, however, a part of its work will be to survey the whole question of music in its relation to religious worship. An editorial committee has been formed, consisting of three cathedral representatives and three others, and the revised title will be *The Cathedral Quarterly and Church Music Review.* The members of the committee are: Dr. H. Walford Davies, the Rev. H. Dams, the Rev. Dr. W. H. Frere, Mr. Francis Burgess, the Rev. B. Dennis Jones, and Mr. Sydney H. Nicholson. The first number issued under the new régime will appear in Easter week.

This Supplement is part also of the April issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 81.

It will be seen from the reports in our present issue that the competition movement is by no means killed, although it must be admitted that it is maimed for a time. It is evident that individual competitors still find it attractive to have their progress tested and compared, and this is especially the case with the young. All through this trying time we have pleaded for the continuance of the educational competitions for juniors. We learn with regret that it has been decided to give up the West Sussex (Chichester) this year. Blackpool is seriously contemplating the holding of its Festival on October 11 to 16. Hastings means to carry out the scheme announced for May 10 to 12. The Irish Festivals at Belfast, Coleraine, and Sligo are to go on. Londonderry held its competition in March.

COMING COMPETITIONS.

Competitions to be held in 1915 not hitherto announced are as follows:

Alberta Festival (Edmonton), Canada, May 25, 26, 27.

Stocksbridge, July 9, 10; Secretary, Mr. A. E. Drabble, Holly Bush, Bolsterstone, near Sheffield.

LONDONDERRY.—March, 2, 3, 4, 5, 6.

The entries here constituted a record for this centre. The proceeds, after the payment of expenses, are to be handed to War funds, and it is hoped that a substantial sum will be thus contributed. Dr. Sinclair adjudicated, and during his visit gave an organ recital on the new organ, by Hill, erected in the Guildhall. His performance was much appreciated. One of the most welcome features of the Festival was the playing of a Ladies' string orchestra from Belfast, conducted by Miss Burnett.

CHOIR BOYS' SOLO.

Tests: (*a*) 'My heart ever faithful' (J. S. Bach).
(*b*) 'The Arethusa' (Shield).
Jack Evans.

BOYS' SOLO.

Test: 'The Midshipmite' (Stephen Adams).
Walter Gailey.

GIRLS' SOLO.

Test: 'Where the Bee sucks' (Arne).
Laurie R. Boal.

SOPRANO.

Tests: (*a*) 'Oh, had I Jubal's lyre' (Handel).
(*b*) 'Down in the Forest' (Landon Ronald).
Miss E. Payne.

MEZZO-SOPRANO.

Tests: (*a*) 'Knowest thou that dear land' (Ambroise Thomas).
(*b*) 'Wake up, my Nestling' (Ed. German).
Miss H. Thompson.

CONTRALTO.

Tests: (*a*) 'Irish Lullaby' (Hamilton Harty).
(*b*) 'The Swimmer' (Elgar).
Miss Doran.

TENOR.

Tests: (*a*) Recit. 'Lo, here my love'
Aria. 'Love in her eyes sits playing' (Handel).
(*b*) 'My love's an arbutus' (Stanford).
2nd. Mr. G. Braid and Mr. J. Burke.

BARITONE.

Tests: (*a*) 'The Outlaw's song' (Eric Coates).
(*b*) 'Drake's Drum' (Stanford).
Mr. J. Donnellan.

BASS.

Tests: (*a*) 'The lover's pledge' (Strauss).
(*b*) 'Eldorado' (Walthew).
Mr. A. E. H. Gillespie.

PIANOFORTE (Senior).

Tests: (*a*) Sonata No. 2, G minor (Op. 22), 1st movement (Schumann).
(*b*) 'Si oiseau j'etais' (Adolphe Henselt).
(*c*) Sight-test.
Mr. Jack M'Keown.

VIOLIN (Senior).

Tests: (*a*) Adagio from Concerto No. 11, in G (Spohr).
(*b*) Romance et Bolero (Op. 50, in A) (Charles Dancla).
(*c*) Sight-test.
Miss Keem M'Endoo.

VIOLONCELLO.

Tests: (*a*) Allegro Appassionato (Op. 43) (Saint-Saëns).
(*b*) Tarantelle (Op. 23) (W. H. Squire).
(*c*) Sight-test.
Miss Angela Loughrey.

PIANOFORTE, VIOLIN AND 'CELLO.

Test: Trio No. 2 (Allegro Moderato, p. 91 to end) (Schubert).
Ballycastle Instrumental Trio.

ORCHESTRA (String).

Tests: (*a*) Serenade in G, for strings (Mozart).
(*b*) Own selection.
Ladies' String Orchestra, Belfast.

JUVENILE CHOIRS.

Tests: (*a*) 'Lullaby' (J. L. Roeckel).
(*b*) 'The ride of the witch' (Charles Wood).
(*c*) Sight-test.
Mrs. Whale's Juvenile Choir, Belfast.

NATIONAL SCHOOL CHOIRS (Large).

Tests: (*a*) 'Song of the Japanese dwarf tree' (Granville Bantock).
(*b*) 'Drake's Drum' (Coleridge-Taylor).
(*c*) Sight-test.
Ebrington No. 1 Choir (Mr. Boyd).

NATIONAL SCHOOL CHOIRS (Small).

Tests: (*a*) 'Mother Tabbyskins' (W. Elliott).
(*b*) 'The carrion crow' (F. Muspratt).
(*c*) Sight-test.
Myroe National School (Miss Isobel Whyte).

LADIES' CHOIRS.

Tests: (*a*) 'There is a garden in her face' (John Ireland).
(*b*) 'The call of the morning' (A. J. Silver).
(*c*) Sight-test.
Mrs. Whale's Ladies' Choir.

Male Choirs.

Tests: (*a*) 'The peaceful lake' (Schumann).
(*b*) 'Joy to the victors' (Arthur Sullivan).
(*c*) Sight-test.
Derry Glee and Madrigal Society.

Mixed-Voice Choirs (Large).

Tests: (*a*) 'Dead in the Sierras' (Coleridge-Taylor).
(*b*) 'When summer's merry days come in' (E. T. Davies).
(*c*) Sight-test.
The Maiden City Choir, Derry.

Mixed-Voice Choirs (Small).

Tests: (*a*) 'The fortune-teller's song' (Eaton Faning).
(*b*) 'Oh, my love's like a red, red rose' (C. M. Garrett).
(*c*) Sight-test.
The Omagh Mixed-Voice Choir (Mr. S. P. B. Smith).

Ladies' Choirs.

Tests: (*a*) 'Weep on the rocks' (Brahms).
(*b*) 'Now is the month of Maying' (Alfred Silver).
(*c*) Sight-test.
The Maiden City Ladies' Choir (Mr. S. P. B. Smith).

Male Choirs.

Tests: (*a*) 'The linden blossom' (W. von Moellendorff).
(*b*) 'The hag' (S. E. Lovatt).
(*c*) Sight-test.
The Maiden City Male Choir (Mr. S. P. B. Smith).

Church Choirs (A).

Tests: (*a*) Anthem, 'Cast me not away' (C. L. Williams).
(*b*) Hymn, 'The saints of God' (Sir J. Stainer).
Ballycastle Church Choir.

SOUTH AND WEST LONDON MUSICAL FESTIVAL.—March 6 to 13.

This Festival was courageously carried through and its success was marked. The adjudicators were Mr. H. R. Bird, Mr. E. T. Cook, Mr. T. J. Crawford, Mr. Harry Farjeon, Mr. Allen Gill, Mr. Alfred Gibson, Mr. Charles Macpherson, Dr. F. G. Shinn, and Dr. Warriner. Some of the chief results were as follows:

Girls' Solo.

Test: 'Bed-time' (Percy Bowie).
1st. Guilleret Gwenllian.

Under 16.

Test: 'May dew' (Sterndale Bennett).
1st. Gladys James.

Boys' Solo.

Test: 'My heart ever faithful.'
1st. Divided between Cecil Merritt and Bertram Siems.

Pianoforte (14 and 15).

Tests: (*a*) 'Puck' (E. L. Bainton).
(*b*) Three-part invention in E minor (Bach).
1st. Irene Hasler Browne.

Pianoforte (16 and 17).

Test: 'Rondeau à la Polonaise' (Sterndale Bennett).
1st. Sybil Bagnall.

Pianoforte (Seniors).

Tests: (*a*) 'Dream visions' (Schumann).
(*b*) 'Prelude in G minor' (Rachmaninov).
1st. Mary C. Stevens.

Pianoforte (13 years).

Tests: (*a*) Presto (last Movement from Sonata No. 13, in F) (Haydn).
(*b*) Mazurka in A minor (Chopin).
1st. Audrey Hurst.

Violin (over 13, under 15).

Test: 'Sarabande and Allegretto' (Corelli-Kreisler).
William Tookey.

Violin (Senior).

Tests: (*a*) 'Chanson d'Amour' (Theodore Holland).
(*b*) 'Mazurka' (Drdla).
Miss Doris Ashton Ball.

Pianoforte and Violin Duet.

Test: 'Sonata in A minor' (First Movement) (Schumann).
Chilton Griffin and Jean Butt.

School Orchestras.

Test: 'Norwegian Suite' (Hubert Bath).
Brandlehow Road School Orchestra (Mr. Thoday).

String Orchestras.

Test: Ballet Suite, 'Idomeneo' (Mozart).
Balham School of Music Orchestra (Signor Coviello).

Soprano.

Test: 'Spring had come' ('Hiawatha') (Coleridge-Taylor).
Miss Cecil Rough.

Mezzo-Soprano.

Test: 'The unforeseen' (Cyril Scott).
Miss Kathleen Stone Wigg.

Contralto.

Test: 'Oh, soft was the song' (Elgar).
Miss Vera Colls.

Tenor.

Test: 'I made thee mine' (Ernest Austin).
Mr. William Foakes Brown.

Baritone.

Test: 'Arm, arm, ye brave' ('Judas Maccabæus') (Handel).
Mr. Arnold Stoker.

Bass.

Test: 'The song of Hybrias the Cretan' (J. W. Elliott).
Mr. John S. Emms.

Elementary School Choirs (Girls).

Tests: (*a*) Two-part song, 'Robin, sweet robin' (Granville Bantock).
(*b*) Two-part song, 'Twelve by the Clock' (Charles H. Lloyd).
(*c*) Ear-test and unison sight-test.
Merton Road L.C.C. School, Wandsworth (Miss A. Forrest).

Elementary School Choirs (Boys).

Tests: (*a*) Two-part song, 'Song of the Dunes' (Charles H. Lloyd).
(*b*) Two-part song, 'The song of the gale' (Myles B. Foster).
(*c*) Ear-test and unison sight-test.
Kilmorie Road L.C.C. School, Forest Hill (Mr. O. Roberts).

Choirs from Girls' Clubs.

Tests: (*a*) Two-part song, 'Song of the Fairies' (J. P. Attwater).
(*b*) Chorus for S.S.A., 'In a garden' (S. P. Waddington).
Marylebone Social Girls' Club (Miss Reed).

Choirs of Equal Voices.

Tests: (*a*) Two-part song, 'Oh, Sweet Content' (C. V. Stanford).
(*b*) Two-part song, 'Should he upbraid' (A. Madeley Richardson).
The Rothschild's Senior Girls' Singing Class (Mr. Thompson).

Ladies' Choirs.

Tests: (*a*) Three-part song, 'From the green heart of the waters' (Coleridge-Taylor).
(*b*) Four-part chorus, 'The Lord is my Shepherd' (Schubert).
Mrs. Mary Layton's Choir.

Church Choirs (Men and Boys).

Tests: (*a*) Anthem, 'The Lord is loving unto every man' (George M. Garrett).
(*b*) Hymn, 'The Lord of Hosts our King shall be' tune 'Bishopgarth' (Arthur Sullivan).
St. Paul's Church, Wimbledon (Mr. G. H. Dean).

South of the Thames Choral Competition.

Tests: (*a*) 'As torrents in summer' (Elgar).
(*b*) 'The three Knights' (Edward German).
*Clapham High Street Choir (Mr. Wesley Hammet).
*Brixton Musical Society (Mr. Frederick Williams).
* 1st divided.

The Musicians' Company Competition for Church Choirs.

Tests: (*a*) Anthem, 'O Lord my God' (Wesley).
(*b*) 'Then round about the starry Throne' (Handel).
Vineyard Congregational Church, Richmond (Mrs. Lyne).

Open Class.

(The *Daily Telegraph* Choral Championship.)

Tests: (*a*) Madrigal, 'Ye that do live in pleasures plenty' (John Wilbye).
(*b*) Part-song 'The Lee Shore' (Coleridge-Taylor).
Willesden District Choir (Mr. S. W. Chuckerbutty).

The Sir Henry Kimber Competition for Choral Societies.

Tests: (*a*) Madrigal 'O that the learned poets' (Orlando Gibbons).
(*b*) Part-song, 'Who is Sylvia?' (Edward German).
Essendine Choir, Paddington (Mr. Wm. Kendall).

STRATFORD AND EAST LONDON MUSICAL FESTIVAL.—March 13 to 20.

The determination to hold this Competition met with a remarkably successful response, a fact that should hearten other centres in the country. Stratford has always specialised in individual testing, especially in junior pianoforte playing, and as this section of the community is not affected by the War things have kept their normal course. The entries numbered 1,015. The adjudicators were Mr. James Bates, Mr. Oscar Beringer, Mr. Frederick Corder, Mr. Ernest Fowles, Mr. Allen Gill, Mr. Edward Iles, Mr. Joseph Ivimey, Mr. George Oakey, Mr. Daniel Price, and Dr. H. W. Richards.

Some of the results were as follows:

Pianoforte (12 years).

Tests: 'L'harmonie des anges' (Burgmüller, Op. 100).
'Fairy dance,' No. 4 of Lyric Pieces (Grieg).
Samuel R. H. Drake.

Pianoforte (Gold Medal class).

Test: 'Deuxième Ballade' in F (Chopin, Op. 38).
Miss Hilda Klein.

Soprano.

Test: 'A Spring morning' (H. Lane Wilson).
Miss Dorothy Riche.

Mezzo-Soprano.

Test: 'Softly awakes my heart' (C. Saint-Saëns).
Miss Muriel Macgregor.

Tenor.

Test: 'Love me, if I live' (Sir F. H. Cowen).
Mr. Anthony Bennett.

Baritone.

Test: 'The pipes of Pan' (Sir Edward Elgar).
Mr. Cyril C. J. Whipps.

Baritone or Bass (Open).

Test: 'Arm, arm, ye brave' (Handel).
Mr. Harry Gibson.

Bass.

Test: Onaway, awake, beloved' (Sir F. H. Cowen).
Mr. Arthur Belling.

Elementary School Choirs (Boys).

Test: 'Sing we and chaunt it' (C. E. Miller).
Highlands School, Ilford (Mr. G. W. Baker).

Men's Choirs (Open).

Tests: 'Yea, cast me from heights of the mountains' (Elgar).
'King's messenger' (Granville Bantock).
Mr. G. Day-Winter's Men's Choir.

Choral Societies (*Daily Chronicle* Challenge Shield).

Test: 'A Federal song' (Edgar L. Bainton).
Mansfield House Choral Society (Mr. C. Ernest Coward).

Mixed-Voice Choirs.

(The *Daily Telegraph* Challenge Shield).

Tests: 'The Vesper Bell' (Montague F. Phillips).
'England, my England' (Ernest A. Dick).
Mr. G. Day-Winter's Choir.

String Orchestras.

Test: 'Folk-Tune and Fiddle Dance' (Percy E. Fletcher).
Metropolitan Academy of Music Orchestra (Mr. Frederick Simmons).

Ladies' Choirs.

Tests: 'Encinctured with a twine of leaves' (Coleridge-Taylor).
'Storm song' (Cyril Jenkins).
Madame Grace Day-Winter's Choir.

School Choirs (Girls).

Uphall School, Ilford.

School Choirs (Girls) (Challenge).

Balaam Street, Plaistow.

School Choirs (Boys) (Challenge).

Tests: 'Winds gently whisper' (J. Whittaker).
Three-part (own-choice).
Grange Road School, Plaistow.

Girls' Club Choirs.

Tests: 'Soldier, rest' (James Thomson).
Two-part (own-choice).
Hoxton Working Girls' Club.

Choirs of Equal Voices (Shield).

Forest Gate Junior Choir.
Metropolitan Academy of Music.

Church Choirs (Mixed Voices).

Tests: 'The Lord hear thee' (John Blow).
A Hymn for use in War-time.
Plashet Park Congregational Church, East Ham.

Soprano (Gold Medal).

Test: 'The Lord is my light' (Frances Allitsen).
Miss Marjorie Bowen.

Contralto.

Test: 'Sink, red sun' (Teresa del Riego).
Miss Edith Bartlett.

Elementary School Choirs (Girls) (Challenge Class).

Tests: 'Serenade' (B. Luard-Selby).
Three-part (own-choice).
Davies Lane Girls' School, Leytonstone.

SWALEDALE TOURNAMENT.—March 17, 18.

This event was held as usual, this time at Northallerton, Yorkshire. Although the choral entries were not numerous, there was considerable activity in other sections. In the course of his remarks Dr. Walford Davies, the adjudicator, said that some people objected to the holding of these Festivals during the War. To that objection these performances were an answer. Of course, he added, none of them wanted to dance and make merry at this time, but singularly enough two works named, perhaps of all

others, reflected the mood which was upon Europe at this moment. It was marvellous how music epitomised our deepest feelings. It was the musician's privilege to put into language which was universal sorrows and joys which were universal.

That he was not in a downcast mood was evident from his illustrating one of his criticisms by quoting (or did he make it himself?) the following limerick :

There was a young lady of Rio,
Who tried to play Hummel's Grand Trio ;
Her technique was scanty,
So she played it *andante*,
Instead of *allegro con brio*.'

The chief results were as follows :

Pianoforte Playing.

(For competitors under 16 years of age.)

1st. Violet Castell.
2nd. Louie Todd.

Violin Playing.

(For competitors under 16 years of age.)

1st and certificate for sight-reading. E. Grainger.

Class Sight-Singing.

Northallerton.

Two-Part Song.

(For Girls under 17 years of age).

1st. { Northallerton.
{ Miss Yeoman's Class.

Solo for Boys.

Test : 'Come, happy Spring' (Giordani).
1st. W. Johnson.

Two-Part Song.

(For Boys under 16.)

Test : 'A bird song' (Roland Rogers).
Northallerton Church of England School.

Unison Song.

Tests : 'The Arethusa' and Round.
1st. Northallerton.
2nd. Brompton No. II.

Pianoforte Playing (Adults).

Tests : Prelude in G minor (Bach).
Prelude in C sharp minor (Rachmaninov).
Miss G. J. Harkness, Leeming.

Trio for Pianoforte, Violin, and Violoncello.

Test : No. 1, Op. 70 (Beethoven).
'The Rebecks' (Miss Walker, Northallerton ; Miss Winnie Connell, Danby Wiske ; and Mr. Cowper, Northallerton).

String Quartet.

Test : No. 11, in D minor (Schubert).
'The Rebecks' (Miss Winnie Connell, Mr. Steedman, Miss Kerr Smith, and Mr. Cowper).

Violin and Pianoforte Sonata.

Test : Sonata in F major, Op. 8 (Grieg).
Miss M. Tweedy and Miss Connell.

Anthem, Hymn, and Chanting.

(For village church or chapel choirs which have never before competed, or gained a first-prize.)
Yafforth Church Choir.

Anthem, Hymn, and Chanting.

(For village church or chapel choirs.)
Aldborough (near Boroughbridge) Parish Church Choir.

Bass Solo.

Test : 'The Old Superb' (Sir Charles Stanford).
Mr. G. S. Townsend.

Mixed Choirs.

Test : Russian National Anthem.
Zion Congregational Church Choir, Northallerton.

Tenor Solo.

Test : 'Where'er you walk' (Handel).
1st. Mr. T. Layt, Ingleby Greenhow.

Composition, Song.

Mr. Charles Brown, Brompton.

Choral or Glee Clubs.

(In villages with a population of under 1,500.)
Test : 'The March of the Cameron Men.'
Catterick, who were also awarded the Challenge Shield for sight-reading.

LONDON GIRLS' CLUB UNION.—March 20.

The 28th annual Singing Competition was held at the City of London Schools.

Advanced Division.

Tests : (*a*) 'Flow down, cold rivulet' (B. Luard-Selby).
(*b*) 'Song of the Shoemakers' (Von Holst).

	Marks. (*a*)	(*b*)	Sight.	Total.
St. Mary's (Mr. George Grace) ...	70	72	90 =	232
Hoxton (Miss R. A. Dixon)... ...	66	77	42 =	185
Eton Mission (Mr. Ernest Hodgson)	72	68	25 =	165
Soho (Mr. George Grace)	64	68	25 =	157
Walworth (Miss Ryan)	61	67	25 =	153
Passmore Edwards (Mr. Wm. Holmes)	62	67	20 =	149

Intermediate Division.

Test : 'Piper's Song,' (Rutland Boughton).

	Marks.	Sight.	Total.
St. Ursula (Mr. W. Holmes)	81	98 =	179
Onward (Mr. Filmer Rook)	75	95 =	170
West Central (Mr. Harvey Grace) ...	70	97 =	167
Upper Chelsea (Miss Forbes)	68	98 =	166
Rugby (Miss Marion Dykes Spicer) ...	74	90 =	164
St. Alphege (Miss Gwynedd Bellamy) ...	64	96 =	160
Sutton (Mrs. Crosland)	66	25 =	91

The adjudicators were Mr. Dan Price (prepared songs), and Mr. Stanley Stubbs (sight-singing). The combined choirs in the Advanced division sang the two test-pieces under Mr. Stanley Stubbs.

FEDERATION OF WORKING GIRLS' CLUBS (LONDON).—March 20,

This Competition was held in the Holborn Town Hall. The following were the results :

Advanced Class (Singing and Sight-Reading).

Tests : Folk-song, 'Green Broom' (Sharp's Folk-Songs, Novello's Series).
Three-part, 'Rest thee on this mossy pillow.' (Henry Smart).

		(*a*.)	(*b*)	Total.
	St. John's, Hoxton	76	68 =	144
	Welcome, E.C.	80	80 =	160
	Whitefield's, W.C.	83	79 =	162
1st.	St. Philip's, Bethnal Green...	84	84 =	168
3rd.	Barnsbury	84	79 =	163
	St. Andrew's, Chelsea ...	67	61 =	128
	St. Gabriel's, Pimlico ...	80	68 =	148
	Sunbeam, Bermondsey ...	82	76 =	158
2nd.	Hesper, Battersea	88	78 =	166
	Victoria, Walthamstow ...	77	60 =	137
	St. Brigid's, Hammersmith	85	75 =	160

The Countess of Portsmouth was in the chair, and the adjudicators were Dr. McNaught (prepared songs) and Miss Shepard (sight-reading).

The 20th Annual Eisteddfod was held on February 25 at Widnes, and attracted a large number of competitors. The Highfield Male Choir, Runcorn (Mr. Weedall) won the chief choral prize. The prize for mixed voices went to the Wesley Choir, Widnes. The standard of solo-singing was exceptionally high. Dr. Caradog Roberts adjudicated.

The attention of those interested in the higher education of choristers and ex-choristers may well be directed to the election for the Goss Exhibition, tenable at the Royal Academy of Music for three years from next Michaelmas term. The election is vested in the council of the Royal College of Organists, and the examination will take place at the College on May 7 and 8 next. Application should be made for particulars as to date of entry, &c., to the hon. secretary, the Royal College of Organists, Kensington Gore, London, S.W.

The fifth annual report of the Organists' Benevolent League reveals satisfactory progress. The contributions during the year have shown no falling off, in spite of the War, and the League has so far been able to make a grant in every case brought to its notice. In view of the probability of increased calls on the funds, however, it is hoped that the profession will strengthen their efforts on its behalf. Communications should be addressed to Mr. Thomas Shindler, at the Royal College of Organists, Kensington Gore, S.W.

Bach's 'St. Matthew' Passion was sung on Wednesday evenings during Lent, at St. James's Church, Piccadilly, under the direction of Mr. Sydney W. Toms, who has also given a series of Bach organ recitals on Saturdays that have been well attended.

Bach's 'St. John' Passion was sung at Glasgow Cathedral on March 30. Mr. J. Michael Diack conducted, and Mr. Herbert Walton was at the organ.

Stainer's 'The Crucifixion' was sung by an augmented choir at Regent Presbyterian Church on March 9, with Mr. H. Stanley Johnson at the organ, and Mr. Allan Brown as conductor.

Haydn's 'The Creation' was sung at the Parish Church, Tamworth, on March 3. Mr. W. Darling played the organ, and Mr. R. Shackleton conducted.

At Skinner Street Congregational Schoolroom, Poole, a 'Mendelssohn evening' was held on March 16, when an address on the composer's life was followed by a programme drawn from his works.

ORGAN RECITALS.

Mr. A. E. Chapman, Brandon Parish Church—Fantasia on the National Anthems of the Allies, *Pearce.*
Mr. G. Bernard Gilbert, Town Hall, Stratford—Sonata No. 4, *Mendelssohn.*
Mr. W. E. Fairclough, Toronto University—Fantasia and Toccata, *Stanford.*
Mr. W. H. Hewlett, Toronto University—Choral Improvisation on 'In dulci Jubilo,' *Karg-Elert.*
Mr. C. E. Blyton Dobson, Central Mission, Nottingham (four recitals)—Sonata in G minor, *Hiles.*
Mr. Frederick Huxtable, St. Matthew's, Morningside—Melody, *Parry.*
Mr. F. J. Buckle, St. Paul's, Herne Hill—Fantasy in D, *Harvey Grace.*
Dr. Francis Hemington, the Church of Epiphany, Chicago—Pièce Héroïque, *César Franck.*
Mr. Ernest O'Dell, St. John's Church, Smith's Falls, U.S.A.—Allegro Maestoso, *John E. West.*
Mr. Harvey Grace, St. Mary Magdalene's, Munster Square—Choral No. 3, *César Franck.*
Dr. T. D. Edwards, Ebenezer Chapel, Porth—Funeral March and Hymn of Seraphs, *Guilmant.*
Mr. G. G. Beale, All Saints', Llandaff (two recitals)—Lament, *Harvey Grace.*
Mr. Allan Brown, Regent Square Presbyterian Church—Fantasia in E minor, *Silas;* at Upper Tooting Wesleyan Church—Finale, Sonata in C minor, *Reubke.*
Mr. J. A. Longfield, St. Andrew's Presbyterian Church, Victoria, B.C.—Offertoire, *Grison.*
Mr. J. A. Meale, Wesleyan Central Hall, Westminster (five recitals)—Allegro Pomposo, *John E. West;* at Wesleyan Methodist Church, Ilford—Suite Gothique, *Boellmann;* at De Montfort Hall, Leicester—Imperial March, *Elgar.*
Mr. Herbert Hodge, St. Michael, Cornhill—Fugue in B minor, *Bach;* at St. Stephen's, Walbrook—Fantasia in F minor, *Mozart.*
Mr. George Leake, St. Mark's, Southampton—Pastoral in A, *Joseph Jongen.*
Dr. Caradog Roberts, Carmel Church, Penrhiwceiber—Funeral March and Hymn of Seraphs, *Guilmant.*
Mr. Herbert Walton, Chapel Street Congregational Church, Southport—Rondo Capriccio, *Lemare;* at Steven Memorial Church, Bellahouston—Introduction and Allegro, *Wolstenholme;* at St. John's, Blackpool—Fugue in G minor, *Bach.*
Mr. H. C. Tonking, Royal Albert Hall—Jubilant March in D, *Stainer.*

APPOINTMENTS.

Mr. Edward J. Neck, organist and choirmaster, St. John's Church, Goose Green, East Dulwich.
Mr. Leonard D. Ovens, organist and choirmaster, All Saints', Boreham Wood, Herts.
Mr. W. Walker, organist, St. Clement's Church, Bristol.

Reviews.

PIANOFORTE MUSIC.

Etudes. By H. Bertini. (Edition Novello, No. 14.) Edited by Franklin Taylor.
Etudes. By Charles Czerny. (Edition Novello, No. 17.) Edited by Franklin Taylor.

[Novello & Co., Ltd.]

Two new numbers of the Edition Novello are now ready. No. 14 consists of thirty-one selected studies from Henry Bertini's three separate works known as Opp. 100, 29, and 32. Pianoforte teachers will undoubtedly warmly welcome this compilation of the best and most valuable teaching material from the three different well-known sets. Eleven studies are selected from Op. 100, nine from Op. 29, and eleven from Op. 32. The three works are progressive in degree of difficulty, and being of more musical interest than many so-called studies, which are often little else than mere technical exercises, they become not only interesting to teach but also help to feed the medium pupil intellectually as well as digitally. The work is published at 3*s.* net, or in separate numbers at 1*s.* each.

No. 17 contains nineteen selected studies from Czerny's Op. 636, known as 'Preparatory Studies to his School of Velocity' (German titles are taboo nowadays). These much used studies are highly suitable for candidates preparing for the Associated Board Local Centre Intermediate Examinations. They are put together in one volume, price 1*s.* 6*d.* net. The editing, fingering, and printing of these new editions could not possibly be bettered.

Tipperary. Six Variations for Pianoforte ('Founded on the Immortal Song'). By A. M. Goodhart.

[B. Feldman & Co.]

Mr. Arthur Murray Goodhart, the popular house-master of Eton College, is to be congratulated on his Six Variations for Pianoforte founded on the song of 'Tipperary.' The first variation is *Allegro Giocoso alla Hornpipe*, in which the melody is well brought out by the left-hand in the bass; while Variation No. 2 is in $\frac{3}{4}$ rhythm, *Tempo di Valse.* Of the others, Variation No. 6 is a delightful Toccatina, displaying considerable ingenuity. The whole (dedicated to the memory of Lieut. Rodolph Algernon Persse, of the Rifle Brigade, a gallant young Irishman of Cregclare, Ardrahan, Co. Galway, who was killed in action on New Year's Day, 1915) is a scholarly piece of writing, yet presenting no great difficulties.

Hymns and Tunes for Sunday School Anniversary Services. Set IV.

O most merciful. By Ernest Bullock. (Novello's Short Anthems, No. 225.)

And in that day. By F. R. Rickman. (Novello's Octavo Anthems, No. 1055.)

Benedicite, omnia Opera. By various composers. (Novello's Parish Choir Book, No. 931.)

[Novello & Co., Ltd.]

Ten hymns are contained in the fourth set for use at Sunday School Anniversaries, the music being by Stainer, E. J. Troup, H. Elliot Button, Lady Euan-Smith, Alberto Randegger, and Horatio Parker. The music is printed in both notations, and the words are to be had separately.

Mr. Bullock's setting of Weber's well-known words is a devotional and earnest little work, with a fine climax. Mr. Rickman's anthem was awarded the prize offered by the Nonconformist Choir Union in 1914. It is effective and well written, and of a moderate degree of difficulty. Somewhat unusually, it begins in C minor and ends in B♭, though there is no unsatisfactory effect, as the final key is established by a fugato of three pages.

Eight settings of the 'Benedicite, omnia Opera' are here provided, the chants used being by C. A. Wickes, Barnby, Turle, Foster, and Montem Smith.

Fugue in F major (Bach's Organ Works, edited by Bridge and Higgs. No. 21.)

[Novello & Co., Ltd.]

The Fugue to which the great Toccata in F serves as prelude is one of the Fellowship tests at the July Royal College of Organists' Examinations. For the convenience of candidates it is here reprinted from the complete Bridge and Higgs edition.

BOOKS RECEIVED.

Catalogue of Music for the Pianola and Pianolo-Piano. Pp. 311. (The Orchestrelle Company, London, W.)

Hermaia: A Study in Comparative Æsthetics. By Colin McAlpin. Pp. 429. Price 10*s.* 6*d.* net. (London and Toronto: J. M. Dent & Sons, Ltd.)

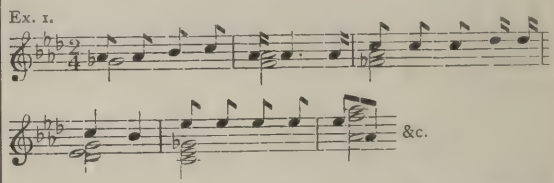
Correspondence.

CONSECUTIVE FIFTHS AND OTHER MATTERS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Heaven forbid that I should wish to waste my time, as Mr. Clutsam and Mr. Runciman (in the *Saturday Review*) seem to think I do, in arguing about consecutive fifths. To do that in the year of grace 1915 would be like walking ten miles to hit a poor blind paralytic dotard, peaceably mumbling his 'And the Lord said unto Moses' at some street corner. I merely made a passing reference to fifths in an article giving some ironical advice to a young man as to how to become a great composer. Thereupon Mr. Turner smote me upon the nose, and, as fighting is half the fun of life, I could not resist the temptation to turn round and have a friendly whack at him. But I will see Mr. Turner and the rest of them languishing for the rest of their lives in a worse than Cimmerian darkness with regard to the true inwardness of consecutive fifths before *I* spend any more of my limited time in lightening that darkness. After all, what does it matter?

I must just say a word, however, in final reply to Mr. Turner. His original argument was that consecutive fifths were unobjectionable 'whenever the progressions in the other parts became exciting,' because 'then attention is distracted from the fifths.' I quoted two or three passages—and could of course have quoted hundreds more—in which there was absolutely nothing even remotely resembling excitement in the other parts, and in which the composer, so far from sneaking the fifths in and then trying to distract our attention from them, positively flaunted them before us. To that objection of mine Mr. Turner makes no reply. He merely talks about the passage from Borodin's song 'The Sea-Queen' in a way that only shows that he does not hear it quite as I do. Mr. Turner takes my remark as to the charm of the passage depending on its fifths rather too literally. Of course I did not mean the *whole* charm—that would be ridiculous—but that the fifths gave it a peculiar charm that no other sequence could have done. 'Play the fifths alone and they are far from attractive,' says Mr. Turner solemnly. So they are, indeed! Eat a tomato without the soup, and of course you do not get tomato soup. Let me bring home to Mr. Turner the irrelevancy of his objection by a musical illustration. In Mr. Herbert Hughes's delightful arrangement of the Irish folk-song, 'I know where I'm going,' the harmonization, until near the end, is virtually that of the key of A flat major throughout. But in the last stanza (the fifth), Mr. Hughes cunningly drops in a dominant seventh on A flat that he has been quietly keeping up his sleeve all the time until now, and the effect is exquisite:

Ex. 1.

Everyone who knows the song will say, with me, that the charm of this passage depends upon the G flat. 'Not at all,' says Mr. Turner, with a seriousness that I regret to see in a fellow-townsman of mine: 'play the G flat alone and it is far from attractive.' The G flat, of course, is not the soup, but it is the tomato-flavouring that makes the soup tomato soup. So with the fifths in the Borodin passage; and if Mr. Turner really thinks that, as he says, 'the position of the chords may be rearranged so as to remove the fifths entirely, without robbing the passage of its character,' then I can only say again that he does not hear the passage as I do. (Perhaps he does not hear, in the passage I quoted, the song as a whole. To me the fifths convey a peculiar sense of the sea.) That makes argument doubly impossible. If he still smacks his lips and says 'Ah! tomato soup!' when he has abstracted the tomato flavouring and substituted celery for it, he must have a palate that I cannot pretend to understand.

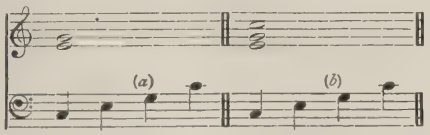
Just a line, too, in reply to the almost too effusively courteous letter of 'A Teacher.' 'Mr. Newman,' he says, 'naively confesses that he has studied many books on harmony, but could never understand one of them. This one can easily believe.' But if 'Teacher' will do me the honour to read the original passage once more, he will see that I said nothing of the kind. What I really said was that I could not understand how these authors could solemnly go on laying down their nonsensical 'laws' as to 'good' and 'bad' progressions, how they could ever imagine they could 'teach harmony' to pupils who could not by nature think harmonically—who could not even realise mentally the sound of the chords and progressions they are taught to write on paper—and other things of that kind. My own experiences may be interesting to some people. I was one of those who were fortunate enough to escape academic training in their most impressionable years. I had never the least difficulty in reading music without being taught to do so; a page of music was as clear to me, when a small child, as a page of print. After learning Wagner almost by heart, and reading and playing a fair quantity of other music, I began, at the age of seventeen or eighteen, to study a book on harmony. I found that, roughly speaking, half of what the book said—the prohibitory half—was plainly pedantic nonsense that had not the slightest relation to any of the great music I knew. The other half was, to me, so obvious that I could not imagine how anyone who had any music in his head required be told such self-evident things. They ought to be self-evident to every musician, especially if he has been brought up in daily intercourse with great music. Ever since then I have never been able to read a pedagogical book on harmony without the same feeling of mingled amusement and astonishment.

'Teacher' plays an old card when he talks of it being necessary to conform to the 'grammar' of music; but with all respect to him, that card is worn rather thin nowadays. The use of the word 'grammar' in this connection is illegitimate. A grammar is nothing more than a number of

rules that a people living within a certain area gradually come to an agreement to observe. Many of these rules seem arbitrary to people who live in other areas. There is no reason in the nature of things why 'moon' should be masculine in German, feminine in French, and neuter in English; it is a mere matter of national convention. It is, again, a mere matter of convention, not something rooted in the very nature of things, that plural neuter nouns should take a plural verb in English and a singular verb in Greek. It surely ought not to need any demonstration that there is nothing corresponding to these local conventions in music, and therefore no 'grammar' that we are bound to observe on pain of being called illiterate. Something must be left to individual taste. 'Teacher' lays it down that nothing I or others can say 'will alter the fact—known to all musicians—that consecutive fifths, sevenths, ninths and fourths are possible so long as you don't hear them, and ugly when you do. Let it go at that.' But with all respect to one who is evidently conscious of speaking with authority, we cannot let it go at that. I can give 'Teacher' examples by the hundred of consecutive fifths, sevenths, ninths, and fourths that the world of musicians agrees are not in the least ugly, but perfectly delightful. I have no objection to 'Teacher' laying down 'grammatical rules' for himself and his pupils, but who set him up as a ruler and a judge over *me* and my like? And has it ever struck him that if there really were a 'grammar' of music the teachers of grammar would all be agreed as to its rules? I do not find Lindley Murray telling us that a combination like 'as sure as eggs is eggs' is 'good,' Morris telling us that it is 'bad,' and a third grammarian telling us that it is 'permissible' so long as we spell eggs with an 'h.' Yet something of this sort of thing goes on in the school harmony books. And it follows that if one set of practitioners is right, all the students who have been guided by rival practitioners have been misled. We all know the fuss the harmony books make about the six-four chord. Well, Dr. Kitson now comes along and tells a number of his fellow-theorists that they simply don't know what they are talking about in connection with the six-four. It doesn't look as if there were anything very positive about *this* department of musical grammar!

The truth is that we sorely need a totally new explanation of the rationale of modern harmony, counterpoint, and composition for the use of students. The historical development of musical theory is interesting on purely historical grounds, but there is no more sense in stuffing intelligent students with a lot of obsolete lore than there would be in beginning the training of a modern dentist with the dental theory and practice of the Middle Ages. I am afraid that teachers of theory become so immersed in routine that even the best of them unconsciously see music too much in terms of paper theory and too little in terms of hearing and imagination. I can imagine no abler or more open-minded or more progressive writer upon harmony than Dr. Kitson, —an author whom I always read with the greatest respect. Yet Dr. Kitson can be so obsessed by mere theory as to be capable of printing such a passage as this in his recent admirable book on 'The Evolution of Harmony':

Ex. 6.



'Mentally (*a*) and (*b*) are identical in effect. Contrapuntally (*a*) is possible, (*b*) is impossible. At (*b*) the G in the bass forms a discord with the C in the treble, and it cannot be approached or quitted by leap. Harmonically both are unobjectionable.'

Is it not time an end was made of this kind of dead lore? I can imagine a dialogue between a man's two ears after the performance of a composition in which the above passage had occurred:

The One Ear: Very good indeed, except for that bar with a forbidden discord in it.

The Other Ear: Which bar? I didn't hear any forbidden discord.

The One Ear: Why, the discord of the fourth, of course.

The Other Ear: It sounded all right to me.

The One Ear: How could it? The G in the bass forms a discord with the C in the treble, and it cannot be approached or quitted by leap. Contrapuntally it is impossible.

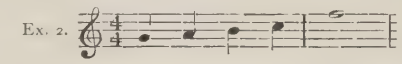
The Other Ear: Yes, but I wasn't listening contrapuntally; I was listening harmonically; and, as Dr. Kitson says, harmonically it is unobjectionable.

The One Ear: But you shouldn't listen harmonically to a contrapuntal passage.

The Other Ear: *You* shouldn't be listening contrapuntally to a harmonic passage. How on earth can I switch off my harmonic sense at will whenever you tell me I am listening to counterpoint? [Left arguing.]

Again I ask, what is the use of teaching young people things like this, that have not the slightest relation to any of the actualities of composition? I am in complete agreement with Mr. Clutsam: the writing of modern music has next to nothing to do with the theories that certain amiable recluses have evolved, to their own satisfaction, out of the works of composers who lived long, long ago, or out of their own dear heads. What is the use of Prout telling a student that 'after two or three steps by conjunct motion, it is not good to leap in *the same direction* to an accented note,' when the student knows that the very progression Prout quotes as an example of this awful crime:

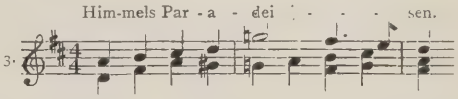
Ex. 2.



occurs in a delightful passage in Humperdinck's 'Hänsel and Gretel':

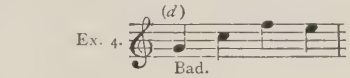
Him-mels Par - a - dei - - - - sen.

Ex. 3.



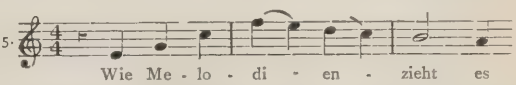
What is the use of Prout telling the student that 'two successive leaps of a fourth, as at (*d*), are particularly objectionable':

Ex. 4.



when the student knows that the melody of one of Brahms's loveliest songs commences with two successive leaps of a fourth—

Ex. 5.



I have no prejudice against those who are engaged in teaching text-book harmony; I am sure it is a most respectable industry. But it is an industry that has the minimum of connection with modern art. However, as Mr. Clutsam is saying everything I should have liked to say upon the subjects of composition and harmony teaching had I been discussing them, and as his article is not completed as I write this, I gladly leave to him the necessary work of slaughter.—Yours sincerely,

Ernest Newman.

BRITISH COMPOSERS AND THEIR CRITICS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,—When I wrote the article published in your January number, 'Some Reflections of a Native Composer,' my object was to endeavour to arouse a little general interest in the claims and aspirations of the younger present-day British composers.

I seem only to have succeeded in stirring up a perfect wasps'-nest of professional critics, and I regret that the wider public in whose views composers really *are* interested have so far given no sign of life.

It would be of great use to us, as composers, if we could ascertain how the general public regard us and our work and aims; we have already abundant opportunities of finding out what the critics think of us.

Mr. F. Gilbert Webb is quite right when he hints that between the creative artist and the critic there exist animosity and hostility; it could not be otherwise, and, indeed, should not be otherwise. A healthy and virile hatred of those who

would find blemishes in our offspring is human and right. The composer's point of view in respect to his critics has been so well put by M. Vincent D'Indy in his 'Revue d'Art Dramatique' (1899) that I cannot do better than give the words of this celebrated composer and author. 'I consider,' he says, 'that criticism is useless, I would even say it is harmful. . . . . Criticism generally means the opinion some man or other holds about another person's work. How can that opinion help forward the growth of art? It is interesting to know the ideas, even the erroneous ideas, of geniuses and men of great talent, such as Goethe, Schumann, Wagner, Sainte-Beuve, and Michelet, when they wish to indulge in criticism; but it is of no interest at all to know whether Mr. So-and-so likes, or does not like, such-and-such dramatic or musical work.'

Mr. Webb, in his article, after sentencing me to 'six months' hard, without the option,' has been forced to agree with so many of my contentions that, on second thoughts, he has resolved to be merciful, and let me off with a severe caution. Not so Mr. Newman, who, lumping us composers all together 'in our tens of thousands' with 'surgeons, journalists, railway managers, naval officers, and people in hundreds of other walks of life,' laments that so much of his crowded time should have to be wasted in criticising us. It is ungrateful of him to forget that at least we furnish him with the opportunities of exercising the delicate wit and irony so characteristic of him, and so copiously displayed in his article.

It is satisfactory, however, to learn from both these celebrated critics, that while the British composer is gravely deficient in most ways, the professional musical critic stands, as ever, high and lonely in general wisdom and perfection. It would be a pity to spoil this noble picture—we can only look and wonder.

I should like to be allowed to assure those gentlemen who have written answers to my article that I am not a 'grouser,' nor do I wear long hair, or differ from my fellows in any way in point of wearing unconventional clothing. On the whole I think the world is a good and lucky place to live in, but I do feel that native musicians have not so far had a fair chance in their own country, and that now, if ever, is the time for them to advance their claims, and endeavour with all their strength to better their position.—I am, yours faithfully,

A British Composer.

CHOIR AND GLEE PARTY OF H.M.S. 'ACHILLES.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Many are the amusements and pastimes which are indulged in to relieve the monotonous hours of waiting for 'the enemy that cometh not.' Our choir has been formed for the purpose of performing anthems when circumstances permit, and thus serves the purpose of varying the somewhat dreary Sunday services which at this time are inevitable. It consists (up to the time of writing) of fourteen members, including conductor and organist (Mr. E. Garrett, R.N.). Among the anthems which have been given are the following: 'The radiant morn' (Woodward); 'Saviour, Thy children keep' (Sullivan); 'Seek ye the Lord' (Varley Roberts); 'O Saviour of the world' (Goss)—all of these being sung by men's voices, the chaplain (the Rev. J. P. Evans) being a great help in the first tenor parts.

The glee party (consisting of the same men) sings at many of the impromptu concerts, adding greatly to the interest of the varied programmes, and being regarded as somewhat of a 'star turn.' Glees which have already been given include 'Comrades' song of hope,' 'In this hour of softened splendour,' and 'The keys of heaven.'

I should just like to mention that as the work of the choir and glee party has proved so beneficial and uplifting both to those taking part and also to the ship's company, it would be worth the experiment if tried on other ships, and when improved upon would be a very pleasant recreation both at the present, and also later in times of peace.—Yours truly,

Ernest L. Marriott,
Royal Marines.

A FIFTH CENTURY CAROL.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—A version of 'A solis ortu cardine' was given in your December, 1914, number, as an illustration to Mr. Edmondstoune Duncan's article; some comment appears called for. The version is an arrangement using four-part harmony, quite unknown when the words were written; and the balanced rhythms are also modern. Ancient melodies are often published as modern part-songs; but should it not be explained that the editor is responsible, that the arrangements are not ancient? Naumann, in his pretentious 'Illustrated History of Music,' published just such arrangements without explanation, and has misled many a student.—Yours, &c.,

H. Davey.

70, Montpelier Road, Brighton.

CROATIAN MUSIC.

Mr. Lewis L. Kropf writes as follows with reference to his letter on 'Croatian music' which appeared in our February issue (p. 95):

> Allow me to correct a small slip in my letter in last month's issue. August von Adelburg, who wrote the pamphlet against the Abbé Liszt's book, was the composer of the opera 'Zrinyi,' the libretto of which was based upon the life of the heroic defender of Szigetvár in Hungary in 1566. I was thinking of Adelung, another writer. I find also a note that Scudo, a French musical critic, answered Liszt in the *Revue de deux Mondes*, but am unable to give the exact reference. The first edition of Liszt's book appeared in 1859.

Obituary.

We regret to record the following deaths:

Bernard Lane, on February 14, from heart failure. A well-known tenor, he was born in 1846, and commenced his professional career as a violinist at the early age of seven. His voice subsequently developed into one of such rare quality that he was advised by Sir Michael Costa and others to abandon the violin in favour of singing. He received his first instruction from the late M. Lemmens, the husband of Madame Lemmens-Sherrington; afterwards he toured with these artists in concert and oratorio work. From about 1875 to 1890 he was constantly before the public in English opera, and also on oratorio and concert platforms in association with artists of the first rank. On the occasion of the performance of the 'Meistersingers' at the Albert Hall, conducted by Wagner himself, one of the solo tenors failed at the last moment, whereupon Mr. Dannreuther telegraphed for Mr. Bernard Lane to take the part. He sang this difficult music at sight so well that, after the performance, Wagner threw his arms around his neck, and embraced him. A severe attack of influenza so far impaired his voice that he retired from public singing and devoted the last years of his life to teaching. He will be greatly missed by his pupils, not only for his efficiency as a teacher but also by reason of his kind and cheerful personality. For the last five years he conducted the choir at Holy Trinity Church, Brook Green, and only failed to attend five times during that period. He died on his way home from the Church.

Charles Ainslie Barry, at Sydenham Hill, on March 21. He was born in London on June 10, 1830, and was thus eighty-five years of age. He was originally intended for the Church. After leaving Rugby School he entered Trinity College, Cambridge, where he came under the influence of Dr. T. A. Walmisley, and soon after he definitely gave himself up to music. He studied at Leipsic under Moscheles, Plaidy, and Richter. On his return to London, in 1858, he became organist and choir-master at the Forest School, Leytonstone. In 1863 he was appointed musical critic to the *Guardian* (a post he occupied until 1879), and he wrote in the *Athenæum* and the *Musical World*. For a few years he edited the monthly *Musical*

Record, and contributed many able analyses to concert programmes. His sympathies were by no means conservative, and he showed appreciation of the modern music of his period. Some of his published music had a fair vogue. A symphony, a string quartet, an operetta, and several cantatas exist in manuscript.

Eustace Carey, of Liverpool, at the age of eighty years. He was a cultivated amateur of music who had rendered useful service to the art in various ways. In 1908-9 he occupied the important position of chairman of the Liverpool Philharmonic Society, and was hon. treasurer of the Liverpool Church Choir Association since its promotion in 1900.

Thomas Weekes Holmes, on March 4, after a long illness. He was for twenty-seven years the secretary at the London College of Music, during which period he enjoyed the great respect of his colleagues.

Edgardo Lèvi, on March 3, aged forty-nine. He was a professor of singing at the Royal Academy of Music.

Frederick Ralph Kinkee, on March 19, at Fulham, aged fifty-nine years.

A colleague of Charles Karlyle, whose death on February 11 we recorded in our March issue, sends us the following appreciation of the late esteemed musician's career: 'This well-known musical critic and teacher of singing was in his sixty-third year. His loss will be deeply regretted by a large circle of friends and many past and present pupils. He was a man of great musical knowledge and wide general culture, and his reputation as a teacher was growing rapidly in the last few years. His career was interrupted a year ago by the serious illness which proved fatal. Mr. Karlyle was born in South Germany, and had lived in England for over thirty years, and studied singing with some of the best known masters both abroad and here. He wrote a good deal for foreign musical papers, and was on the staffs of the *Tribune*, the *Daily News and Leader*, and the *Star*. His criticisms were always fair and temperate, and, based on solid knowledge, they carried weight. Few of those who read them could have realized that English was not Mr. Karlyle's native language. He translated many English libretti and songs into German, including "The Martyr of Antioch," and also a good deal of German into English. He was genuinely devoted to the country of his adoption.'

In our March issue we recorded with much regret the very sudden death on February 18 of Pierre Sarpy, the general-manager and secretary of the Copyright Protection Society (Mechanical Rights), Ltd., and of the Performing Right Society, Ltd. He was a man of considerable ability, and his death came at a time when the work to which he had devoted his life was on the eve of fulfilment. Mr. Sarpy succeeded Mr. Alfred Moul as manager of the French Society in the year 1903, and only this last year as the result of his untiring efforts he formed for the benefit of British composers an English branch of the French Society. The English Society is now the representative in this country of the French, German, Austrian, and Italian Societies, and has recently concluded a Treaty with the American Society. Mr. Sarpy was extremely reticent and retiring, but cultivated and well-read to a degree, and a master of the intricacies of Copyright law. To those who knew him intimately he revealed a disposition of engaging charm.

MODERN HARMONY AS IT AFFECTS THE TEACHER AND STUDENT OF TO-DAY.

Lecture by Stewart Macpherson.

The following are quotations from a lecture delivered before the Music Teachers' Association on February 20:

THE TEACHER'S DIFFICULTY.

The thought—unexpressed, perhaps, in words, but none the less insistent—in many a teacher's mind to-day is, 'Of what use is it for me to teach my pupils Harmony when apparently everything I teach them is abrogated and ignored in so many of the compositions with which they make acquaintance? Are they to believe me and the text-books I use, or are they to pin their faith to the direct negation of all that I have been trying to instil into their minds?'

Now the first point in our consideration of the whole question, I think, is that *at some future time* it may conceivably be necessary to revise our whole conception of the theoretical and practical bases of our musical system, in order to conform with new revelations of the possibilities of the composer's art.

Some would say that that is necessary *now*, and that it is impossible to square the doings of the French modernists, of Scriabin and of Schönberg, with the principles of art inherent in the compositions of those whom the world recognizes as the great and acknowledged masters. That this is impossible may be true, but the time for casting the whole of our existing machinery into the 'scrap-heap' is not yet.

THE BASIS OF MUCH 'MODERNIST' ART MERELY EXPERIMENTAL.

For one very simple reason: the experiments of the 'Extremists,' beautiful as some may be, the reverse of beautiful as others undoubtedly are, are still only *experiments;* that there is anything yet to be seen that we can set up as providing the basis for a new artistic system with qualities of permanence would be, to say the least, an assumption whose temerity would be equalled only by its foolishness.

ART MUST BE PROGRESSIVE.

Art must, in order to preserve its own vitality, be always in a state of flux; its boundaries must ever be widening, and the great artist must of necessity be something of a pioneer, a pathfinder.

But simply for the reason that the most recent musical art is still in an experimental stage, the stage of its 'growing pains,' so to speak, any form of teaching that would throw to the winds all the principles upon which most of the greatest works of the world have avowedly been based would deservedly be doomed to failure. The compositions of Bach, of Beethoven, of Wagner, have not as yet passed into the region of the archaic; the system of tonality upon which those compositions have been built is to us, therefore, not a *dead* language, but a living one.

THEORY MUST FOLLOW PRACTICE.

The objection, sometimes seriously put forward, that the harmony professor and the harmony book check the full tide of original thought on the part of those budding geniuses by whose existence some people seem so obsessed, is surely one that argues an imperfect realisation of the office and functions of both. The student must learn the elements of his trade; he must know how to use his tools and the means by which he may avoid cutting himself therewith. As soon as he has done these things the wise teacher leaves him largely to himself, and tells him to read and absorb all the music—of all ages and countries—that he can lay his hands upon. If he has originality in him, it 'will out,' and the elementary knowledge of the rules of his art, and the degree of discipline to which he has submitted, will no more check the development of his individuality than learning to draw straight lines will cramp or hinder the artistic flights of the most ardent 'impressionist' painter.

THE STUDY OF COMPOSITION; WHAT DOES IT MEAN?

The art of composition is not the mere learning of chords. In some ways the harmonic side of the business is that which is of the least moment. The would-be composer, in the expression of the ideas with which he may be blessed, has much more to do than to saturate himself with special harmonic idioms. He must learn by slow and sometimes painful degrees the secret of the development of those ideas and the placing of them in such relations that they shall make their full effect, and he must gain the power of imparting to his music that rhythmic life and variety which really is at the root of the whole matter, and in fact depends comparatively little upon the actual nature of the harmonic tissue.

OBJECTS OF LEARNING HARMONY.

The most important question for the teacher to ask himself is surely this: 'Why do I teach my pupil harmony, and what is its value in his musical development?' In order to get a satisfactory answer to this question it is necessary to disabuse our minds of ideas which still tend to

obscure the real issue. These are (i.) that the object of learning harmony is to enable the pupil to 'explain' every combination he meets with according to some theory; (ii.) that the study is merely a sort of mental discipline which in some vague way imparts what is called *musicianship* (a term which is not very accurately defined). That the study of harmony rightly pursued does contribute vitally to the growth of musicianship is true, but only under certain very clear conditions, the first of which is that it shall be a *training of the ear*.

Our duty is to endeavour to cultivate the hearing sense of pupils to appreciate the finer and more delicate impressions and distinctions, and to train them to an appreciation of those very matters in the discerning of which the more perfectly educated ear of the musician differs from the blunter sensibilities of the 'man in the street.'

[Here Mr. Macpherson played an extract from Schönberg which had recently appeared in the *Musical Times* written in two ways—once as the composer conceived it, and once *upside down*. After the performance of both versions, the lecturer asked the audience to vote upon the question of which was the original one. The great majority decided in favour of the 'upside-down' version !]

VARIOUS SCALE SYSTEMS.

Composers of all schools to-day are beginning to frame their melodies and their harmonies upon other forms of scale than those with which we are familiar in the works of the classical masters. There is no finality about our major and minor scales; they have been evolved from pre-existing scales or modes, and it is quite likely that they may in turn yield place of honour to others of different formation—not to their total extinction, perhaps, but to such an extent that they become partners, with an equal status, with the others.

But here again everything is empirical, hazy, indeterminate; nothing is definite or assured, and *some* of the results up to now have not been exactly encouraging !

Seemingly we have four main lines along which some writers are attempting to 'enlarge their borders':

(*a*) The revival of the old Ecclesiastical Modes as a means of extending the harmonic scheme;
(*b*) The exploitation of so-called Eastern scales;
(*c*) The selection of certain arbitrarily chosen notes in the natural 'harmonic series,' to form a scale-system;
(*d*) The use of the whole-tone scale.

THE PUPIL'S EARLY STUDIES.

It should be obvious that the very empirical nature of all attempts such as these prevents our considering them for one moment as the *foundation* of our pupil's efforts in harmony. These efforts must be made at first along lines which have passed out of the region of the experimental, and have been proved to possess a degree of permanence sufficient for us to draw certain conclusions and generalisations from them, which may guide the faltering footsteps of the beginner. In other words, he must learn the simple every-day idioms—the 'bread and butter' of his music, so to speak—first, just as the child learns first to make known his needs and his feelings in monosyllables, and in his first attempts to read and to write makes acquaintance, not with the ravings of Futurist poets, but with the phrases and expressions which are in general currency around him.

IS MODERN CACOPHONY IN THE LINE OF EVOLUTION FROM THE CLASSICS?

To consider the cacophony of some of the latest examples of modernism as an evolution in direct line of succession from the art of the acknowledged great masters is an instance of special pleading which needs infinitely more proof than those who put it forward are able to adduce. To urge that because for some special effect the tonality of certain so-called 'classical' passages may purposely have been left vague and indeterminate, it is only a few steps further on—in natural sequence—to the abandonment of tonality altogether is, surely, an argument based upon premisses which are in their nature untenable.

THE DUTY OF THE TEACHER.

The wise teacher will always urge his pupil to make acquaintance, as his standard of progress admits from time to time, with as much music *of all schools* as possible. To restrict him, on the one hand, to the works of the past would be to put a fictitious value upon some of those of the present, as a species of 'forbidden fruit' which he would all the more ardently desire in proportion to their 'wickedness'; to rear him on an unlimited diet of modernism (even of a non-virulent type) would, on the other hand, be to put him out of focus with almost everything that the world acknowledges to be great and noble in our art. There must, of course, come a time when the student must take his own line and rest upon his own standard of values; it is for the teacher to see to it that his early training shall be such that the conclusions he comes to and the judgments he ultimately forms shall rest upon such a foundation of knowledge and experience as shall prevent those judgments from being one-sided, prejudiced, and narrow.

For the teacher the right attitude surely must always be that of an enlightened Liberal-Conservatism; and the motto for both teacher and student an old one—one that dates back almost to the beginning of the Christian era: 'Prove all things: hold fast that which is good.'

DR. CAMILLE SAINT-SAËNS.

The illustrious doyen of French musicians, who is now in his eightieth year, has accepted an invitation to conduct a series of orchestral concerts of his own music, during the months of May and June, at the Panama-Pacific International Exhibition now being held at San Francisco. He has also been commissioned to write a *pièce d'occasion* for orchestra, in honour of the event, of which he will conduct the first performance, and the composition is now being scored by Dr. Saint-Saëns in his home at Paris, where he has been spending the winter. It is entitled 'Hail, California !' and is practically a fantasia upon American and Spanish airs, a grand military march, and other more or less popular themes. The work will occupy about twenty minutes.

During his stay at San Francisco, Dr. Saint-Saëns has hopes of conducting there the first performance in America of his oratorio 'The Promised Land,' which was produced at the Gloucester Festival of 1913, and subsequently given by the Royal Choral Society at the Albert Hall. The choral resources at the disposal of the Exhibition have yet to be ascertained, as well as the amount of time available for preparation, so that nothing definite has yet been arranged on this point. Meanwhile it will be interesting to state that the veteran composer has himself recently prepared a revised French version of the text of his oratorio, with a view to its performance at a grand choral concert to be given in the Paris Trocadéro next October. This will constitute the actual celebration of his eightieth birthday, which occurs on the ninth of that month, and, needless to add, he fully intends conducting the work in person.

On the subject of the remarkable change that has come over the value and popularity of music at the Trocadéro during the past few months, Dr. Saint-Saëns writes to his friend and collaborateur, Mr. Hermann Klein, as follows:

'You must know that, thanks to the War, we now own the magnificent concert-room which Paris has hitherto lacked ! They had tried in every way to discover the cause of the echo which rendered the Trocadéro so detestable; well, it came very simply from the glass in the huge windows. The city authorities having caused them to be covered over, so that the bright light of the interior should not be seen outside on account of possible visits by hostile "birds of prey" (otherwise aircraft), the echo forthwith disappeared as if by magic. And now behold us provided with an ideal concert-hall containing a magnificent organ, and capable of holding as many executants as may be desired, and vast enough to afford all the requisite accommodation at cheap prices. Since concerts were started there again the hall has always been crowded; and in connection with that fact it should be remembered that the district in which the building was erected in 1878 was then very difficult to get to, but is no longer so. An altogether new Paris has been constructed on the western side of the city, and the tramways and the Underground, which did not then exist, have made this quarter easy of access to the less fortunate inhabitants of other districts. Besides, for those who can afford automobiles and taxis the question of distance no longer arises.'

JOHN WILBYE.

The Rev. E. H. Fellowes was the lecturer at the meeting of the Musical Association held on February 16, his subject being 'John Wilbye.' He said that although the name of this famous madrigalist was very well known, yet the particulars of his life were until recently almost a complete blank. Our ignorance of his personal history was on a par with our ignorance of the bulk of his works, only a few of his compositions being known even to enthusiasts. It had been his (the lecturer's) good fortune recently to discover some fresh facts in connection with Wilbye's history, the first clue being the find of his will at Somerset House, which was proved on November 13, 1638.

Many interesting and important facts have been revealed by this will. It was possible to trace his family history, and the legacies mentioned in the will showed his connection with certain important personages. His legacy to Lady Rivers had led to the discovery that Hengrave Hall was the home of John Wilbye for a long period of his life. At Hengrave he had a special room assigned to him, which it was possible to identify with some degree of certainty, and with the documents in existence relating to the furniture, &c., a very exact picture could be formed of the composer in his life there. On the death of Lady Kytson in 1628, the splendid establishment at Hengrave was broken up, and Wilbye entered the service of Lady Rivers at Colchester, where he lived until his death, in 1638. The fact that he never married, and that the words of so many of his madrigals were on the subject of unhappy love, led the lecturer to surmise that possibly Wilbye's life was overshadowed by an infatuation for Lady Rivers, a theory that would fit in with such evidence as was available.

Wilbye's two sets of madrigals constituted his most important work that had survived to our time. The first of these sets, published in 1598, included thirty compositions, and the second, published in 1609, contained thirty-four. The only other known compositions of Wilbye were his madrigal in 'The triumphs of Oriana,' two motets with Latin words, and two motets contributed to Leighton's 'Teares or Lamentacions.' Leighton's collection was published in 1614, and it was a surprising fact that Wilbye, who was only forty at the time, lived subsequently for twenty-four years without apparently publishing another note of music.

The madrigal as a form of composition had been much misunderstood owing to the small amount of material hitherto printed and in a form available for study, as well as to the fact that a large proportion of such as was printed belonged almost exclusively to the ballet form and to that type which had a clear-cut and simple rhythm. Many musicians had been misled into the belief that the bulk of the work of the Elizabethan madrigalists belonged to the type with the four-square rhythm, and was in many cases little more than a dry and academic effect of contrapuntal writing. The madrigals of John Wilbye, examined as a whole, were in themselves sufficient to expose the utter fallacy of this idea. Much of the editorial work in the 19th century had been carried out with a want of accuracy and insight which greatly outweighed the commendable zeal that did at least point in the right direction. In modern times a different standard of criticism prevailed, but much misapprehension had still to be removed, especially in the matter of rhythm.

It was a grave error to suppose that anybody could take part at sight in a madrigal, and at the same time do anything like justice to the music. Neither could a madrigal of complex rhythm be conducted without the most careful preparation. Yet these were not adequate reasons for ignoring the difficulties. If the difficulties were faced and overcome, and the works of these great composers sung with proper regard to rhythm, expression, and suitable emotional feeling, the effect could never fail to be one of great beauty. If on the other hand they were ignored, plain ugliness resulted, for the effect was often downright dull if not ugly when madrigal societies and cathedral choirs now sang the music of the Madrigalian period.

It was the directness and purity of the style, the strong sense of beauty in sound, the admirably vocal nature of the part-writing, in fact the perfection of workmanship, that impressed themselves irresistibly on the mind of the musician who studied Wilbye's madrigals. The English musicians were less offended by severe discords than were the Italians, and thus they succeeded in infusing vigour and virility which raised their work to a higher plane. In the serious type of madrigal, Wilbye surpassed all his contemporaries. It afforded him scope not only for the ingenious devices by which he gave dramatic colour to his words, as well as for more freedom and sometimes complexity of rhythm, but also for the varied emotional sentiment which he treated with such depth, although with such true artistic reserve that his work had never been tainted with anything approaching sentimentalism. He rarely made use of the devices of augmentation and diminution, nor did he indulge in the device of treating a single part as a *canto fermo*. In the main he adhered to the Italian design of madrigal, but there were striking examples in which he foreshadowed the principle of recapitulation upon which Form came to be based a generation later. John Wilbye was not only one of the greatest figures in English music, but he had few equals in the whole range of European music in the secular branch of purely vocal writing.

The illustrations to the paper consisted of 'I always beg,' 'Oft have I vowed,' 'As fair as morn,' 'Of joys and pleasing pains,' and 'Adieu, sweet Amaryllis,' which were sung. Two were also rendered by strings, 'Sweet honey-sucking bees' and 'Oft have I vowed.'

SHOULD CHIN-RESTS BE ABOLISHED?*

Mr. W. W. Cobbett writes:

Adventitious aids to the acquirement of violin technique are of greater importance to amateurs than to professional artists, for the obvious reason that they need them more. Among these aids, the chin-rest stands high in the estimation of all but a negligible minority.

If I may speak for myself, I am thankful to my chin-rest (1) for absolving me from the necessity of wasting force by hugging the fiddle, to save it from being dragged away by the left hand; (2) For enabling me to play with greater ease and with head more erect; (3) For the comfortable consciousness it gives me that there is no 'war of attrition' going on between my chin and the wood of my Strad.

One at least of Mr. Hartmann's statements is convincing, but not in the way he intended. In fact no *advocate* of the chin-rest could have put his case stronger than this: 'Many violins of the 16th to the 19th centuries, having been much played, show the marks of beards or perspiration in the right-hand corner.' This is not pleasant reading, but it is true, and because it is true, every lover of fine violins rejoices to know that both wood and varnish can be protected by the use of a chin-rest.

I do not agree with Mr. Hartmann that Sarasate was indifferent as to 'whether his violin carried a chin-rest or not.' I spent many hours in his company, and know that he prided himself on the almost miraculous ease with which he played. This he could not have done without a chin-rest. He used a small one because his neck was short.

I agree with Mr. Sammons that pads are not to be recommended to men, but for ladies they are indispensable.

Mr. M. Montagu-Nathan writes:

Mr. Arthur Hartmann's suggestion that chin-rests should be abolished is, in a way, Procrustean. I agree with him in one particular: I am dissatisfied with the present chin-rest. But my complaint against it is that it is inadequate.

Before proceeding to argument, it should be mentioned that Mr. Hartmann is in error in supposing that the chin-rest was invented as a means of preserving varnish. Spohr is quite definite on the subject. He used it and advocated it as a physical aid; so did Wieniawski, who had one of a simpler kind specially made for him in London.

To argue that because Paganini used no chin-rest we should dispense with its aid, is absurd. Such argument could be advanced only by those who are victims of the superstition that Paganini's playing was technically superior to the playing we hear to-day.

The truth is that modern violin technique is partly a product of the chin-rest, and that the 'lop-sidedness' or spinal curvature from which many fiddlers suffer is due to its inadequacy as an aid.

Every violinist ought to design his own chin-rest and pad, because no two human bodies are alike in all dimensions.

* See remarks by Mr. Arthur Hartmann, and opinions by Mr. Thomas Fussell and Mr. Albert Sammons, in our February issue.

To meet the demand for a pad that helps the shoulder to the extent required by the individual, a pneumatic pad has been designed. Its size can be adjusted by varying the amount of air.

But one could do away with every difficulty and solve the problem of violin-holding in a fashion that does not seem to have occurred either to Mr. Fussell or Mr. Sammons, by *getting someone else* to hold the violin, or failing that, to have the 'scroll' of the instrument suspended from the ceiling by a string or supported from the floor by a rod. No pianist would ever dream of using an instrument which had to rest partly on his knees, and no wind-player would tolerate what the fiddler puts up with. So soon as muscular rigidity is set up, technique suffers. Gripping a violin between chin and shoulder produces a bad effect on left hand and bowmanship alike.

Away, then, with the chin-rest, and let us have a self-supporting instrument and a free left-hand and bow-arm.

THE GERMAN TEMPERAMENT AND THE NEW ORGAN AT BRESLAU.

By Aubrey C. de Brisay.

The last six months have disclosed more to the world than any months preceding them; for in them we have seen that Germany in the guise of Science in its cold material callousness is attempting to rob the world of her long-cherished spiritual ideals. We are beginning to realise the awfulness of this new spirit of dominance of what is mighty, as we see it guiding and propelling the whole present campaign. We have seen that they recognize it as the only vehicle for their national expansion. And under this head it is an interesting question to ask how far this spirit has permeated? Whether, again, the lighter and artistic side of their nature remains unaffected or besmirched with this new and prevalent blight? Is this spirit merely a passing obsession, or is it a deep-rooted conviction pervading all their efforts whether individual or national? And nothing in our humble opinion seems to demonstrate better how firm is the cold grip of science and how enmeshed and restricted is their individuality, than the photographs published in the February number of the *Musical Times* of the new organ inaugurated at Breslau.

It may appear strange to base a criterion of an organ upon what it looks like, but the appearance of the Breslau organ lends support to the fact that modern organ builders seem to be paying too little attention to that interrelation of ear and eye that must ever exist. And indeed, to an imaginative mind, a vision of one word might appear to be inscribed across the metal part of the new instrument—and that word is 'Krupp.' In the silvery expanse of metal which the builders have there presented to the German public whereon to feast their iconoclastic desires, there seems to appear a *clavier des bombardes* in no way dissimilar to those that line the frontiers of France and Belgium.

Ritter has mentioned somewhere that the case of an organ placed in Magdeburg Cathedral in the year 1604 A.D. cost as much as the organ itself. It had forty-two figures, twelve of which moved, and a crowing cock. This is evidently an error on the other side of bad judgment, but although it is an exceptional instance, it serves to show to some extent that the theory of music as it affects ear and eye was better understood then than it is to-day. What to the eye appears deformed the ear will resent is a sound criterion of musical appreciation. It is the cold militariness of the new case that is so distasteful: it is its lack of sympathy, the incompatibility of the thought of it whispering anything but incitements to murder that are everywhere imaged in the cold callousness of what is after all nothing but an engineering feat.

Schilick has said, 'The organ must be an ornament to the Church, and an help to godly singers: it must have suitable figures upon it, not trivial and ridiculous tricks such as were made a few years ago in a Capuchin Monastery, in which a large figure of a monk looked out of a window, and then suddenly disappeared, so that young and old, man and woman, were startled, and some began to laugh and others to curse.'

But on the other hand, although to-day we can dispense, and have dispensed, with the theatricalities that Schilick mentions, the organ must at all times be a thing of concealed Romance. In no instrument ought the mechanism to be so completely shrouded as in the organ. In its many appeals, in its many notes of message, sometimes lavish in their gorgeousness, or poignant with human tenderness, the religious romance of the organ is partially dependant upon a beautiful case. And in it must always lurk that elegiac and plaintive note that fittingly apparels religious sentiment, and infuses into its hearers, by the winningness of its harmonious appeal, a sense of something which the mere reiteration of words, however beautifully expressed, fails to effect.

Walter Pater, in his essay upon Style, has admirably said that style in any art is the treatment of the sense or perception of a fact. It is a preconceived interpretation as opposed to a literal interpretation. And so it is with the organ. A picturesque tone-poem can only be created through a scrupulous adherence to the demands of ear and eye. The demands of the ear for a picturesque treatment of the sentiment or the verbal idea fail to be satisfied if the appearance of the instrument itself is an eyesore or if its external trappings are banausic. And this seems to be the dilemma at Breslau. The German temperament, which is responsible for the construction of the organ, has demanded that all available funds are to go to the production of a myriad sounds both great and small, to the obvious detriment of what must ever be an integral part of that proportion which so enormous an instrument demands, the case.

Finally, it is to be hoped that in this respect our constitutional English moderation will not become unhinged, and that the advent of the gospel of bleak might will not cause us to emulate the antics of modern German organ builders. It is greatly to be regretted that this lust after freak production is not confined to Germany alone America has but to add two or three more stops to an organ that she at present possesses and Wilhelm Sauer & Co., of Frankfort-on-Oder, will have to redouble their efforts to avoid being out of the fashion. It is not likely that the Breslau people will sit still while America beats records, and these organ antics will never cease; and it is hardly likely that Wilhelm Sauer will devote any further funds that he may have entrusted to him to adjusting the toilet of the instrument that he has left so naked. Much more likely is it that he will add two more 32-ft. stops on heavy pressure, and claim a record for cubic wind capacity.

It is only to be hoped that the authorities at Liverpool will not be possessed with a like deviltry; and to cement our faith in their prudence, it is to be remarked that the construction is in the hands of Messrs. Willis & Co., whose many creations of old, enshrined in their dark and beautiful cases, are becoming mellow with seasoned richness.

AN ARNE PORTRAIT.

At the Musical Association meeting on March 16 Mr. Ralph Griffin exhibited an interesting little portrait of Dr. Arne in oil, which he had bought at a sale of a gentleman of the name of Roger de Coverley. A visit to the British Museum showed that, apart from an engraving by Bartolozzi, there were practically no portraits of Arne, while the National Portrait Gallery was even worse off. He (Mr. Griffin) thought that the picture ought to go there eventually. If there was any one person who was likely to know anything about Arne portraits it was the President of the Association, Dr. Cummings.

Dr. Cummings said that engraved portraits of Dr. Arne were very numerous, but so far as he knew portraits in oil were but few. The earliest was by Gainsborough, which was now in his possession. Another was by Zoffany, which belonged to the Sacred Harmonic Society, and more recently to the late Alfred H. Littleton. Then there was the painting exhibited by Mr. Griffin, which was painted by Cruse, a well-known artist of his period. There was not the least doubt that it was copied from an etching by Bartolozzi which was never published. It was similar to the well-known etching by that artist which was published, but reversed, showing the left side of the face instead of the right. The oil painting was identical with the unpublished portrait, even to the ring on the finger. It was a very charming work, and the National Portrait Gallery would not do a bad thing if it secured that and the Gainsborough portrait.

Our report of the paper on 'The Standardization of Temperament,' which was afterwards read by Mr. E. Lennox Atkins, is held over.

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CAST ME NOT AWAY

ANTHEM FOR LENTEN OR GENERAL USE.

Psalm li. 11, 12, 17, 18. (Bible Version.)

COMPOSED BY

C. LEE WILLIAMS.

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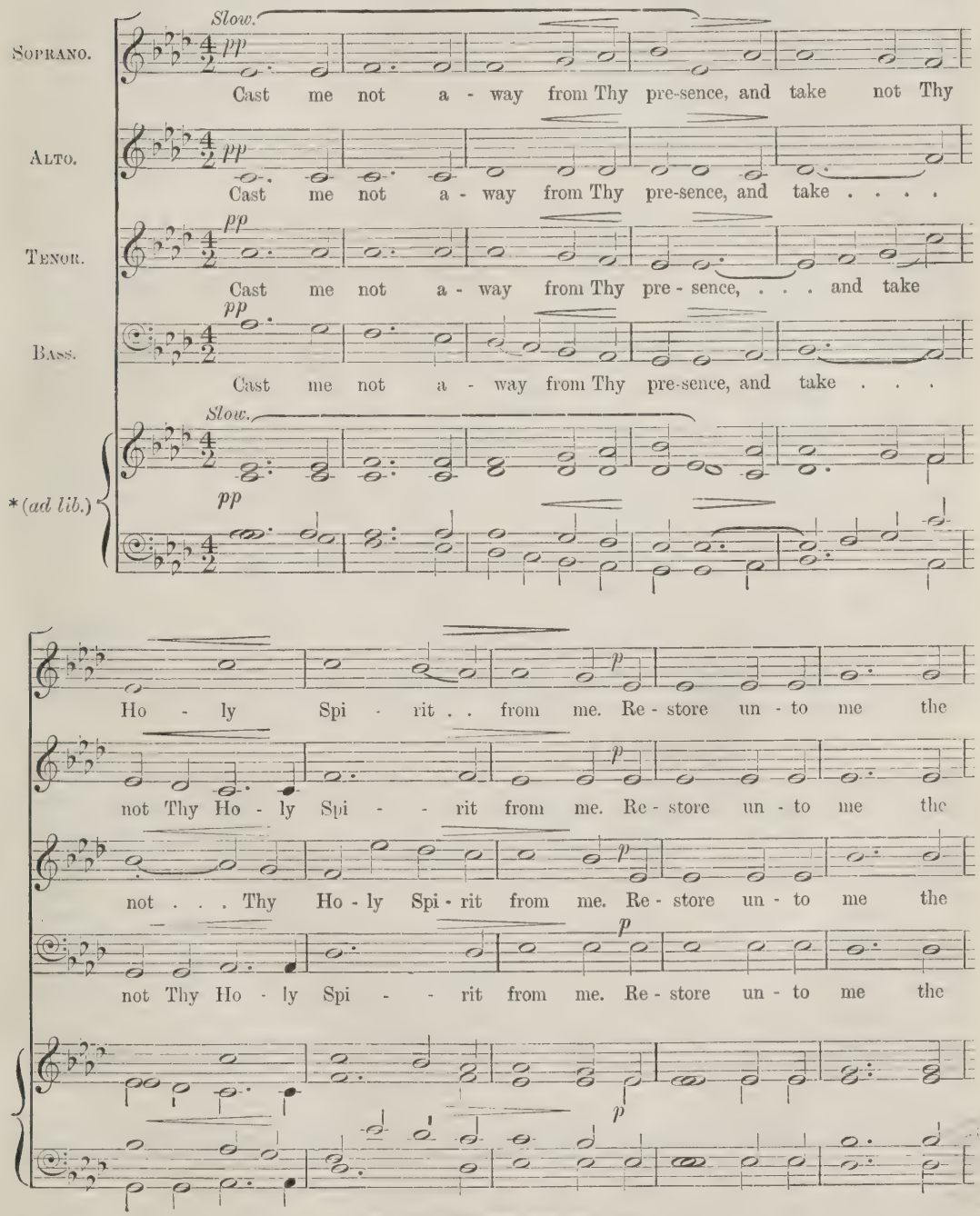
Slow.
SOPRANO.
pp
Cast me not a - way from Thy pre-sence, and take not Thy
ALTO.
pp
Cast me not a - way from Thy pre-sence, and take . . . .
TENOR.
pp
Cast me not a - way from Thy pre - sence, . . . and take
BASS.
pp
Cast me not a - way from Thy pre-sence, and take . . .
Slow.
*(ad lib.)
pp
Ho - ly Spi - rit . . from me. Re - store un - to me the
not Thy Ho - ly Spi - - rit from me. Re - store un - to me the
not . . . Thy Ho - ly Spi - rit from me. Re - store un - to me the
not Thy Ho - ly Spi - - rit from me. Re - store un - to me the
p

* A Semitone higher when sung unaccompanied.

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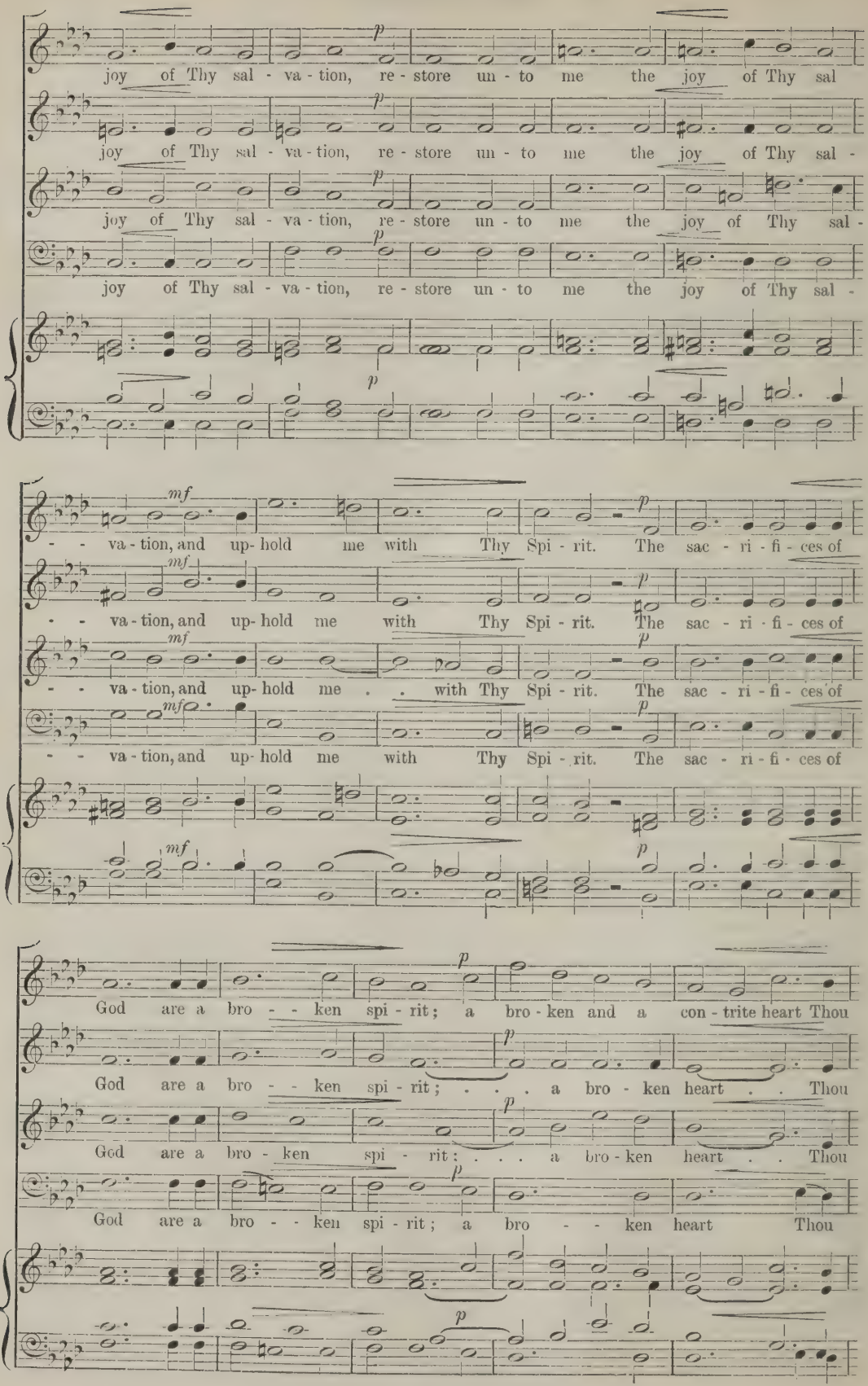
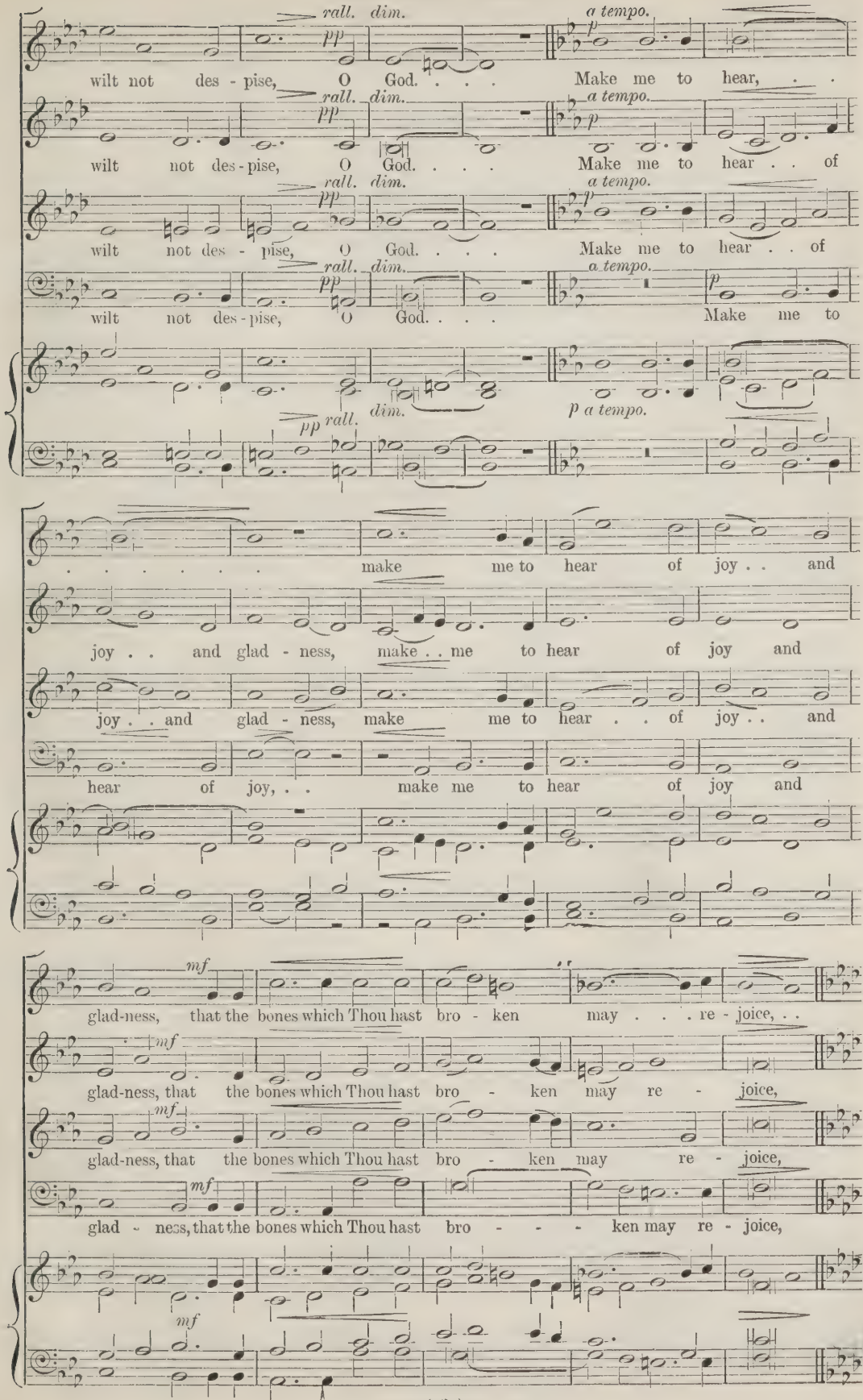
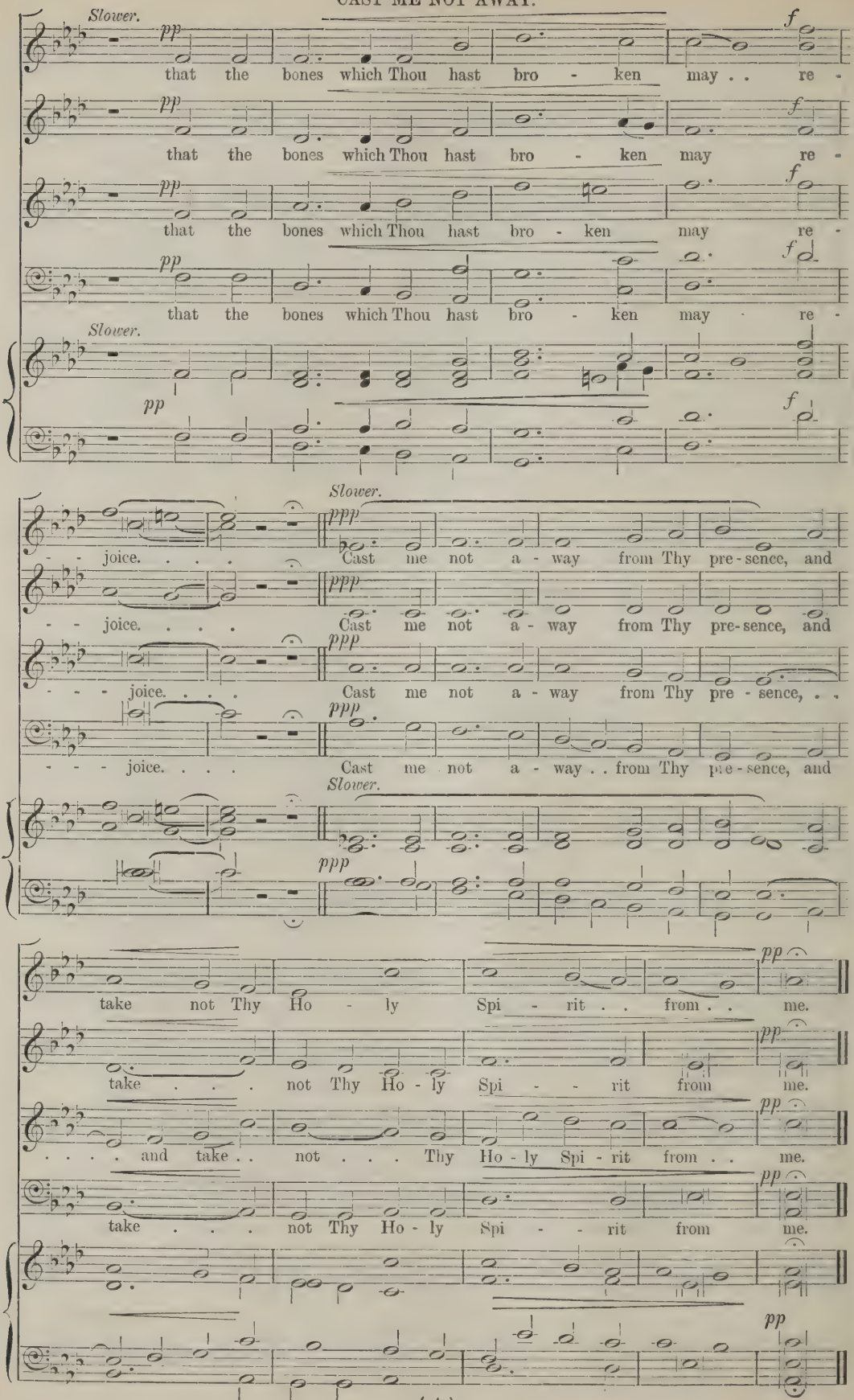

joy of Thy sal - va - tion, re - store un - to me the joy of Thy sal
joy of Thy sal - va - tion, re - store un - to me the joy of Thy sal -
joy of Thy sal - va - tion, re - store un - to me the joy of Thy sal -
joy of Thy sal - va - tion, re - store un - to me the joy of Thy sal -
- - va - tion, and up- hold me with Thy Spi - rit. The sac - ri - fi - ces of
- - va - tion, and up- hold me with Thy Spi - rit. The sac - ri - fi - ces of
- - va - tion, and up- hold me . . with Thy Spi - rit. The sac - ri - fi - ces of
- - va - tion, and up- hold me with Thy Spi - rit. The sac - ri - fi - ces of
God are a bro - - ken spi - rit; a bro - ken and a con - trite heart Thou
God are a bro - - ken spi - rit; . . . a bro - ken heart . . Thou
God are a bro - ken spi - rit; . . . a bro - ken heart . . Thou
God are a bro - - ken spi - rit; a bro - - ken heart Thou

rall. dim.
a tempo.
wilt not des - pise, O God. . . . Make me to hear, . .
wilt not des - pise, O God. . . . Make me to hear . . of
wilt not des - pise, O God. . . . Make me to hear . . of
wilt not des - pise, O God. . . . Make me to
make me to hear of joy . . and
joy . . and glad - ness, make . . me to hear of joy and
joy . . and glad - ness, make me to hear . . of joy . . and
hear of joy, . . make me to hear of joy and
mf
glad-ness, that the bones which Thou hast bro - ken may . . . re - joice, . .
glad-ness, that the bones which Thou hast bro - ken may re - joice,
glad-ness, that the bones which Thou hast bro - ken may re - joice,
glad - ness, that the bones which Thou hast bro - - - - ken may re - joice,

Slower.
pp
that the bones which Thou hast bro - ken may . . re -
f
that the bones which Thou hast bro - ken may re -
that the bones which Thou hast bro - ken may re -
that the bones which Thou hast bro - ken may . re -
Slower.
pp
f
Slower.
ppp
- - joice. . . . Cast me not a - way from Thy pre - sence, and
- - joice. . . . Cast me not a - way from Thy pre - sence, and
- - - joice. . . . Cast me not a - way from Thy pre - sence, . .
- - - joice. . . . Cast me not a - way . . from Thy pre - sence, and
Slower.
ppp
pp
take not Thy Ho - ly Spi - rit . . from . . me.
take . . . not Thy Ho - ly Spi - - rit from me.
. . . . and take . . not . . . Thy Ho - ly Spi - rit from . . me.
take . . . not Thy Ho - ly Spi - - rit from me.
pp

The Musical Times | **EXTRA SUPPLEMENT.** | April 1, 1915.
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THE LORD CAME FROM SINAI

ANTHEM FOR WHITSUNTIDE OR GENERAL USE

COMPOSED BY

JOHN E. WEST.

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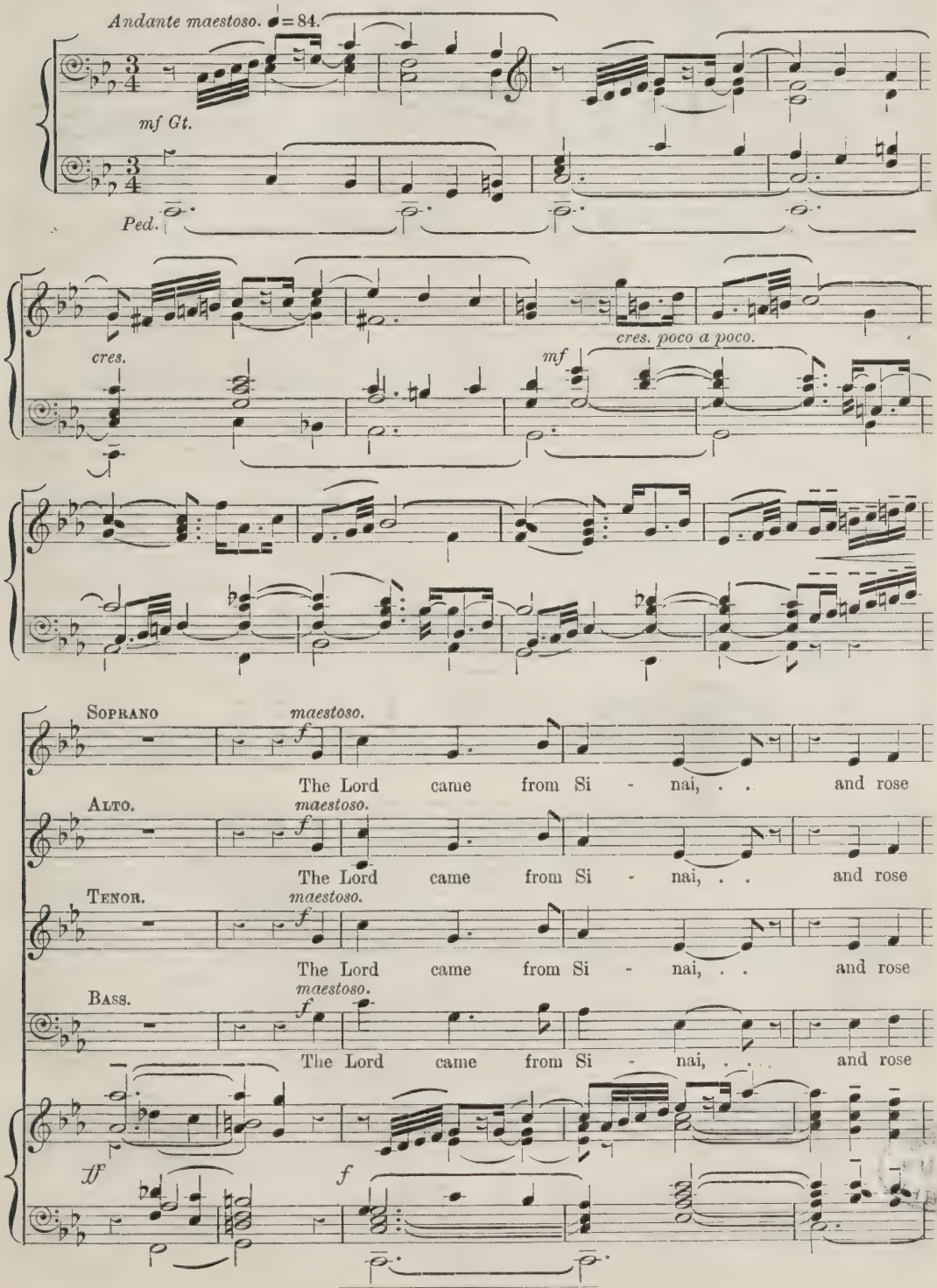

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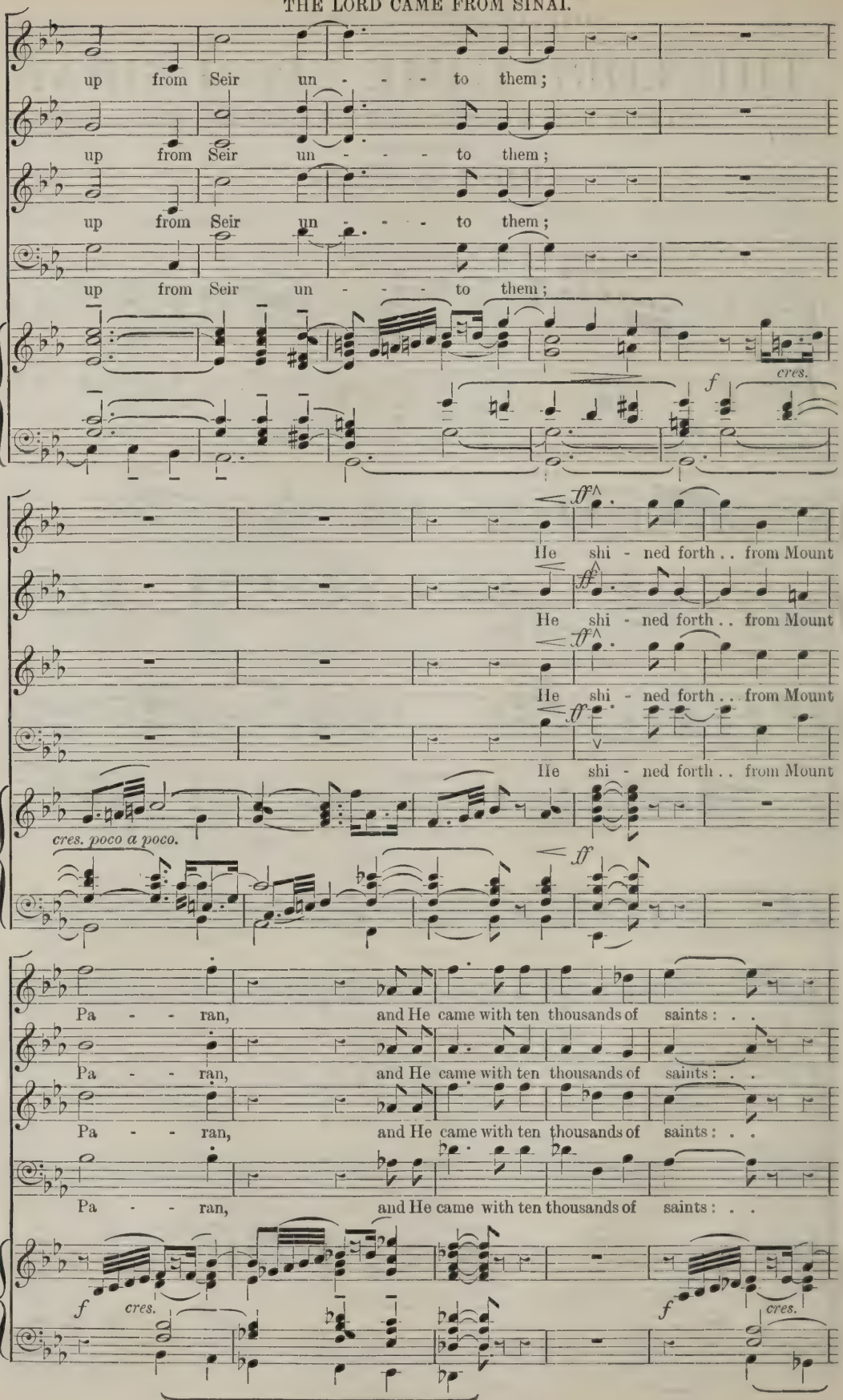
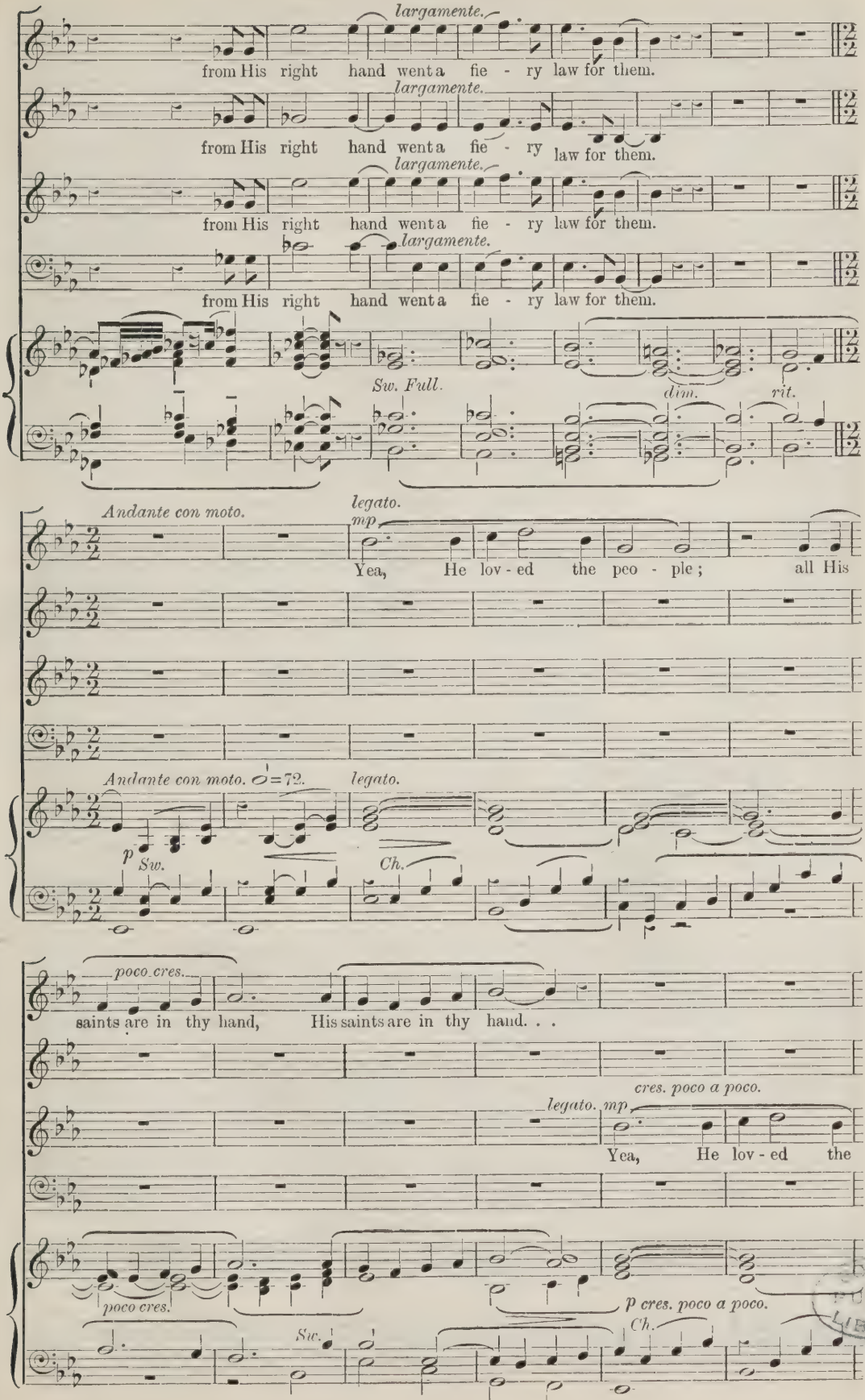

up from Seir un - - - to them;
up from Seir un - - - to them;
up from Seir un - - - to them;
up from Seir un - - - to them;
cres.
f
He shi - ned forth . . from Mount
He shi - ned forth . . from Mount
He shi - ned forth . . from Mount
He shi - ned forth . . from Mount
cres. poco a poco.
Pa - - ran, and He came with ten thousands of saints: . .
Pa - - ran, and He came with ten thousands of saints: . .
Pa - - ran, and He came with ten thousands of saints: . .
Pa - - ran, and He came with ten thousands of saints: . .
f cres.
f cres.

THE LORD CAME FROM SINAI.


largamente.
from His right hand went a fie - ry law for them.
largamente.
from His right hand went a fie - ry law for them.
largamente.
from His right hand went a fie - ry law for them.
largamente.
from His right hand went a fie - ry law for them.
Sw. Full.
dim.
rit.
Andante con moto.
legato.
mp
Yea, He lov - ed the peo - ple; all His
Andante con moto. ♩=72.
legato.
p
Sw.
Ch.
poco cres.
saints are in thy hand, His saints are in thy hand. . .
cres. poco a poco.
legato. mp
Yea, He lov - ed the
poco cres.
p cres. poco a poco.
Sw.
Ch.

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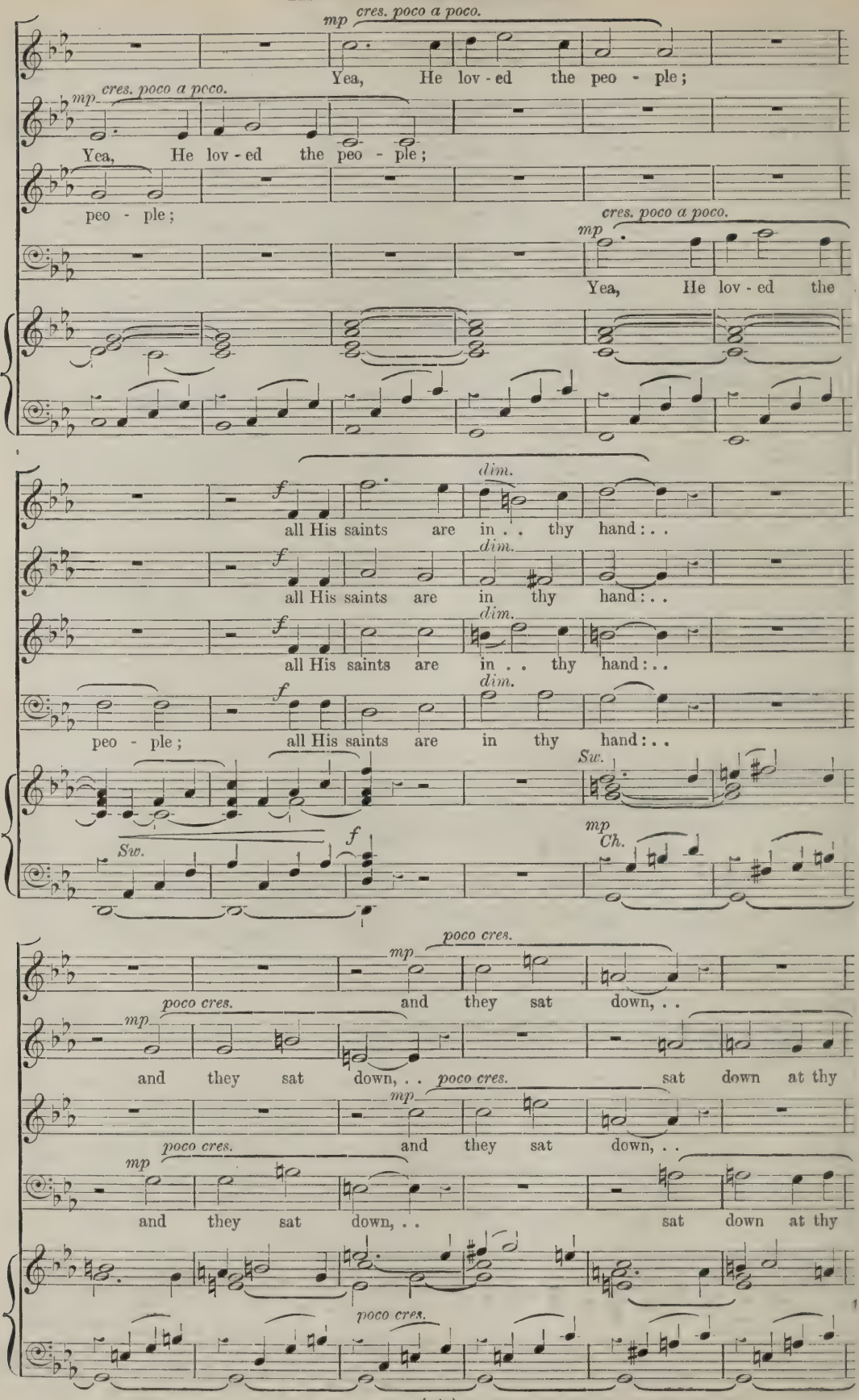
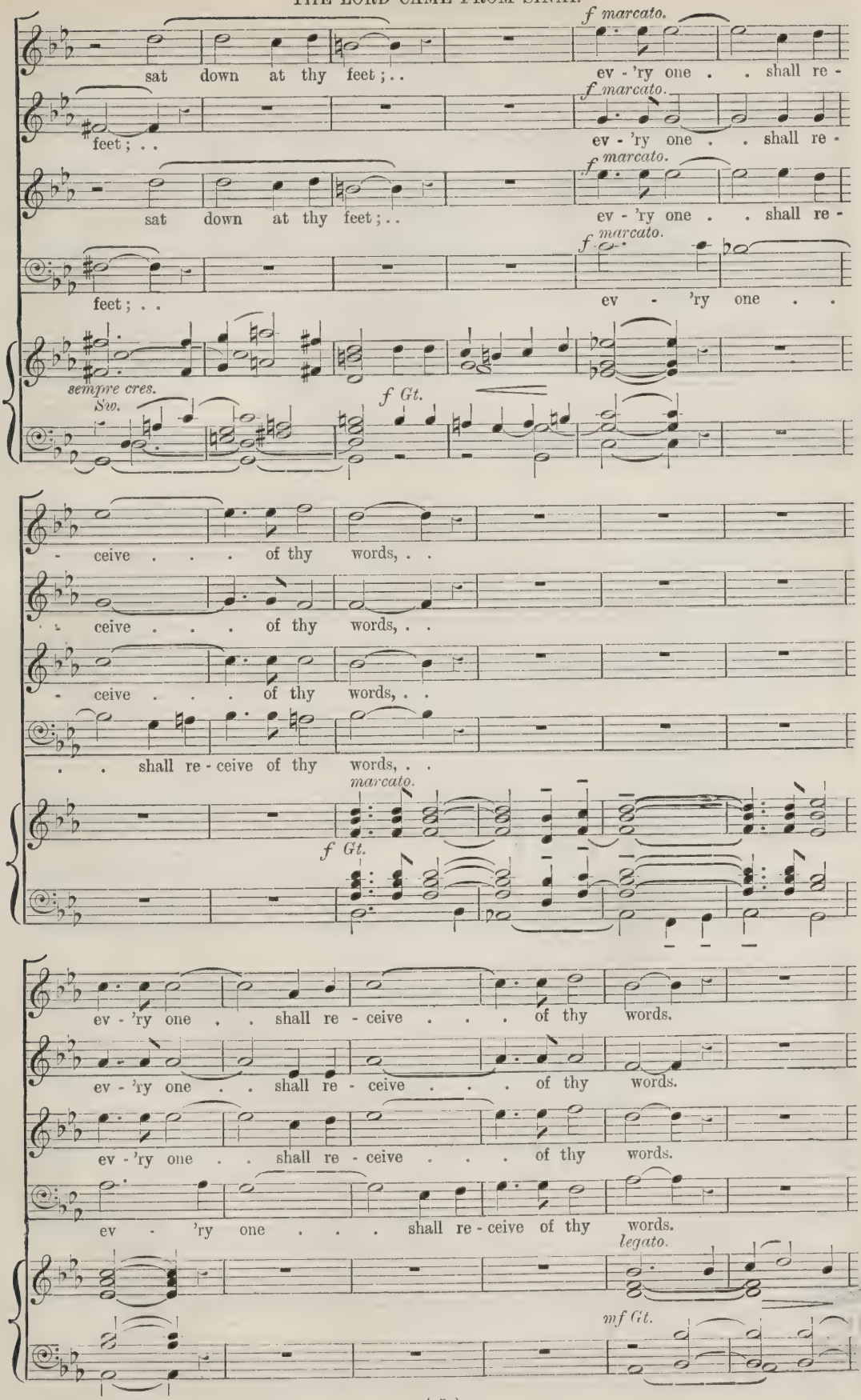
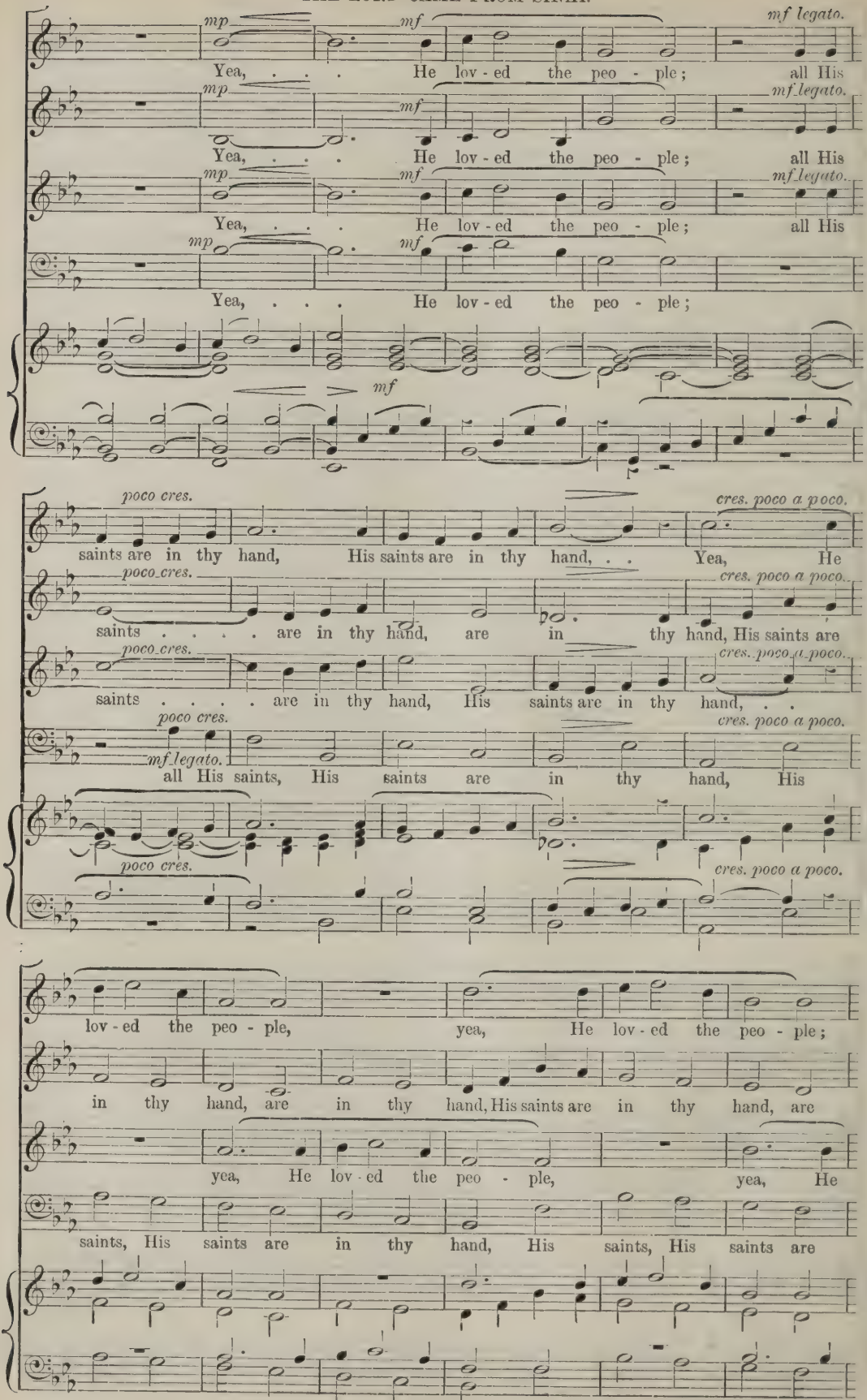
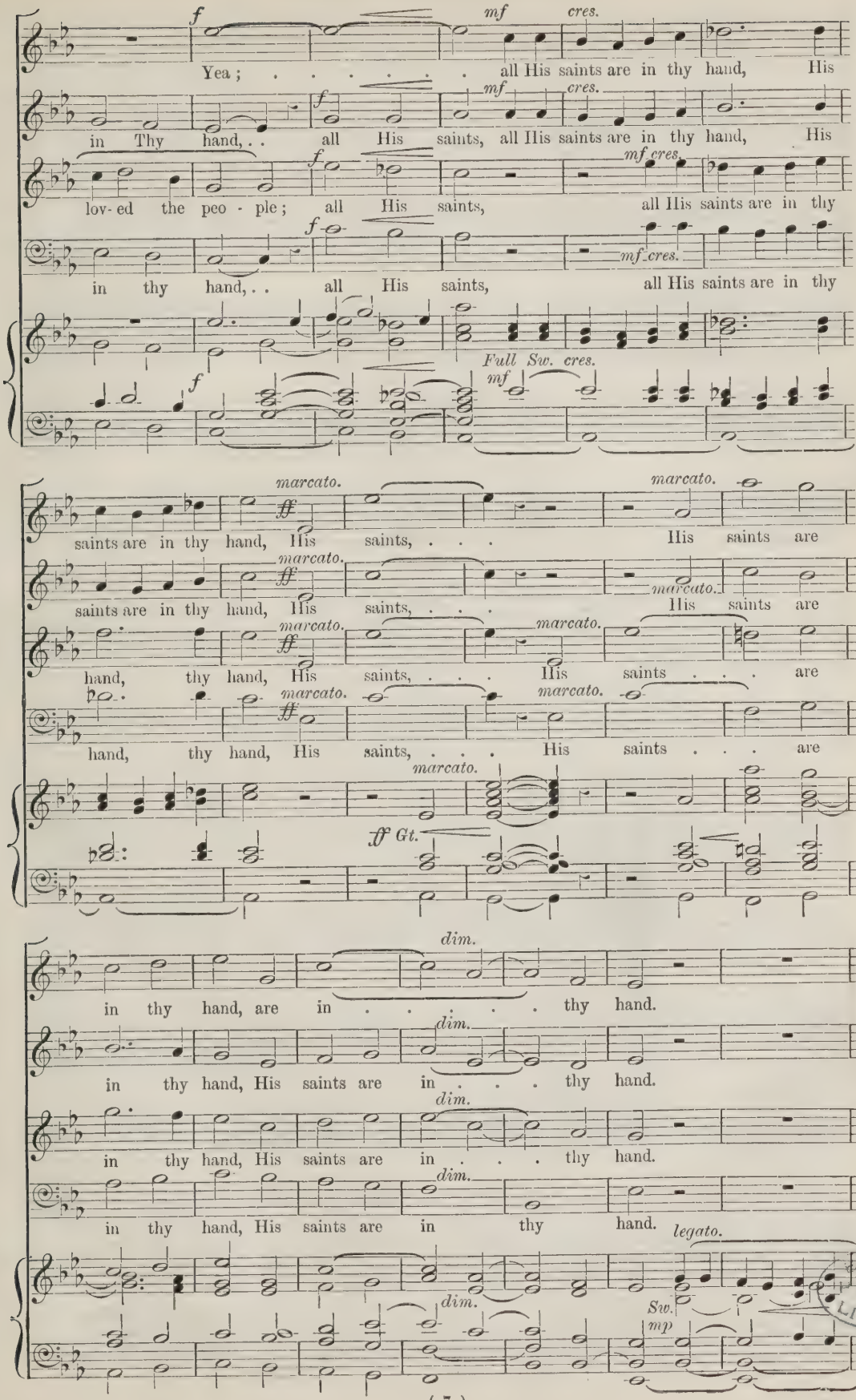

mp cres. poco a poco.
Yea, He lov - ed the peo - ple;
mp cres. poco a poco.
Yea, He lov - ed the peo - ple;
peo - ple;
mp cres. poco a poco.
Yea, He lov - ed the
f dim.
all His saints are in . . thy hand: . .
f dim.
all His saints are in thy hand: . .
f dim.
all His saints are in . . thy hand: . .
f dim.
peo - ple; all His saints are in thy hand: . .
Sw.
mp
Ch.
Sw.
f
mp poco cres.
and they sat down, . .
mp poco cres.
and they sat down, . . poco cres. sat down at thy
mp poco cres.
and they sat down, . .
mp poco cres.
and they sat down, . . sat down at thy
poco cres.

f marcato.
sat down at thy feet; . .
ev - 'ry one . . shall re -
feet; . .
sat down at thy feet; . .
ev - 'ry one . . shall re -
ev - 'ry one . .
sempre cres.
Sw.
f Gt.
- ceive . . . of thy words, . .
. . shall re - ceive of thy words, . .
marcato.
f Gt.
ev - 'ry one . . shall re - ceive . . . of thy words.
ev - 'ry one . . shall re - ceive . . . of thy words.
ev - 'ry one . . shall re - ceive . . . of thy words.
ev - 'ry one . . . shall re - ceive of thy words.
legato.
mf Gt.

mp
mf
mf legato.
Yea, . . . He lov - ed the peo - ple; all His
Yea, . . . He lov - ed the peo - ple; all His
Yea, . . . He lov - ed the peo - ple; all His
Yea, . . . He lov - ed the peo - ple;
poco cres.
cres. poco a poco.
saints are in thy hand, His saints are in thy hand, . . Yea, He
saints . . . . are in thy hand, are in thy hand, His saints are
saints . . . . are in thy hand, His saints are in thy hand, . .
mf legato.
all His saints, His saints are in thy hand, His
lov - ed the peo - ple, yea, He lov - ed the peo - ple;
in thy hand, are in thy hand, His saints are in thy hand, are
yea, He lov - ed the peo - ple, yea, He
saints, His saints are in thy hand, His saints, His saints are

f
mf
cres.
Yea; . . . . . all His saints are in thy hand, His
in Thy hand, . . all His saints, all His saints are in thy hand, His
lov-ed the peo-ple; all His saints, all His saints are in thy
in thy hand, . . all His saints, all His saints are in thy
Full Sw. cres.
marcato.
saints are in thy hand, His saints, . . . His saints are
hand, thy hand, His saints, . . . His saints . . . are
ff
Gt.
dim.
in thy hand, are in . . . . . thy hand.
in thy hand, His saints are in . . . thy hand.
in thy hand, His saints are in thy hand.
legato.
Sw.
mp

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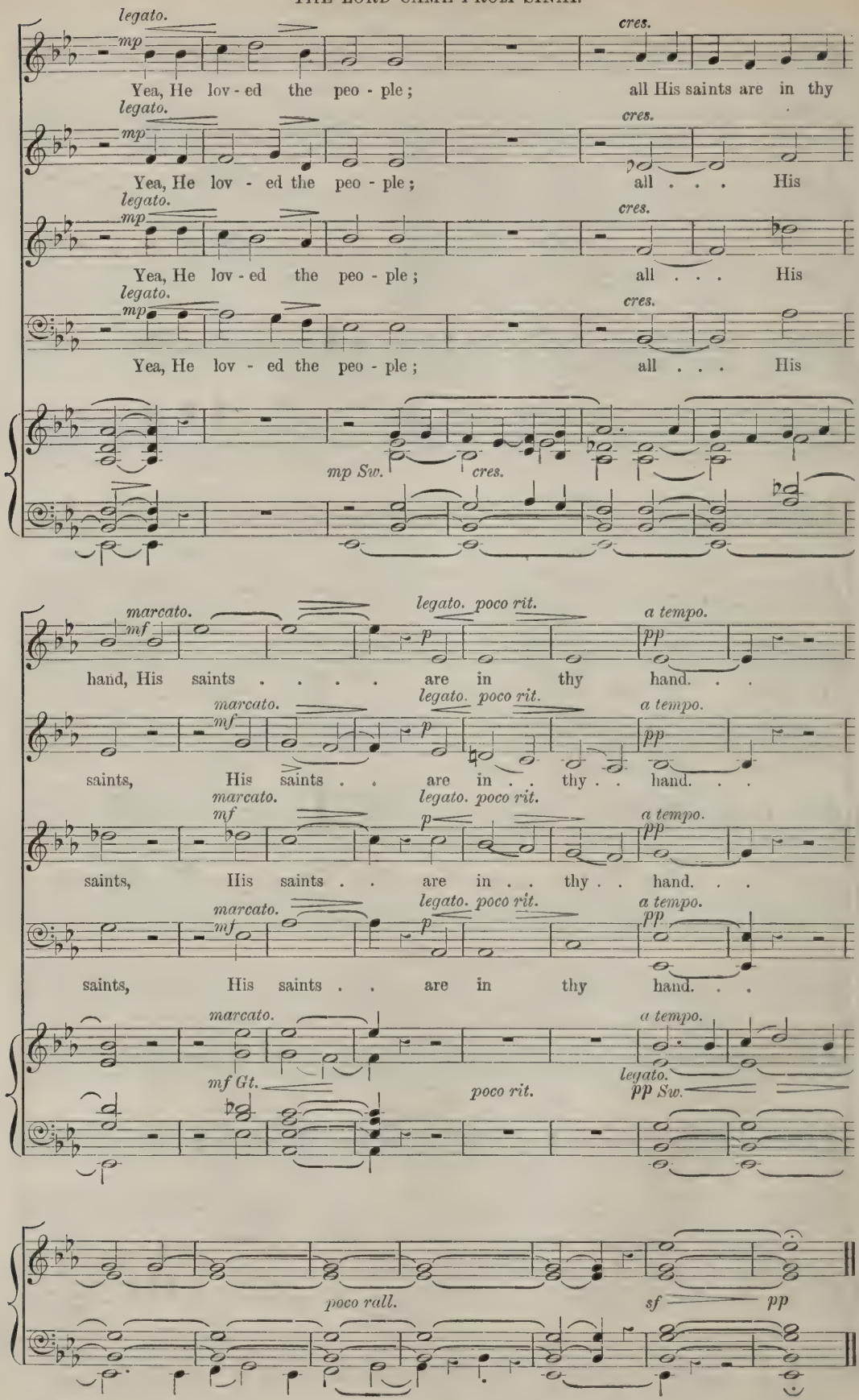
legato.
mp
cres.
Yea, He lov - ed the peo - ple; all His saints are in thy
legato.
mp
cres.
Yea, He lov - ed the peo - ple; all . . . His
legato.
mp
cres.
Yea, He lov - ed the peo - ple; all . . . His
legato.
mp
cres.
Yea, He lov - ed the peo - ple; all . . . His
mp Sw.
cres.
marcato.
mf
legato. poco rit.
p
a tempo.
pp
hand, His saints . . . . are in thy hand. . .
marcato.
mf
legato. poco rit.
p
a tempo.
pp
saints, His saints . . are in . . thy . . hand. . .
marcato.
mf
legato. poco rit.
p
a tempo.
pp
saints, His saints . . are in . . thy . . hand. . .
marcato.
mf
legato. poco rit.
p
a tempo.
pp
saints, His saints . . are in thy hand. . .
marcato.
a tempo.
mf Gt.
poco rit.
legato.
pp Sw.
poco rall.
sf
pp

They that wait upon the Lord.

ANTHEM FOR GENERAL USE.

From "O clap your hands." Composed by J. Stainer.

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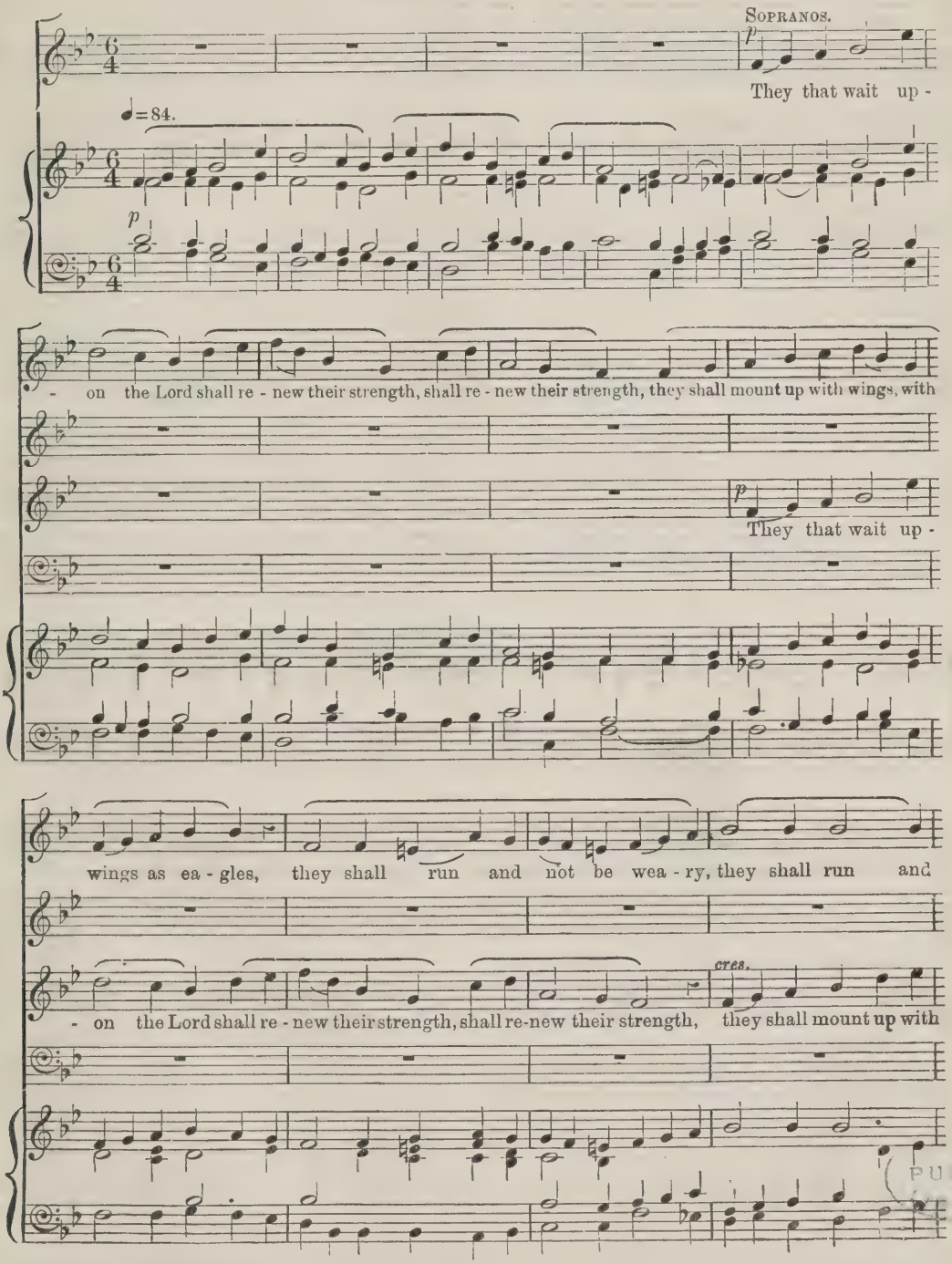
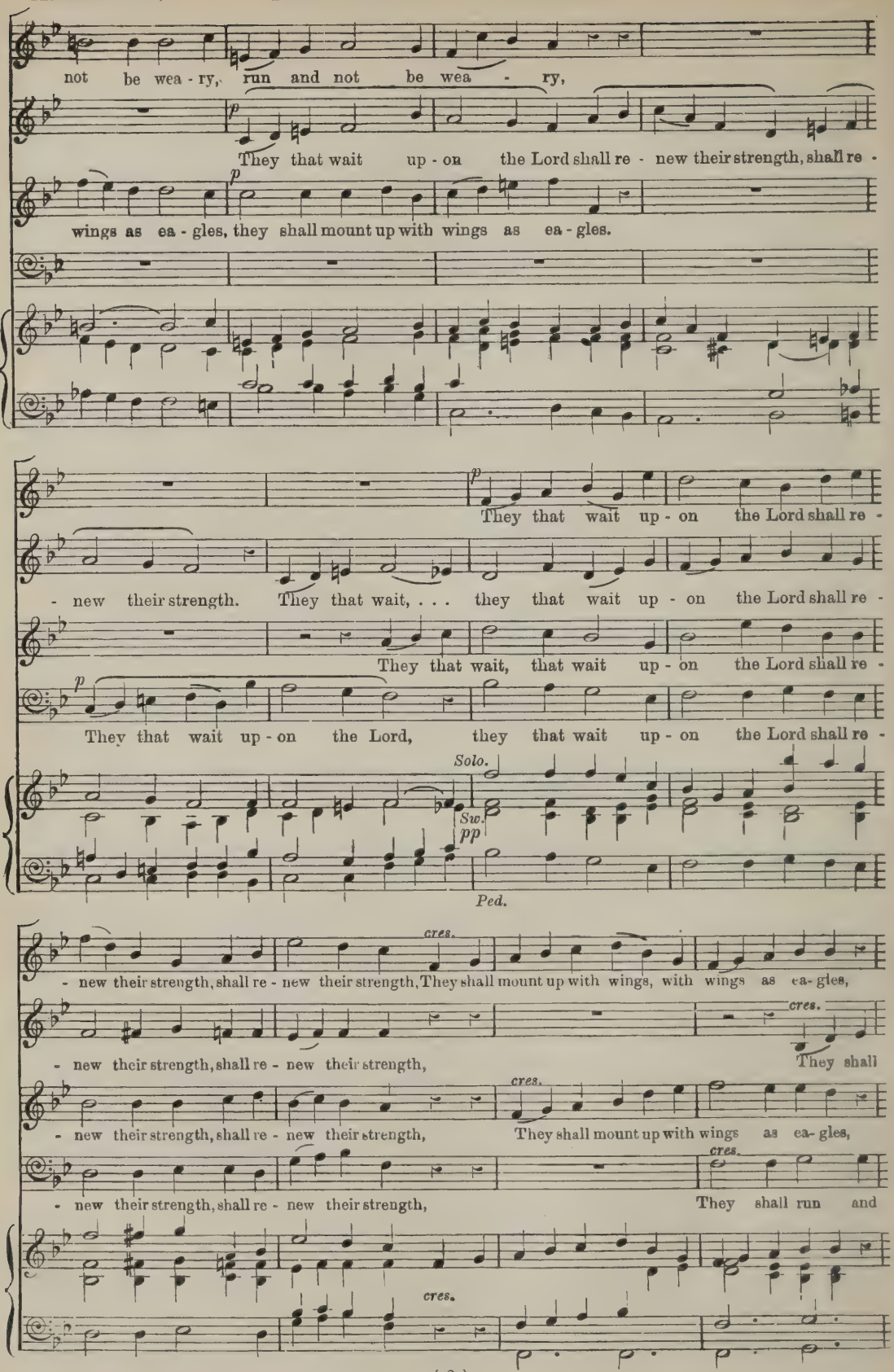
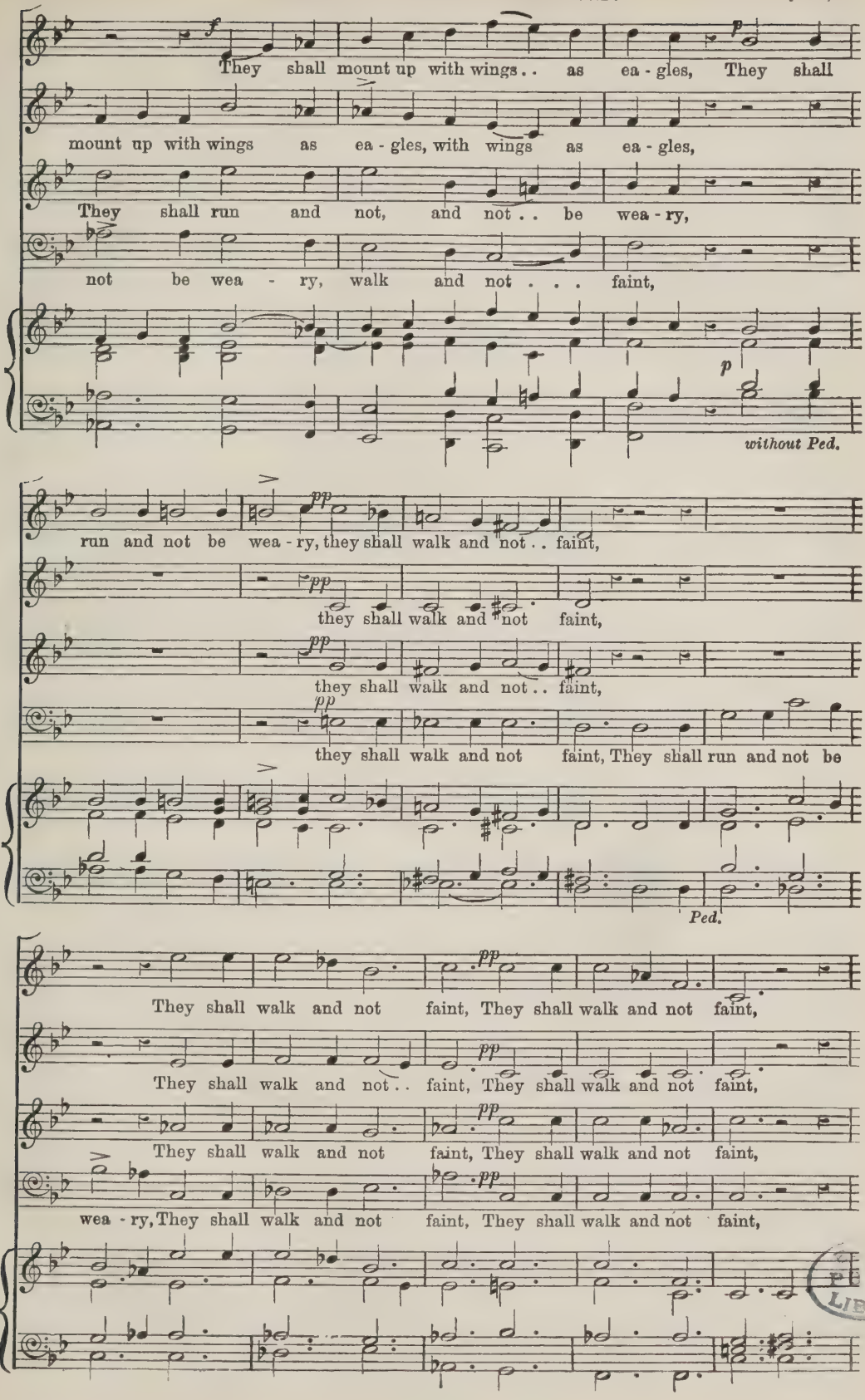
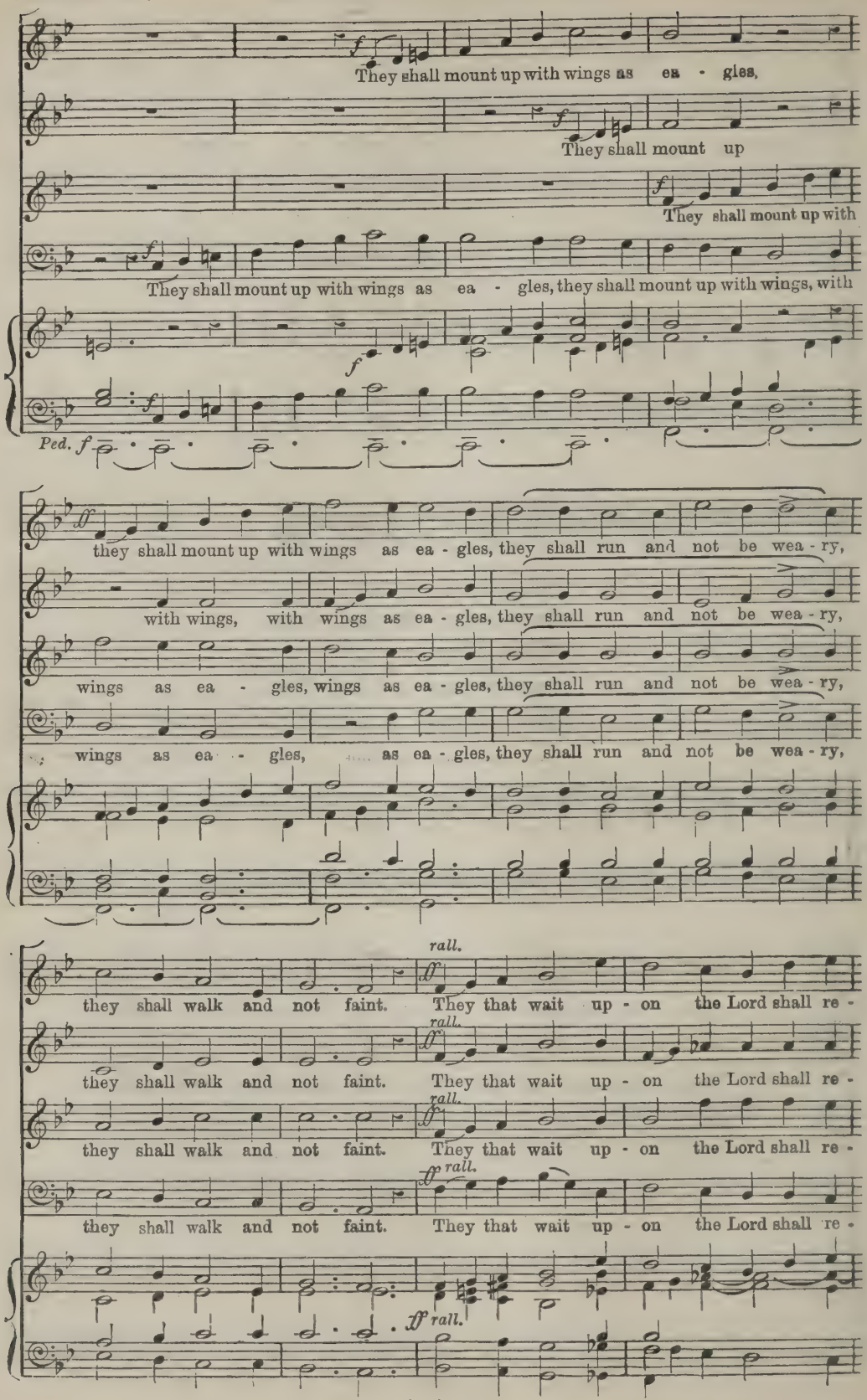
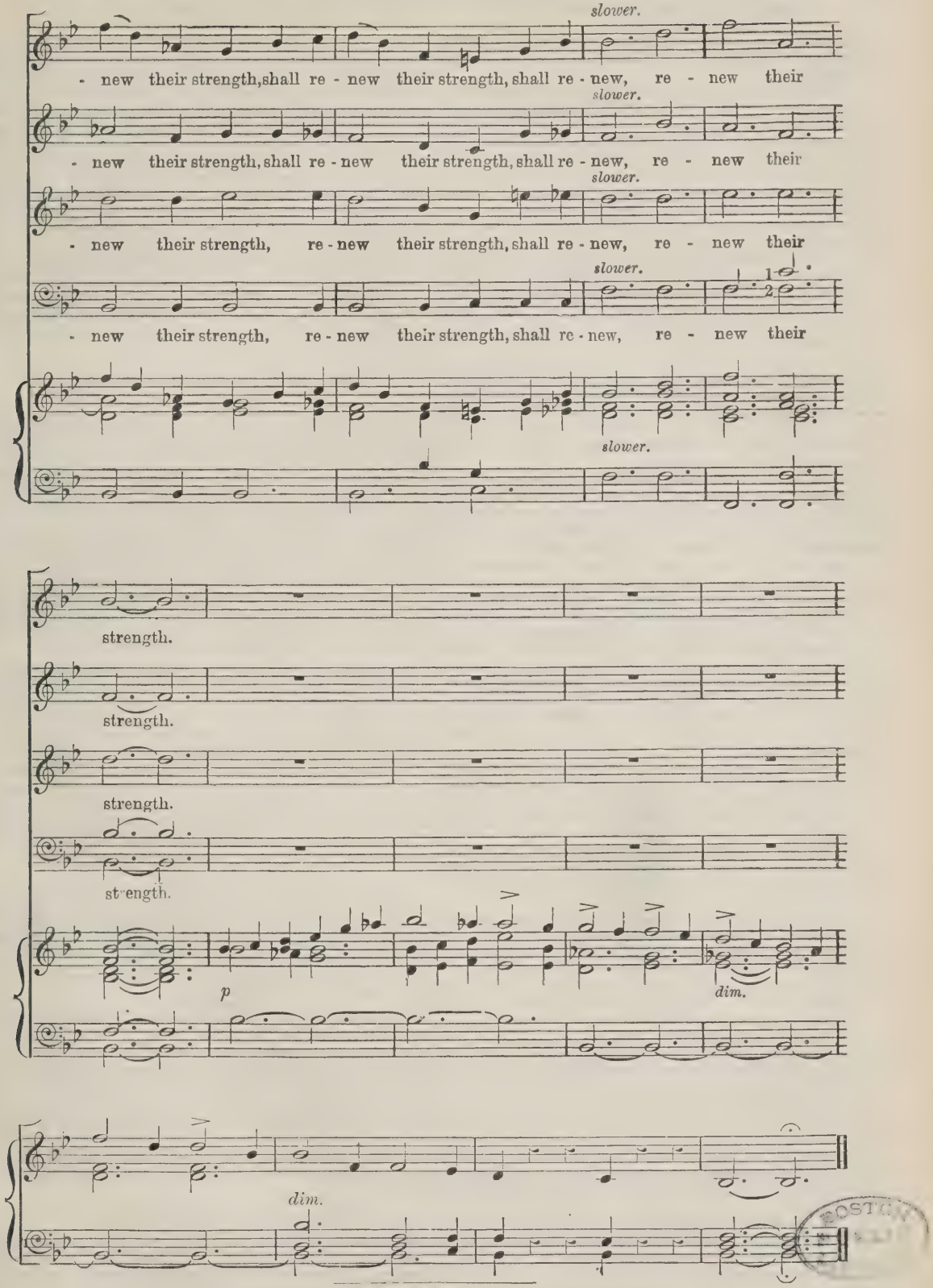

Sopranos.
p
They that wait up -
♩=84.
p
- on the Lord shall re - new their strength, shall re - new their strength, they shall mount up with wings, with
p
They that wait up -
wings as ea - gles, they shall run and not be wea - ry, they shall run and
cres.
- on the Lord shall re - new their strength, shall re-new their strength, they shall mount up with


not be wea - ry, run and not be wea - ry,
p
They that wait up - on the Lord shall re - new their strength, shall re -
p
wings as ea - gles, they shall mount up with wings as ea - gles.
p
They that wait up - on the Lord shall re -
- new their strength. They that wait, . . . they that wait up - on the Lord shall re -
They that wait, that wait up - on the Lord shall re -
p
They that wait up - on the Lord, they that wait up - on the Lord shall re -
Solo.
Sw.
pp
Ped.
cres.
- new their strength, shall re - new their strength, They shall mount up with wings, with wings as ea - gles,
cres.
- new their strength, shall re - new their strength, They shall
cres.
- new their strength, shall re - new their strength, They shall mount up with wings as ea - gles,
cres.
- new their strength, shall re - new their strength, They shall run and
cres.


They shall mount up with wings . . as ea - gles, They shall
mount up with wings as ea - gles, with wings as ea - gles,
They shall run and not, and not . . be wea - ry,
not be wea - ry, walk and not . . . faint,
without Ped.
run and not be wea - ry, they shall walk and not . . faint,
they shall walk and not faint,
they shall walk and not . . faint,
they shall walk and not faint, They shall run and not be
Ped.
They shall walk and not faint, They shall walk and not faint,
They shall walk and not . . faint, They shall walk and not faint,
They shall walk and not faint, They shall walk and not faint,
wea - ry, They shall walk and not faint, They shall walk and not faint,


They shall mount up with wings as ea - gles,
They shall mount up
They shall mount up with
They shall mount up with wings as ea - gles, they shall mount up with wings, with
Ped.
they shall mount up with wings as ea - gles, they shall run and not be wea - ry,
with wings, with wings as ea - gles, they shall run and not be wea - ry,
wings as ea - gles, wings as ea - gles, they shall run and not be wea - ry,
wings as ea - gles, as ea - gles, they shall run and not be wea - ry,
rall.
they shall walk and not faint. They that wait up - on the Lord shall re -
they shall walk and not faint. They that wait up - on the Lord shall re -
they shall walk and not faint. They that wait up - on the Lord shall re -
they shall walk and not faint. They that wait up - on the Lord shall re -


slower.
- new their strength, shall re - new their strength, shall re - new, re - new their
- new their strength, shall re - new their strength, shall re - new, re - new their
- new their strength, re - new their strength, shall re - new, re - new their
- new their strength, re - new their strength, shall re - new, re - new their
1
2
strength.
strength.
strength.
strength.
p
dim.
dim.

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PIANISTS AND CINEMAS.

Miss Kate Idle, who is musical director of the Trans-Atlantic Film Company writes as follows in the *Trans-Atlantic Review*:

A profession that might well be adopted by students from London Music Colleges is that of playing to animated pictures.

Cinematograph theatres have increased so considerably during the last few years, and the public who patronise them have been educated to a point that good music is most essential to the continued success of this form of public entertainment.

As a consequence, the salaries paid are good, and are far in excess of what an ordinary musician can earn by teaching music. For instance, a pianist at a suburban theatre will receive as much as £2 per week for only four hours' playing, *i.e.*, from 3 o'clock to 7, whilst for playing with an orchestra from 3 to 10.30 for dramas only—with two hours' leave from 5 to 7, between £3 and £4 can be earned. Some clever musicians in the West-End cinemas get as much as £10 per week.

The articles that have been written on this subject in various newspapers would give one the impression that those who play at the cinematograph theatres are quite second-rate pianists. This is partly true, and the reason is that this kind of work has to a large extent been thought rather *infra dig.* by most good professional players.

But those who have been sufficiently wide-awake to see the immense possibilities and the wonderful field open to the really good player in picture theatres, have realised that there is scope for good work, and, in addition, intelligent appreciation, both from managers and the public.

There is still, however, heaps of room for improvement, which can only come about by more and more capable musicians entering this new, pleasant, and paying profession.

A good picture pianist or a member of a cinema orchestra can make a film worth double to the management. It is just a case of careful thought and tasteful selection. I give an instance of what I consider could be played to a drama with the usual scenes of love making, tragedy, battle or galloping of horses: 'Un peu d'Amour,' 'Valse Triste' by Sibelius or 'Andante Religioso' by Thomé, 'Finlandia' by Sibelius or an Overture; and 'From Foreign Parts,' Moszkovski, No. 5.

I have heard people say that they go to certain cinema theatres simply to hear the music, and if the proprietors show consideration to their pianists, and are very particular to get good ones, they will find their takings greatly increased.

It is, however, necessary, in order to become a successful picture pianist, to be able to read well and to memorise. Here are a few maxims for the budding picture musician:

Do not play the same selection twice;

Try as far as possible to find a piece of music that will exactly fit the situation on the picture;

Do not break off in the middle of a well-known work that people are enjoying, to go on with something else;

Dance music should only be played when there is dancing in the film. To a light comedy 'The Passing Show' selection, also 'The Frolic' by Herbert Haines, are particularly appropriate.

With practice, all these things can be accomplished with success. Anyone with average talent and perseverance is bound to succeed, and make a good income.

I may be excused in recounting my own career, as it may be useful to those who contemplate taking up this kind of work.

I have played at concerts from the age of eight, played the violin and accompanied orchestras, been used to concert-party work and singing in oratorios, and this experience has been very useful.

I play at the Trans-Atlantic Film Company's theatre during the daytime, and have deputised at cinematograph theatres, both with and without orchestras, and I consider it is most interesting work.

There has come a day when good pianists are wanted at picture theatres, and I am sure that those who decide to enter this new and profitable field will be surprised at the amount of appreciation they will receive, and the intrinsic interest of the work.

London Concerts.

ROYAL CHORAL SOCIETY.

This Society pursues its excellent plan of giving concerts on Saturday afternoons. On February 27, 'The Dream of Gerontius' was performed with considerable success. Interest centred in Madame Butt's first appearance in this work. Her voice, of course, told splendidly in the immense hall, and her interpretation caught some, if not nearly all, the tenderness of the Angel's part. Mr. Gervase Elwes was deeply impressive as Gerontius, and Mr. Robert Radford never sang more finely than he did on this occasion. Sir Frederick Bridge conducted. On March 20 'The Golden Legend' was revived. The performance was a fair one. Miss Carrie Tubb, Miss Dilys Jones, Mr. Ivor Walters, Mr. Charles Tree, and Mr. Graham Smart were the soloists. Other items were Bridge's 'Flag of England,' two of Elgar's 'Sea-Pictures' (sung by Miss Dilys Jones), and a new Choral song, 'The Grey Seas,' by Mr. Percy E. Fletcher, which was conducted by the composer and very well received by the audience.

THE ROYAL PHILHARMONIC SOCIETY.

QUEEN'S HALL.

The concert given on March 18 brought forward an all-British programme. Dr. Vaughan Williams's lively and interesting Overture to 'The Wasps' opened the concert, and then came Elgar's 'Carillon.' The poem was movingly recited by Mr. Henry Ainley, and the performance of the orchestra under the composer was a splendid one. An encore was given. Four of Stanford's 'Songs of the Sea' were sung not very successfully by Mr. Harry Dearth and the Stock Exchange Male-Voice Choir. The Symphonic-poem 'From Death to Life,' by Sir Hubert Parry, seemed rather to miss fire. Yet it is obvious that there is much fine music in the work. A memorable performance of Elgar's second Symphony under the composer's direction provided a fine conclusion to the concert.

Mr. Samuel Dushkin gave a recital at the Æolian Hall on February 24, and showed himself a refined and artistic violinist. Dr. Walford Davies's Sonata in D minor for violin and pianoforte and a Mozart Sonata were played, with Dr. Davies at the keyboard. Mr. Percy Kahn accompanied.

Madame Emily Thornfield's song recital at the Steinway Hall on March 3 was out of the beaten track in several respects,—the programme lasted but little more than an hour, the songs were sung in English, and the singer's words were plainly heard. Madame Thornfield's performance throughout showed her to be an artist of wide sympathies.

A fine performance of Brahms's Trio in C minor was the principal feature of the London Trio's fourth concert at Æolian Hall on March 3. Mr. Whitehouse played a Boccherini Sonata; Madame Goodwin and M. Pécskai joined forces in Schumann's Sonata in D minor, and Miss Hart-Soper sang songs by Mozart, Kjerulf, and Grieg. There was a large audience.

The Oxford House Musical Association, Bethnal Green, which on previous occasions has given notably fine performances of great works, brought forward Brahms's 'Requiem' at the Queen's Hall on March 8. Again it has to be said that Mr. Cuthbert Kelly showed exceptional skill as a choir-trainer and conductor. The soloists were Miss Carrie Tubb and Mr. Herbert Heyner. Protests were made in the Press against the performance of a German work at this time. It is difficult to know where to draw the line. Our own feeling is that this 'Requiem' should not be barred.

CLASSICAL CONCERT SOCIETY.

Two concerts of exceptional interest have been given by this Society to full audiences. On March 10 Dr. Henschel conducted a small orchestra in performances of such rarely heard symphonies as C. Ph. E. Bach's in D minor, and Mozart's in A major. Madame Suggia gave a delightful performance of Haydn's Violoncello concerto in D major. Other items were the 'Siegfried' Idyll, and an extract from Henschel's 'Hamlet' music.

On March 17 the first English performance took place of Maurice Ravel's 'Trois Poëmes de Stéphane Mallarmé,' for soprano, with accompaniment of two flutes, two clarinets, string quartet, and pianoforte. The chief interest in the work was provided by the delicate patches of instrumental colour. Of melody there was little, as might be expected from such a source, and the harmony was by turns nebulous and, to our thinking, monotonous. Madame Jane Bathori-Engel sang the ungrateful vocal part most artistically, and Mr. Thomas Beecham conducted. A violent contrast was provided by Dr. Ethel Smyth's Four Songs with accompaniment of flute, violin, viola, violoncello, harp, and percussion. This composer's methods at times—notably in the 'Anacreontic Ode'—are as straightforward and emphatic as Ravel's are vague and suggestive. The Songs were conducted by the composer. The London String Quartet gave finished performances of Schubert's 'Quartet Satz' in C minor, H. Waldo Warner's Phantasy in D, and Glazounov's Quartet in D minor.

ORIANA MADRIGAL SOCIETY.

This choir gave a concert at the Westminster Cathedral Hall on March 11. The programme was, as usual, well chosen and refreshingly unconventional. Items that one rarely has an opportunity of hearing were Byrd's fine Madrigal 'In fields abroad,' Ravenscroft's amusing arrangement of 'Willy, prithee go to bed,' and the Sea-chanty 'Bully in our alley,' arranged for bass solo and chorus. Modern English choral music was well to the fore with Parry's 'My delight and thy delight,' Stanford's 'Blue Bird' (a beautiful piece of descriptive writing), 'Wilderspin,' two Northumbrian pipe-tunes arranged for unaccompanied singing (without words) by W. G. Whittaker, 'How should I your true love know' (traditional), arranged for female voices by H. Balfour Gardiner, and Vaughan Williams's rousing setting for men's voices of the folk-song 'Ward, the Pirate.' An interesting and effective item was Liszt's 'By the waters of Babylon,' for soprano solo (Miss Beatrice Hughes-Pope), female choir, violin solo (Miss Marian Jay), and pianoforte. The work of the Society showed no falling-off from the high standard of its reputation. Mr. C. Kennedy Scott conducted.

The Arundel Male-Voice Choir gave a concert at the Holborn Restaurant on March 15, when an interesting selection of old and new madrigals and part-songs was excellently sung. Mr. Robert Hart conducted.

THOMAS DUNHILL CONCERTS.

Regret would have been felt in chamber music circles had these Concerts been allowed to lapse owing to the War. This year's scheme has so far been exceptionally interesting. At the first concert R. H. Walthew's G major Trio, McEwen's Phantasy String quartet, and Brahms's G minor Pianoforte quartet were played. Mr. Plunket Greene sang a group of songs by Sir Charles Stanford to the composer's accompaniment.

The second concert was devoted to works by members of the Society of Women Musicians. The programme included Miss Ethel Bilsland's Serenade for pianoforte and strings, Miss Katharine Eggar's Quintet in D minor, three Violin studies by Miss Marion Scott, and Madame Liza Lehmann's 'In memoriam' Cycle (sung by Mr. George Baker). Miss Helen Egerton and the Egerton Quartet were the executants.

At the third concert the programme was decidedly lively. Elgar's Serenade for strings, Parry's attractive 'Lady Radnor' Suite, and a Dance Suite by Mr. Dunhill, were the chief items. The last-named work showed elegance of style and a fresh treatment of old forms. It contains some dainty tunes. Miss Lilian McCarthy sang Mr. Dunhill's songs with great charm, Mr. Harold Darke played his own Variations on a Beethoven theme, and Miss Jessie Stewart gave a sympathetic performance of the Adagio of Bach's Concerto in E.

LONDON SYMPHONY ORCHESTRA.

The eleventh series of Symphony Concerts arranged by this Orchestra commenced on March 22. The programme consisted of three Symphonies—a somewhat forbidding arrangement at first sight. The works chosen, however, being the delightful No. 4 of Beethoven, the C minor of Haydn, and the 'Rhenish' of Schumann, the result was exhilarating. M. Savonov conducted, and the band was in splendid form.

Suburban Concerts.

The Fulham and District Choral Society has introduced to London choral circles a conductor who is well known in the North. Mr. J. C. Clarke is no novice, and his success with the Southport Choral Society and the Southport Male-Voice Choir has proved his ability with both orchestra and choir and his capacity to tackle modern music. The Fulham Society gave an excellent concert at the Town Hall on March 11. The programme included the concert-version of 'Merrie England' (E. German), and an interesting miscellaneous selection. Miss Florence Fleming, Miss May Peters, Mr. John Collett, and Mr. George Baker were the solo-singers.

The excellent choral and orchestral Societies (numbering together 220 performers) connected with the People's Palace, London, E., gave brilliant performances of 'A tale of Old Japan' and 'The Revenge' on March 13. Mr. Frank Idle conducted in his usual inspiriting manner.

The Balham Strollers Operatic Society, instead of the usual costume performance, gave a concert recently, devoting part of the profits to charity and part to the payment of the professional singers engaged. The programme included Dunhill's 'Tubal Cain,' and German's 'Princess of Kensington' (concert version). Both these popular works were given with orchestral accompaniment. Mr. Sidney Physick conducted.

The string orchestra of the Croydon Conservatoire of Music gave a concert on February 26. The instrumental features were Handel's Concerto for strings in D minor, Arnold Krug's Serenade for strings (Op. 34), and two of Percy Grainger's arrangements. Mr. W. H. Reed conducted.

The Bromley Choral Society has been keeping music going. At a recent concert it gave Elgar's 'Banner of St. George,' with orchestra. Mr. Frederic Fertel conducted.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The various concerts provided for this season are gradually coming to a conclusion. Meanwhile a number of special musical functions in aid of War funds and Belgian Refugees funds have sprung up in all directions, but are more or less devoid of real musical interest. It is gratifying to be able to record that the Birmingham Chamber Concerts Society has just concluded a most successful season of Chamber Concerts under Mr. Gerald Forty's able direction, and the Society's future is now assured, thanks to the magnificent playing of the Catterall String Quartet. The last concerts were given on February 16 and March 16. At the former the programme consisted of Beethoven's String quartet in E minor, Op. 59, No. 2; Hugo Wolf's 'Italian Serenade'; and César Franck's String quartet in D major; and at the latter Haydn's String quartet in C major, Brahms's String quartet in C minor, and Beethoven's 'Serenade' Trio were performed. With such an artistic musical organization as the Catterall String Quartet, the performances throughout reached a high level of musical art, characterized by

unanimity, true sense of rhythm, and delightful tone-colour. These concerts were given in the room of the Royal Society of Artists. The Birmingham Choral Union gave Coleridge-Taylor's ever-popular 'Hiawatha' Trilogy in the Town Hall on February 20, under Mr. Richard Wassell's able conductorship. He had excellently prepared the work, the performance vividly bringing out the descriptive character of the music, so strongly imbued with prairie life, with all its deep-felt touches of pathos and gaiety. The choir was in excellent form, producing a fine volume of sound and gradation of light and shade of artistic tendency. The orchestra too was better than usual, and infused a good deal of dramatic power into its playing. The principals—Miss Eva Rich, Mr. Arthur Jordan, and Mr. Frank Macnamara—did excellent work. Mr. C. W. Perkins was the organist.

The last Harrison Concert was given in the Town Hall on March 1, the attraction being the London Symphony Orchestra, conducted by Sir Edward Elgar. It was by far the best concert heard this season, indeed one of the best heard at Birmingham for some time past. Sir Edward gave a delightful and thoroughly impressive reading of Beethoven's 'Prometheus' Overture, Mozart's dainty Serenade for strings, in G, better known as 'Eine kleine Nachtmusik,' Dvorák's Symphony 'From the New World,' and his own now famous 'Carillon,' the poem to which was graphically declaimed by Miss Constance Collier. The eminent Belgian pianist M. Arthur de Greef played Saint-Saëns's Pianoforte concerto in G minor with consummate artistic skill, and later he introduced his own 'Fantasia' on old Flemish folk-songs, written for pianoforte and orchestra, a pianistic piece of work of much brilliance.

In aid of the Prince of Wales's Fund, Mr. Richard Wassell gave an orchestral concert in the Town Hall on March 6. He had a complete orchestra of about sixty performers under his beat, who gave lucid and rhythmically strongly marked performances of the second and third movements of Tchaikovsky's 'Pathetic' Symphony, Elgar's 'Pomp and Circumstance' March No. 1, Sibelius's charming 'Valse Triste,' Järnefeldt's sparkling 'Preludium,' and the 'Peer Gynt' Suite. The Wassell Male-Voice choir and the Ladies' choir, two of the finest musical organizations in the Midlands, secured a great success with their magnificent singing of part-songs. The remarkably gifted boy pianist, Master Frank Stanley Shale, improves at each hearing, and on this occasion gave quite a scholarly and technically excellent performance of Chopin's first Ballade in G minor, Rachmaninov's 'Prelude,' and Debussy's 'Second Arabesque.' Mr. Alfred Askey gave a stirring interpretation of Elgar's 'A War Song' and a new song by Mr. Wassell, 'The Royal Standard,' a martial and spirited composition, effectively orchestrated.

The New Philharmonic Orchestral Society, conducted by Mr. H. M. Stevenson, jun., gave an orchestral concert in the Town Hall on March 4 in aid of the St. John Ambulance Voluntary Aid Detachments. The principal orchestral item was Tchaikovsky's fifth Symphony in E minor, Op. 64, the performance of which was not without merit; indeed in some instances, notably the Andante Cantabile, the orchestra realised excellent effects. Mr. Frank Mullings and Miss Florence Parker-Derby sang the great Love-duet from 'Lohengrin,' accompanied by the orchestra, and Mr. Mullings also contributed the 'Narration' and the 'Farewell' from 'Lohengrin,' achieving an enormous success. His magnificent voice completely filled the Town Hall. The Birmingham Madrigal Singers, conducted by Miss Winifred Kingsford, also took part in the concert, their efforts being restricted to a madrigal, some part-songs, and the Bridal Chorus from 'Lohengrin.' The voices are fresh and pleasing in tone-quality, and the ensemble denoted careful training.

The last Max Mossell Drawing Room Concert of the present series was given in the Grosvenor Room, Grand Hotel, on March 11. It was an excellent concert, one of the best of the series, in which the accomplished Russian pianist M. Benno Moiseivitch, the Australian violinist Miss Daisy Kennedy, and Miss Jean Waterston, vocalist, took part. Mr. G. H. Manton was the accompanist. Among the younger generation of contemporary pianists M. Moiseivitch holds a position of high rank, for he is a performer possessing remarkable interpretative gifts and a technique as facile as it is flawless.

The Birmingham Choral and Orchestral Association gave a performance of 'Messiah' under Mr. Joseph H. Adams's conductorship. The large audience present in the Town Hall on March 13 to hear this favourite oratorio received each number with unbounded applause, no regard being paid to the religious character of the work. The choristers sang with much fervour and fine tone-quality; indeed they never rendered better service, and the orchestra too played well. Mr. C. W. Perkins was at the organ, admirably supporting the choristers. The principal parts were effectively interpreted by Madame Laura Taylor, Miss Florence England, Mr. Albert C. Benson, and Mr. Harry Horner.

Under the auspices of the Croix-Rouge de Belgique a concert was given in the Town Hall on March 15 by Belgian Artists in aid of the British Society for the Relief of Belgian Wounded Soldiers in the United Kingdom, which was well attended. In addition to the Belgian contingent, Miss Katrina Lund, Miss Muriel Hall, and Miss Winifred Taylor, all of Birmingham, contributed to the programme.

BOURNEMOUTH.

The winter concerts have well-nigh run their course, for now there is left rather more than four weeks only ere the curtain descends upon what must be considered, despite the abnormal conditions, a very successful season. Our immediate concern, however, is with the doings of the past month, and here we find several features that have added to the interest of the winter's record.

Madame Ada Crossley at an Ash Wednesday sacred concert was bound to appeal to a large section of the public; such, indeed, was the case, and the large audience was rewarded by some delightfully pure and stylish singing on the part of the popular contralto. An 'Anglo-Russian' concert was given on the Saturday following by the Muscovite violinist, Zacharevitsch. His very able performances were somewhat discounted by the circumstance that his principal contributions consisted of movements from concertos with pianoforte accompaniment; why not have replaced these artificial conditions by a couple of good sonatas? The reappearance of Miss Stella Carol, hardly any longer the prodigy child with a strikingly fresh voice, was an occasion for interested curiosity; unhappily, work of probably too strenuous a nature for one so young has seemingly left its mark. Associated with Miss Carol were Miss Jeanette Sherwin (reciter), Mr. Edward Graeme-Browne (flautist), Mlle. Tarli and Mr. Lyon Mackie (vocalists), and Miss Malvern (accompanist); but, excepting the two first-named, it cannot be said that the performers showed any evidence of having advanced beyond the novitiate stage. Mr. and the Hon. Mrs. Julian Clifford's annual concert, assisted by the Municipal Orchestra under Mr. Dan Godfrey's direction, took place on February 27. The Harrogate conductor was quite in his best form at the pianoforte, and Mrs. Clifford sang in her usual stylish manner. On March 6 Mr. W. H. Squire gave an orchestral concert, and had no difficulty in pleasing his audience with some charmingly played violoncello compositions. Mr. Frederick Dawson also had the assistance of the Orchestra on March 13, when this first-rate pianist played the Rimsky-Korsakov Concerto and Saint-Saëns's 'Africa' with unusual verve and resource. The really outstanding feature of the month, however, has been the Municipal Choir and Orchestra's performance of Elgar's 'Dream of Gerontius.' The writer of these notes was unfortunately prevented from being present, so that no remarks upon the event are possible; there is, however, unanimity of opinion regarding the success of the undertaking. The soloists were Miss Phyllis Lett, Mr. Herbert Brown, and Mr. Alfred Heather (in the absence, through indisposition, of Mr. Gervase Elwes); Mr. Godfrey conducted.

The continued attractiveness of the Symphony Concerts, in spite of the embargo on the works of living Teutonic composers, affords indirect proof of a much discussed postulate, namely, the rapid decline in value, as a whole, of German-made music since the death of Brahms and of Wagner. Recent concerts in the series now under review have yielded several capital performances, and a number of acceptable compositions, of which the following were the chief: 'Barber of Bagdad' Overture (Cornelius);

Beethoven's 'Eroica' Symphony and 'Consecration of the House' Overture; Elgar's 'Froissart' Overture; Tchaikovsky's fourth Symphony; Goldmark's 'In spring' Overture; Arthur Somervell's 'Thalassa' Symphony; Saint-Saëns's 'Danse Macabre'; Schubert's 'Unfinished' Symphony; Debussy's 'L'Après-midi d'un Faune'; and a Suite de Ballet by Gustav von Holst (first performance at these concerts). The soloists have been Mr. Alexander Rossi, a local performer (Vieuxtemps's Violin concerto in D minor); Mr. Julian Clifford (Pianoforte concerto in G minor by Saint-Saëns); Mr. Felix Salmond, in a Violoncello concerto by O'Connor-Morris (first performance, conducted by the composer); and Mr. Frederick Dawson (Liszt's Pianoforte concerto in E flat).

Many differing schools and phases of the musical art have also been represented in the programmes of the Monday 'Pops,' of which we here give a short summary of the principal details: February 15, Russian music—'Capriccio Espagnole' by Rimsky-Korsakov; 'Gopak,' by Moussorgsky; 'Carneval' Overture by Glazounov; Two movements from Borodin's second String quartet (played with much delicacy by Messrs. Whitaker, Solomon, De la Riviere, and Hend. Wolters, members of the Orchestra. February 22, Beethoven programme—Pianoforte concerto in C, executed in sparkling fashion by Mr. Thomas Egerton, an ex-scholar of the Bournemouth School of Music. March 1, Mendelssohn programme—'Ruy Blas' Overture; 'The Hebrides' Overture; Nocturne and Scherzo from 'A Midsummer Night's Dream'; 'Capriccio Brillante' for pianoforte and orchestra, capitally played by Miss Stella Williams, who also contributed some solos which were extraneous to the scheme; song, 'I'm a Roamer,' in which Mr. J. H. Scotland was heard to advantage. March 8, 'Evolution of the Suite'—Suite in G minor by J. S. Bach (1685-1750); First Suite by Lachner (1803-1890); 'Scenes Napolitaines' by Massenet (1842-1912); 'Scheherazade' by Rimsky-Korsakov (1844-1908). March 15, British Music—Overture 'Le Deserteur,' by King Hall, leader of the Municipal Orchestra, who conducted his composition; Elgar's 'Enigma' Variations; Suite, 'Sakura,' by Percy Pitt, conducted by the composer; Tone-poem, 'In the East,' by Arthur Hervey; Sullivan's songs, 'Orpheus with his lute' and 'Where the bee sucks,' sung with pleasant vocal tone by Miss Nora Reed, of Bournemouth. At the twenty-second concert of this series some songs outside the precise limitations of the programme were contributed by Mr. Tom Brown, a local artist, whose efforts met with well-deserved encouragement.

BRISTOL.

At Redland Park Church, on February 17, there was a large congregation to hear A. R. Gaul's 'The Holy City,' sung by a choir of seventy voices. The principal vocalists were Miss May Cotterell, Miss Isabel Weir, Mr. H. B. Lovell, and Mr. S. W. Smith. Mr. S. J. Bayliss was at the organ, Miss Mabel Bartlett at the pianoforte, and Mr. C. W. Casley directed the performance, which was much appreciated.

In connection with St. Bartholomew's Literary Society, Dr. Norman Sprankling gave a lecture-recital upon 'Liszt's Pianoforte music,' in the Parish Hall, on February 20. There was a crowded audience, which recognized heartily the interesting lecture and the performance of several compositions of Liszt by Dr. Sprankling.

A miscellaneous concert was given on March 3 in the Hall of the Y.M.C.A. at Knowle. An agreeable programme was presented by Miss Amy Perry and Miss Blanche Padden (vocalists), Miss Ethel Cockle (elocutionist), and Miss Lavinia Prideaux and Miss Amy Arscott, who played duets on two pianofortes. Miss Ethel Tammadge was the accompanist.

On March 8, Mr. Hubert W. Hunt gave a chamber concert in the principal saloon of the Royal West of England Academy, Clifton. The works performed were Mendelssohn's Quartet in E flat (Op. 12), Beethoven's Quartet in B flat (Op. 130), including the seldom-played fugue in the last movement, and the Quintet in F (Op. 88) by Brahms. The players were Miss Avice Sealy, Miss Gladys Horne and Miss Hilda Barr, and Messrs. H. W. Hunt and Rodger Bucknall. The important productions were interpreted with considerable skill, and the hearers, who included some professional musicians, testified their appreciation by frequent applause.

At Bristol Musical Club, on March 13, Mr. Hubert W. Hunt read a paper entitled 'Musical Milestones,' written for the local branch of the Incorporated Society of Musicians. The Milestones commenced 300 years ago, and the reader stopped at the Milestone of each subsequent century, pointing out peculiarities in the works of different composers and illustrating them at the pianoforte. Discussion was invited at the close of the paper, and Mr. D. W. Rootham voiced the thanks of the audience to Mr. Hunt, as well as to Mr. James Baker, who presided.

The concert given by the Clifton Quintet at the Royal West of England Academy, on March 15, was devoted entirely to Russian music. Glazounov's Quartet in D minor (Op. 70), for strings, and Tanéïèv's Quintet in C minor (Op. 30) for pianoforte and strings, were excellently played, and produced a great impression upon the large audience. Mr. Herbert Parsons played pianoforte solos—Rachmaninov's two Preludes, respectively in D minor and B flat major,—and his ability was recognized by a hearty recall, when he played by way of an encore the same composer's best-known Prelude. The other soloist, Mr. Maurice Alexander, contributed for his display on the violin Tchaikovsky's 'Valse scherzo' (Op. 34), which he executed with fine effect, and being summoned again to the platform he gratified by a tasteful performance of a Melodie by the composer.

CAMBRIDGE.

The University Musical Society concert on March 12 was under the circumstances a gratifying success both musically and financially, and in view of the support given by members and subscribers the committee decided to hold another concert next term. Usually no concert is given in the Lent term, and the one proposed for the May term is therefore an additional one. The items decided to be performed were Beethoven's Violin concerto, a Bach Suite, and a series of short choral works by Dr. Rootham.

The members of the University Musical Club held their final concert on Saturday, March 13, when the programme consisted for the most part of works by Russian composers. The sympathies of most of the younger musicians of the University as exemplified in the programmes of the various College clubs have tended this term towards the modern school, particularly the Russian.

DEVON AND CORNWALL.

PLYMOUTH.

King Street Wesleyan Junior Choir, by winning many trophies in local competitions, has gained a high place in the estimation of its public, and at its annual concert on March 24 Mr. Harry Woodward, the persevering trainer, conducted his forces through an ambitious programme with creditable if not unqualified success. Two pieces by Elgar,—'The snow' and a 'Lullaby'—were among the best. 'Night-time,' by Granville Bantock, was another good number, and pieces by Horrocks and Miller were included, duets and solos being contributed also by members of the choir.

The Plymouth Orpheus Male Choir sang many of the best pieces in its répertoire on March 3, for patriotic purposes. War-songs by Maunder, Cowen, Stanford, de Rille, and Gounod were varied by part-songs by Bantock, Buck, Abt, and Cook. Mr. David Parkes conducted.

On March 10 M. Zacharevitsch, at a musical matinée in the Theatre Royal, played movements from the Tchaikovsky and Elgar Concertos for violin, with Miss Adela Hamaton at the pianoforte. The pianist introduced to Plymouth a Sonata in B flat minor by Balakirev, playing the Intermezzo and Finale. The music created a sense of bewilderment, but also a desire to hear it again. Miss Ethel Bilsland was the vocalist.

Two war cantatas, 'The United Kingdom' and 'Flags of the Nations,' were performed with spectacular effects on February 27 by Connaught House School League of Young Patriots, the singing being spirited and tuneful.

The most important event of the month was the second concert on March 10 of the Plymouth Madrigal Society,

the conductor of which is Dr. Harold Lake. In spite of short experience it ventured into the Guildhall, and gave a thoroughly enjoyable programme. The size of the hall did not tempt the choralists—who numbered between sixty and seventy only—to force their tone; but with ease and naturalness of production they ensured a carrying power which was more effective than volume. Niceties of light and shade and clear enunciation added to the attractiveness of their interpretations of madrigals and folk-songs in old and new forms by Orlando di Lassus, Caldecott, Bantock, Dunhill, Boughton, and a chorus by Tchaikovsky. They were inclined now and again to exaggerate the expression on the soft side, and on occasion a little more vitality in the attack would have increased dramatic effect. The progress made by this Society during two seasons of study has been remarkable, and it has become an essential element in the town. During the concert the Society was assisted by M. Arthur de Greef, pianoforte, Miss Carmen Hill, vocalist, and Mr. Percy Lowman, violin.

TORQUAY.

The public filling Torquay Musical Pavilion is an enthusiastic and discriminatingly appreciative audience, and has evidenced in practical ways its satisfaction with the high-class fare which has been provided during February and March. It gave a warm welcome to M. Sapellnikov on February 13, when he played the Tchaikovsky Pianoforte concerto in B flat minor, the orchestra, conducted by Mr. Basil Cameron, performing its share very artistically. M. Anton Maaskov played Bach's Violin concerto in A minor. On February 20 Sir Frederic H. Cowen conducted a concert of his own compositions and the 'Oberon' Overture; and on February 25 Mendelssohn's Pianoforte concerto in G minor was performed, with Mrs. W. H. Mortimer as soloist, and also Tchaikovsky's Symphony No. 5. At the eighth Symphony Concert, on March 3, Brahms in C minor was played, and Miss Daisy Kennedy co-operated with the orchestra in Saint-Saëns's Concerto in B minor for violin. Mr. Julian Clifford gave a pianoforte recital on March 6, and Miss Isolde Menges appeared in a programme of violin music on March 13. Kalinnikov's Symphony received an impressive interpretation from Mr. Cameron and his players on March 17, and concerted music for solo violoncello was given with the assistance of Miss Thelma Bentwich.

OTHER DEVONSHIRE TOWNS.

At the Barnstaple Musical Festival Society's annual meeting it was stated that the accounts showed an adverse balance of £9 10s. 9d., though large sums had been raised for charitable purposes. Dr. H. J. Edwards was re-elected conductor.

At Exeter, on February 23, a concert in aid of Belgian Funds was given by Belgian and French operatic artists.

Gaul's 'Joan of Arc' was sung with orchestral accompaniment by Dawlish Choral Society on March 8, conducted by Mr. J. F. King. Mr. Stanley Chipperfield, assisted by Mrs. W. Oxley (vocalist) and Miss R. Lansdown (violin) gave an organ recital at Ottery St. Mary on March 10; and at Exeter, on March 17, Mons. F. de Bourguignon in a recital of pianoforte music presented pieces by Beethoven, Chopin, Debussy, de Bourguignon, de Greef, and Saint-Saëns.

CORNWALL.

St. Day Choral Society, in spite of the difficulties of country conditions and special circumstances, has made great efforts to maintain the regularity of its rehearsals, and on February 16 gave a programme of part-songs in a manner which did it credit. The Rev. W. W. Bickford conducted, and pieces by Parry and Stanford were interspersed with songs for female voices, duets, and quartets.

Stithians Male Choir, conducted by Mr. J. H. Bowden, gave a concert for charitable purposes on March 4; and Gunnislake Male Choir has been conspicuously energetic during the winter on behalf of charities, and at its concert on March 9, at Lanhargy, conducted by Mr. W. T. Thomas, was assisted by an orchestra under Mr. A. Preston.

At Delabole, on March 10, St. Teath United Methodist Church Choir gave a service of song for the Belgian Relief Fund.

DUBLIN.

At the Royal Dublin Society the last chamber music recital for the season was given on February 22, when the Wessely Quartet played Stanford's Quartet in D minor, Op. 64 (a first performance at Dublin), and Smetana's Quartet 'From my life.' Mr. Hans Wessely and Dr. Esposito played César Franck's beautiful Sonata in A major, a work which has not often been played here.

The Æolian Choir (conductor, Mr. Thomas H. Weaving) recently gave a performance of Gade's 'The Crusaders' at the Gresham Hotel. Mr. T. W. Hall was the soloist. Miss Molly Keegan made her first appearance as vocalist since she won the open scholarship at the R.C.M., where she originally went as the winner of the Ladies' Committee Prize at the Feis Ceoil of 1912.

Mr. Melfort D'Alton, our leading tenor vocalist and vicar-choral at St. Patrick's Cathedral, has taken a commission in the Loyal North Lancashires, and is at present stationed at Boscombe.

Mr. George Hewson, organist and choirmaster at the Castle Chapel, has recently taken the Mus. Doc. degree, and Mr. John F. Larchet, musical director at the Abbey Theatre, has taken the Mus. Bac. degree, both at Trinity College, Dublin.

GLASGOW.

On February 23 the Bach Choir gave a programme of British music ranging from the 13th century to the present day. The chief interest centred in the music performed, although the performance also was in most cases very good. Mr. F. Boothroyd's excellent playing on the pianoforte of pieces by Gibbons, Bull, Byrd, Purcell, &c., deserves special mention.

The Glasgow University Choral Society concert took place on March 1. Mr. A. M. Anderson, the conductor, is always singularly fortunate in the outside help which he secures, and on the present occasion the singing of Miss Helen Henschel and Mr. Maurice D'Oisly gave distinction to the programme. The choral numbers, selected with fine taste, were sung with good effect, the most successful being Tchaikovsky's eight-part motet, 'Angel spirits ever blessed.' Mr. Henderson's playing of two groups of pianoforte solos gave the necessary variety to the vocal programme.

The only other events to be recorded are the Harrison Concert on March 5 (London Symphony Orchestra, conducted by Sir Edward Elgar), and a three weeks' season of the Royal Carl Rosa Opera Company, a feature of which was the unusually good orchestra employed.

LIVERPOOL.

Two items in the programme of the tenth Philharmonic Concert on February 23 stood out prominently. These were Schubert's 'Unfinished' Symphony, conducted by Mr. Landon Ronald, and Chopin's E minor Pianoforte concerto, which was played by M. Sapellnikov, whose performance was chiefly compelling in its technical mastery over the external demands of the music rather than in the expression of its inner sentiment. In his singing of Stanford's spirited 'Sea-Songs,'—'Drake's Drum' and 'The Old Superb,'—Mr. Herbert Heyner was heard to less advantage than in Verdi's 'Eri tu,' which was finely sung. Goldmark's melodious Overture 'In Spring,' and Stanford's fine 'Irish Rhapsody' No. 1, completed the scheme, with the assistance of the choir, which sang Mendelssohn's four 'Open Air Songs,' Op. 41, with no special impressiveness.

At the eleventh concert, on March 9, Mendelssohn's 'Walpurgis Night' was bracketed with a far greater work, Beethoven's 'Choral Symphony,' of which a really fine performance was conducted by Sir George Henschel. His direction of the colossal work was marked by breadth and forcefulness as well as careful and intimate finish of detail, and in the Finale the choir quite rose to the occasion with a vigour and staying-power that spoke of the quality of Lancashire throats. Mr. R. H. Wilson's work in preparation had evidently been conscientiously done. The vocal soloists in both works were Miss Edith McCullagh, Miss Hilda Cragg-James, two artistic local singers, and Mr. John Booth and Mr. Herbert Heyner.

Sir Edward Elgar's contribution to 'King Albert's Book,' 'Carillon,' with Miss Constance Collier as reciter of M. Cammaerts's heroic poem, the outcome of Belgium's unexampled national misfortunes, made a deep impression at the performance which the composer conducted on March 2, the occasion of Mr. Percy Harrison's fourth and final concert. There was an intensely sympathetic audience, and the work was repeated with increased effect in response to an undeniable encore. As a musical expression of the poet's fervent lines the 'Carillon' is no less happy in conception than in its novelty of treatment and orchestral mastery. It is surely a model of successful combination of the speaking voice with instrumental accompaniment. After this glowing work the rest of the programme left one cold, although the London Symphony Orchestra was the interpreter of Beethoven's 'Prometheus' Overture and of Dvorák's 'From the New World'; and it must not go unnoted that M. Arthur de Greef was heard to great advantage as pianist in Saint-Saens's sparkling G minor Pianoforte concerto, and less so as a composer of a Fantasia on old Flemish folk-songs for pianoforte and orchestra.

Madrigals of the Elizabethan School and Stanford's choral song 'The Last Post' were agreeable features of Mr. Adrian Boult's fifth popular concert in the Sun Hall, on February 17. These were sung by members of the Philharmonic Society's choir, who were fully responsive to Mr. Boult's clear beat. Grieg's Pianoforte concerto served to introduce an accomplished American pianist, Mrs. Pollender-Roper, who played with great skill. At the sixth and closing concert, on February 24, Dr. Vaughan Williams's clever Overture, 'The Wasps,' was repeated by desire, and M. Van Damme, an excellent Belgian musician long resident at Liverpool, played the solo in Saint-Saëns's Violoncello concerto in A minor. The vocalist was Miss Zillah Bateman. In these concerts Mr. Boult has fairly won his spurs as a conductor and interpreter not only of the great classics, but also of works by the younger school of native composers.

An interesting novelty was provided at the ninth concert of the Rodewald Concert Club on February 22, when Miss Elsie Walker (pianoforte) and Mr. Harry Mortimer (clarinet) played Brahms's two Sonatas for pianoforte and clarinet,—in F minor, Op. 120, No. 1, and in E flat, Op. 120, No. 2,—melodious examples of experimental tone combinations which cannot be deemed entirely satisfactory. Vocal relief was provided by Miss Ethel Penhall in two groups of well-contrasted songs, which included the musicianly settings 'In a fairy boat' and 'Sunset and evening star' by Mr. F. Nicholls, who accompanied.

The tenth and closing concert of the successful series was given on March 15, when the Rawdon Briggs Quartet, assisted by Mr. S. Speelman (2nd viola), played Mendelssohn's Quintet in B flat, Op. 87, Ravel's Quartet in F major, and Beethoven's Quintet in C, Op. 29, which latter great work, crowded with beauties and contrapuntal devices of all kinds, had a steadying influence after Ravel's music, remarkable as it is in melody and atmospheric charm.

An entertainment which realised eighty pounds for the benefit of the Société de la Croix-Rouge de France was given in the theatre of the University Students' Union on February 19, at which artistic tableaux vivants and a French play were varied by some interesting musical items contributed by Miss Marguerite Stilwell (pianoforte), Mrs. Frank Jeans (violoncello), and Mr. George Burrows, a young baritone whose singing is marked by high intelligence and individuality.

The last of the special series of lectures arranged to mark the fiftieth anniversary of the Corporation free lectures at Liverpool was delivered by Sir Frederick Bridge on March 9, when this eminent musician interested an audience of 1,500 in the Picton Hall in the subject 'Milton and music' (The Masque of Comus). The Lord Mayor presided, and the musical illustrations were played by a quintet of strings assisted by Mr. H. F. Ellingford at the pianoforte, with Miss Amy Taggart and Mr. J. C. Brien as vocalists.

The Rev. J. Russell Darbyshire, vicar of St. Luke's, gave a thoughtful address before the local Organists' and Choirmasters' Association on 'The altruistic art,' especially with reference to music, which he considered peculiarly altruistic in character. Modern music seemed especially open to the charge of being only for the expert, and the apparently chaotic revolution against tradition was indicative of the fact that music, though progressing, was advancing along fallacious lines. He contended that music did not depict, and that it was æsthetically bad to make it wholly dependent upon literary interest. The best music was written on intelligible lines, with respect for directness of appeal, simplicity of means, and sublimity of end.

At the Liscard Orchestral Society's third and closing concert on March 13, a young local pianist, Miss Edith Byrom, made a highly promising début in Liszt's first Concerto, and Mr. Philip Smart conducted the large orchestra which he has kept together in a high state of efficiency. The vocalists were Miss Mary Thom and Mr. Charles Leeds.

Tchaikovsky's great Trio, Op. 50, had two performances within a week in the Yamen Concert Room—firstly, on February 19, by the Liverpool Trio,—Mr. J. P. Sheridan (violin), Mr. Walter Hatton (violoncello), and Mr. Douglas Miller (pianoforte),—three skilful players with a fine ensemble; and on February 26, when Mr. Arthur Catterall (violin), Mr. J. H. Foulds (violoncello), and Mrs. Heber Kendall, a sympathetic pianist, combined no less effectively.

The Post Office Choral Society sang Stanford's 'The Revenge,' with orchestra, conducted by Mr. Arthur Davies, at its concert in the Philharmonic Hall on March 17. The vocal principals were Miss Lilian Dillingham, Miss Hilda Cragg-James, and Mr. Herbert Teale.

At her Students' Vocal Recital in the Rushworth Hall on March 20, Miss Edina Thraves gave a short address on 'Some thoughts about singing, and the teaching of singing,' a subject upon which her success as a singer and teacher well qualify her to speak usefully.

MANCHESTER AND DISTRICT.

In what now seem the good old days of 1910-11, to have talked or suggested to the Hallé executive either that there were really accomplished conductors outside what we may call the Bayreuth School, or that a season of varied conductors could possibly be productive of any artistic good either to orchestra or public, would have been loftily dismissed as the sloppy talk of inexperienced youth. But if ever such advocacy, so airily dismissed at the time, has had a triumphant vindication, it has been in the two recent periods when, perforce, guest-conductors have appeared here; and the past season has abundantly demonstrated that not only at Hallé's, but at the 'Proms' of the Manchester Orchestra, Ltd., the public is getting accustomed to hearing conductors as it formerly heard vocalists and then instrumentalists. Audiences have gladly availed themselves of the opportunities presented by representatives of the young modern school, who play contemporary music gladly because they are temperamentally fitted for the task, just as Richter was for Bach, Beethoven, Wagner, and Brahms. As my recent articles have indicated, Hamilton Harty and Verbrugghen have emerged with flying colours at the afore-mentioned 'Proms,' whilst at Hallé's it has been manifest even to the merest tyro that no other has approached Beecham in fitness for the position of conductor and artistic director to the Hallé executive, and yet no one more than he realises the unwisdom of entrusting all the concerts to one man. This is the age of the specialist, in art as in other professions and businesses, and the public wants, and will have, the best of all sorts. Everything seems to point to Manchester having at least four young modern conductors of outstanding ability playing regularly to her audiences next winter—Beecham, Harty, Verbrugghen, and Wood (the order, be it noted, is alphabetical).

At the end of each season in recent years it has been difficult to avoid feelings of artistic depression; but I think that at the moment there is a prevalent sense that we have passed the worst, that now we begin to see daylight. Much new music has been played, and the audiences have frequently been large as well as demonstrative, and policies tried in a tentative manner have yielded results justifying their continuance.

Landon Ronald's Hallé concert on February 18 showed clearly that he approaches more nearly the Richter-Schalk ideal of conducting than any other of our present British-born men. Tchaikovsky's Symphony No. 5 is of course his

'swell' work, and one would expect him to get the finest results here, but Mendelssohn's 'Ruy Blas' and the accompaniment to Saint-Saëns's Violin concerto No. 3 revealed just as clearly his tendencies towards nobility and majesty of movement.

The 'Satyrs' Dance,' by the modern Russian Ilja Satz, and orchestrated by Glière, is very easily the most brutally ugly orchestral work heard at Hallé's for many a year. Cor anglais and violas hammer away at A, whilst clarinets and violins pay constant attention to B flat and G sharp, and presently the din increases and anon percussion wades in. The battle section of Strauss's 'Heldenleben,' or Stravinsky in his most grotesque moods, are not in the hunt with Satz-Glière. Granted that a Satyrs' dance must be vividly repellent if it is to be characteristic at all, yet this can be done with more imaginative power and less realism. Whilst writing thus, I may add that I am prepared to swallow more in the way of dissonance than most folk, always provided beauty in veracity is achieved. Renée Chemet on a first appearance here speedily convinced us that she ranks to-day amongst women violinists as did Madame Norman Neruda in her palmy days. Good judges here class her as high in her department as they would Cortôt in his.

On March 4, MM. Leon Rinskov (from Ostend) and Joseph Jongen, a young Liègois composer and conductor, brought some French, Belgian, and Scandinavian music to a first hearing at Manchester: probably linguistic difficulties prevented the highest degree of achievement. The Ravel 'Pavane' was M. Rinskov's finest interpretative effort. His compatriot Théophile Ysaÿe (the violinist's brother) was presented to us in a 'Fantasia on a Walloon air,' brilliantly, even exuberantly, scored, and under the conditions played with exceptional abandon. M. Jongen's 'Liége Carol Fantasia' is much simpler stuff, comparable with much of the quiet, orderly work frequently heard at our West Country cathedral Festivals—homely, agreeable, and unaffected.

Beecham's three concerts on February 25, March 11 and 18 stand in a class by themselves, not merely in relation to what he has already done this season, but as the strongest possible disproof of the argument constantly advanced that 'Your new modern stuff' will not draw a decent gallery—the standard in vogue here. His three concerts have embraced twenty items, and half of these were unknown even to those members of the audience who are at some pains to keep in reasonably close touch with current orchestral thought. The February 25 programme was all novelty—advertised as such—and the 'gallery-gauge' showed a very high reading. On March 11 it was Wagnerian; and the Pension Fund programme was all unfamiliar save for Weber, Tchaikovsky, and Liszt's 'Hunnenschlacht' (audaciously advertised as 'Defeat of the Huns'!), and again there was scarcely any standing-room in the popular parts. If Beecham has done nothing else he has laid that bogey of 'won't pay.' The 'Sea Drift' of Delius at the Pension Fund concert enabled Manchester to make ample atonement for that black night of December, 1910, when only 250 people turned out to hear him, and it was good to have the composer there to receive the audience's hearty, if tardy, recognition of the astounding character of this work. 'Gerontius,' 'Sea Drift,' and 'Omar Khayyám' are the finest flowers of the newer choralism ever to be identified with the first decade of the 20th century. Hamilton Harris as the victor in the Beecham controversy 'trial of song' had a warm welcome, and gave the most emotional reading of the solo portion I have yet heard in this country. His purely vocal qualities have long ago earned praise. A singer who can get to the heart of his Whitman as he did is clearly marked out for higher things, if he gets the chance. Beecham departed from the printed score at several important points, presumably with the composer's consent, but I for one prefer the 'authorized' to the 'revised' version, notably in the 'Shake out Carols' section. The orchestral portion gave one intense joy the whole time; players and soloists had perfect familiarity with the work. The choir had all its work cut out to be note-perfect, still more to imbibe the subtle atmosphere of the piece. It has been sadly overworked lately, and one of the several needed reforms will secure that the season's choral scheme shall be so drafted as to secure adequate rehearsal and less haphazard introduction of choral features as the season advances.

Another wonderfully fine example of vividly dramatic singing came from Mr. Herbert Heyner (February 25) in the 'Monologue of Boris' (Act 2, 'Boris Godounov'). It is a long time since so drastic, intensely concentrated a scena has been given here. Stravinsky has once more been to the fore in Beecham's programmes; 'L'Oiseau de Feu' did not grip one quite so forcibly as the selection from 'Petrouchka.' It had more of the iridescent quality of the 'Fireworks,' and my mind was at once carried back to the wonderful exhibition here a few years ago of Monet, Dégas, and others of the modern French painters; Stravinsky's orchestral colour has all the qualities of their paint. His three 'Japanese Songs,' sung by Miss Eveline Matthews (earlier on she did some Mozart exquisitely), cannot be meant as other than a musical joke. They were both sung and received as such, and after hearing of 'Les cerisiers épanouis fêtent enfin l'arrivée du Printemps,' the audience passed out into a howling blizzard, and M. Stravinsky seemed as remote as Spring! Space will not permit of more than a passing allusion to Debussy's 'Nocturnes,' Schumann's 'Carneval' music as orchestrated for ballet purposes by divers Russian composers, Borodin's wild, orgiastic Dances, Delius's Pianoforte concerto (R. J. Forbes) or his naive 'Village Romeo and Juliet,' Wagner's 'Venusberg' music of the Paris version, positively stupefying in its sensuous abandon. We shall now await with mingled anxiety and curiosity the publication of the annual report and its results as affecting the players and artists who have so splendidly kept Manchester music going in a sense greater, perhaps, than in any other large centre in England.

The Harrison Concert on March 3 did not bring together an audience much bigger than the average at these concerts this winter. Elgar was in especially attractive mood. Particularly appealing I thought his 'Kleine Nachtmusik' (Mozart): not so delicately filigree-like as Savonov's earlier in the season, but just that admixture of virility to rescue it from seeming too pretty-pretty. M. Arthur de Greef was revealed as an infinitely greater player in Saint-Saëns's G minor Concerto than anyone would have judged from his performance at the first concert of this series. 'Elgar's 'Carillon' was encored. The performance was a brilliant one as regards the music. Miss Constance Collier recited the poem with, perhaps, hardly sufficient warmth of temperament. The outstanding surprise of the work to me was its mellow beauty, and its reticence was so marked; none of the 'Pomp and Circumstance' character, until those majestic chords by way of peroration.

The report of the concerts given for the Town Hall Committee, under Dr. J. K. Pyne's management, shows that the £100 voted towards their cost will more than suffice to meet the loss upon them. With the exception of the first, which was best of all, they were uniformly well attended, and they certainly brought before the public some neglected types of concerted music.

Assiduous practice has been the rule with the amateur orchestras of Manchester, Bolton, Oldham, Blackburn, and elsewhere, though there has been a natural decline in the number of formal concerts they have been enabled to give.

The Bolton Philharmonic Society, conducted by Mr. Charles Risegari, gave a performance of Edgar Bainton's 'Blessed Damozel' Cantata.

The Manchester District of the Tonic Sol-fa Association held its fifteenth annual Festival on March 27, in the Technical Institute of the Salford Peel Park, under the auspices of the Salford Municipal Entertainments Committee.

NEWCASTLE AND DISTRICT.

The twenty-third annual concert of the Armstrong College Choral Society was given in the Town Hall, Newcastle, on Wednesday, March 17. The occasion was notable for the performance of Byrd's unaccompanied four-part Mass, as published by Novello, in F minor. To the choir it was evidently a labour of love, and the beautifully flowing counterpoint, fine contrasts of tone, and restrained, but true expression made a profound impression upon the audience. Another work, in its way equally beautiful, was B. J. Dale's setting of Christina Rossetti's 'Before the paling of the stars.' Though removed from the Mass by more than three centuries, it was strangely akin to it in the purity of its

part-writing, melodic beauty, and gently undulating themes. It breathes the same spirit of simple, reverent adoration, and makes the same deep impression upon its hearers. The choir also sang two unaccompanied Northumbrian folk-songs, skilfully arranged by the conductor, Mr. W. G. Whittaker, and Brahms's 'Gipsy songs,' Op. 103. Mr. Frederic Austin was the vocalist, and his first group of songs was selected from Sibelius, Moussorgsky, Borodin, Debussy, and Puget. The second group was by English composers,—Vaughan Williams, Roger Quilter, Frederic Austin, and Norman O'Neill. The choral accompaniments for organ and pianoforte were played by Mr. G. W. Danskin and Mr. W. T. Roan, who also gave an excellent performance of Saint-Saëns's Variations on a theme by Beethoven for two pianofortes.

The Darlington Chamber Music Society gave its fourth concert of the present season at Polum Hall on March 11, when a unique programme was presented by the members. The central feature was Bach's Concerto for two claviers and strings, of which a finely finished performance was given by Miss Jennings and Miss Pearce. The delicate phrasing and balance of tone were most artistically realised, and the audience was so charmed with the graceful music that the last two movements were repeated. Mozart's Flute quartet in A major, for flute and strings, was also played with great charm by Miss Inch and Miss Norah Bowman, Messrs. W. Richmond and B. Mills Francis. The remainder of the programme consisted of 16th- and 17th-century madrigals sung by a small, well-balanced choir. Mr. T. Henderson conducted throughout.

The Middlesbrough Musical Union gave a capital performance of Handel's 'Messiah' in the Town Hall on March 3, the soloists and orchestra being all drawn from the immediate neighbourhood. Dr. Kilburn conducted.

NOTTINGHAM AND DISTRICT.

At Gate Burton the choir, assisted by the Gainsborough Choral Society performed Brahms's 'Requiem' and Mendelssohn's 'Hymn of Praise' in the church on February 15. The treble and tenor solos were ably sung by Miss Creasy and Mr. Render (both of Lincoln), and the proceeds were for the War relief funds. Large congregations enjoyed the very effective performance.

Dr. Markham Lee gave a very interesting lecture at the University College, Nottingham, on February 18. His subject was 'Impressionism in modern music,' and the illustrations were culled from the works of MacDowell, Debussy, Ravel, Cyril Scott, and Grovlez. The High Pavement Choral Society (Nottingham) gave a performance of Cowen's 'Rose Maiden' on February 23. The work received a careful and artistic performance under the baton of Mr. Charles Lymn, assisted by Miss Edith Shipley, Mrs. Griffiths, Mr. H. W. Cooper, and Mr. E. Warner.

The last lecture of the series at the University College was given on February 25, when the lecturer was Mr. Hubert Bath, who treated his subject, 'Kaffir war dances,' with great ability, urging the importance of rhythm in music, alike in the past as the future. Some very quaint examples were given on two pianofortes, Mr. Hubert Bath and Prof. Allen Gill; the violin, Mr. Fred Mountney; the 'cello, Mr. Edwin Thorpe; and the double-bass, Mr. C. E. Twinn.

The Nottingham Sacred Harmonic Society gave a miscellaneous concert at the Albert Hall on February 25. Choral numbers were sung by the choir, including Wesley's 'When Israel came out of Egypt,' Mendelssohn's 'Hear my prayer,' and Coleridge-Taylor's 'The sea shell,' which was admirably performed. Two part-songs for female voices by Mr. Bernard Johnson proved a decided success.

Mr. Johnson's performance of Guilmant's 'Scherzo capriccioso,' in F minor, for organ, received well-merited applause, and in this he was associated with Miss Alice Hogg, who took the pianoforte part. So effective was the performance that an encore was insisted upon. Miss Hogg was also recalled for her pianoforte solo, 'Theme and variations,' by Glazounov. A spirited performance of Faning's 'Song of the Vikings' brought the concert to a brilliant conclusion. Miss Emily Shepherd was the vocalist, and was heard in Stanford's 'There 's a bower of roses, and Hemer's 'Sing me a song of a lad that 's gone,' besides undertaking the solo part in 'Hear my prayer.' Mr. Allen Gill conducted.

OXFORD.

The War is responsible for the dearth of concerts here this term; indeed, there has been only one of note, and this a 'Memorial' concert on February 25 for those who had fallen in the War, particularly of those belonging to this University and City. The Examination Schools and Town Hall having been transformed into auxiliary hospitals, the performance was given in the Sheldonian, the Oxford Bach Choir and Choral Society uniting their efforts under Dr. Allen's able direction, and giving capital performances of Sir Hubert Parry's Ode 'The glories of our blood and state,' and Verdi's 'Manzoni' Requiem. Sir Hubert's Ode, though short, is a most beautiful and effective setting of Shelley's noble poem, and the large choir sang *con amore* and missed none of the salient points in the work from beginning to end.

Of the Requiem it may be said at once that on the whole it was an excellent all-round performance. Trying indeed as is the work in more places than one, both choir and band braced themselves well to the task under their confident and watchful conductor. The soloists were Miss V. Salvin, Miss S. Silvers, Mr. C. Child, and Mr. F. Ranalow. The most trying of all the solo-parts is perhaps the contralto, but Miss Silvers worked thoroughly hard and well, though there were naturally slight signs of fatigue in the 'Lux æterna.' We must not omit to notice that the soprano and contralto solo-parts in the 'Agnus Dei' were most artistically sung.

The choral-singing was excellent, though the balance of the parts was hardly satisfactory. The Sanctus, a fine double-chorus, was especially well given, as was also the 'Libera me.' Beethoven's Funeral march from the 'Eroica' was played by the orchestra between the vocal items, and though often heard here, proved a relief, and also afforded a temporary rest—much needed—for the choir.

The musical lecture announced to be given on March 9 by Prof. Sir Walter Parratt on 'War music' had unfortunately to be postponed until next term.

SHEFFIELD AND DISTRICT.

An interesting revival of Purcell's 'King Arthur' music was given by the Sheffield University Musical Society under the direction of Dr. Coward. The choice of this work, together with Bach's 'God's time is best,' performed at the same concert, indicates an intention on the part of the Society to devote attention to music of archaic or specialized interest—a function essentially suitable to what is primarily an educational body. Purcell's setting of Dryden's irrelevant intermezzi makes no severe demands on the actual technique of the performers; but the work calls for an artistic and well-judged estimate of proportions and treatment, elements which were for the most part present in a performance of considerable merit. A few cuts were made, but the main scenes were given intact. The famous Frost Scene was excellently presented by all concerned, and the familiar selections 'Come, if you dare,' 'Fairest Isle,' and 'Two daughters of this ancient stream' made their full effect. The performers, mainly amateurs, sang, in solo and chorus, with both enthusiasm and understanding. The orchestra, led by Mr. G. E. Linfoot, was thoroughly capable. The Bach Cantata, if less successful from a choral standpoint than was the Purcell work, was given a reverent performance, well thought out and of constant interest. The Bach idiom and technique are not easily acquired, but Dr. Coward may be relied upon to educate his small but zealous choir to do justice to both. The antique orchestration was transferred to modern instruments. The wood-wind in particular played extremely well, and the strings, led by Mr. Allan Smith (principal viola), were adequate. Mrs. Patten played the *continuo* part on the pianoforte. Between the two choral works Miss Eleanor Coward sang a Bach aria and Mr. Collin Smith gave an artistic performance of Bach's Suite in G major for violoncello alone.

The Sheffield Promenade Concerts have been resumed in a somewhat abbreviated form, only three concerts being given, all conducted by Mr. J. A. Rodgers. At the first the Symphony was Dvorák's 'From the New World,' which is having such a general vogue just now. In the West Riding of Yorkshire at least six important performances have been given in the space of a few months. The Concerto was Lalo's 'Symphonie Espagnole,' the soloist being that gifted violinist, M. Anton Maaskov, who also

gave a scholarly performance of Bach's 'Chaconne.' Some Russian music was brought forward at the second concert. Liadov's Tableau Musical 'Baba-Yaga' is now rapidly finding its way into British orchestral programmes. Its bizarre 'programme' and piquant scoring captivated the audience, who asked for a repetition. A different type of Russian music was heard in Glazounov's first Concert Valse in D. The orchestra played with point and finish in Mozart's 'Jupiter' Symphony, and some picturesque French music. Miss Kathleen Bruckshaw played with tasteful judgment and a beautiful touch in Mendelssohn's Pianoforte concerto in G minor. At the third concert the Symphony was Beethoven's 'Pastoral,' and the Concerto, Tchaikovsky's in B flat minor, with M. Benno Moiseivitch as soloist. The playing of the orchestra has shown a consistent advance due to a growing cohesion, and further improvements in the personnel of what is now a fine and thoroughly equipped body.

The Chesterfield Musical Union visited Sheffield to sing at a concert given in the Albert Hall by the Sheffield Symphony Orchestra. Mr. J. F. Staton conducted a spirited performance of Bridge's 'The Flag of England,' and secured some careful and effective playing from the amateur orchestra in the Ballade from Frederic Cliffe's Symphony in G minor and in other works.

The Barnsley St. Cecilia Society successfully contended against War conditions, and substituting the 'Hymn of Praise' for a couple of modern works originally chosen, gave a successful concert under their new conductor, Mr. H. N. Horton, organist of the parish church. The choir regained much of its one-time high merit, and with the revival of choral enthusiasm in its ranks may look forward to a new lease of life. An excellent orchestra played the Symphony, Bennett's Overture 'The Naiades,' and other compositions. Miss Clytie Hine and Mr. Sydney Coltham were the soloists.

YORKSHIRE.

LEEDS.

The Saturday Orchestral Concert on February 20 ended a season which to all appearances has been the most successful since these concerts were first established. The problem of making them pay their way without the aid of the subsidy which the Town Council now refuses to grant, and at cheap prices, has been a difficult one, but it seems that they have at last turned the corner, and it is announced that a small profit on the season has been made. The programme on the above occasion was an attractive one; Mr. Fricker gave a good performance of Tchaikovsky's 'Pathetic' Symphony, and a novelty to Leeds was introduced in the shape of César Franck's 'Les Djinns,' the solo pianoforte part being very artistically played by Miss Kathleen Frise Smith. Rhapsodies by Liszt and Dvorák, and Debussy's 'Prélude à l'après-midi d'un faune,' were among the salient features of the concert, which was attended by a very large audience. On February 22 Mr. Louis Edger gave a pianoforte recital, the programme of which contained two specially interesting things: the complete series of Chopin's 'Twenty-four preludes' (Op. 48), and Balakirev's famous 'Islamey' Fantasia, of which Liszt thought so highly. The great technical requirements of the music were most successfully met by the soloist, whose executive powers are quite exceptional. On February 27 the Leeds Choral Union gave a popular concert in aid of War charities, and under Dr. Coward choruses from 'Israel in Egypt,' and some portions of Elgar's naive and pleasing 'Bavarian Highlands' Suite were sung in spirited fashion. The special feature of the concert was the appearance of Mr. Albert Sammons, who, cleverly accompanied by Mrs. Alfred Hobday, played the first movement of Elgar's Violin concerto in a fashion that was at once brilliant and sympathetic. The Leeds Bohemian Concert on March 3 introduced Pianoforte quartets by Brahms (in A, Op. 26) and Dvorák (in D, Op. 23), and Dohnányi's graceful and attractive Pianoforte quintet, of which Mr. Cohen, Mr. S. Nagley, Miss Simms, Mr. Hemingway, and (pianoforte) Mr. Herbert Johnson gave thoroughly artistic interpretations. There is no more appreciative audience in Yorkshire than this, and it was pleasant to notice the very real enthusiasm with which the performances were acknowledged. On March 8, Mr. H. P. Richardson conducted in St. Chad's, Headingley, an impressive performance of Brahms's 'German Requiem,' which, with the accompaniment of organ and kettledrums, was thoroughly effective. The soloists were Miss May Smailes and Mr. Nathan Whiteley. On the following day Mr. Harrison brought to Leeds, for the last of his concerts, the London Symphony Orchestra, which was heard in Elgar's recent 'Carillon,' under the direction of the composer. It made a distinct impression, and one resented less than usual the interference of the reciter with the music, since these two are so judiciously kept apart. None the less, it is difficult to accept this as an entirely satisfying genre. The Symphony was Dvorák's 'New World,' which had already been heard once at Leeds this season, and is still (at the time of writing) to be heard again. Miss Doris Grover, a very promising young pianist, gave a concert on March 17, with the co-operation of Mr. Cohen, at which were played Sonatas for pianoforte and violin by Brahms (in G, Op. 78) and Lekeu, in G, the concert-giver being also heard in Schumann's 'Carnaval.'

BRADFORD.

The Bradford Subscription Concerts, which have fully maintained their ascendency during this critical season, came to an end on February 19, when Sir Edward Elgar, with the Hallé Orchestra and the choir of the Festival Society, gave an adequate performance of Berlioz's Te Deum. Mr. Catterall, the very able leader of the Hallé Orchestra, played the Andante of Elgar's Violin concerto, and made so good an impression that the whole movement had to be repeated. Mr. John Booth was the vocalist. On February 26 the Edgar Drake String Quartet played Quartets by Mozart and Tchaikovsky, and Dvorák's pleasing Terzetto. The reading of Mozart was especially good. Miss Helen Mould was the vocalist. The last two Free Chamber Concerts were on March 1 and 15. On the former occasion Brahms's Horn trio (with violoncello), and Mendelssohn's D minor Pianoforte trio were heard; Mr. Edward Haley (pianoforte), at short notice, took the place of Mr. Midgley, who was unwell, and was associated with Messrs. W. Norton and G. S. Drake, Miss Annie Cockcroft being the vocalist. On the latter occasion the bulk of the programme was of vocal music, and it was interesting to notice that the audience was very considerably larger than on ordinary occasions. Airs and concerted pieces were very artistically sung by Mrs. Midgley, Misses Judson, Cockcroft, May Midgley, and Clayton, and Violin sonatas by Esposito and Beethoven were played by Miss Ada Sharp and Mr. Midgley. The concert of the Bradford Permanent Orchestra, on March 13, was conducted by Mr. Julian Clifford, who gave a good performance of Rimsky-Korsakov's 'Scheherazade' ballet, while Mr. Arnold Trowell's artistic reading of Saint-Saëns's Violoncello concerto in A minor was the other striking feature of the concert. Miss Nellie Judson was the vocalist, and sang Bantock's very characteristic version of 'The Wilderness,' which has reason if not orthodoxy on its side. The Bradford Old Choral Society chose for its concert on March 10 Hamilton Harty's 'Mystic Trumpeter,' and secured the services of the composer as conductor. Brahms's Alto Rhapsody was also given under Mr. Pickles's conductorship, Miss Lottie Beaumont being the soloist, and Miss Margaret Collins made a creditable débût as soloist in the first movement in Tchaikovsky's B flat minor Pianoforte concerto. The choral performances had great freshness and spirit; the orchestra, on the other hand, was not altogether equal to the demands made upon it. On March 19, the Bradford Old Choral Society, under Sir Frederic Cowen, gave an excellent all-round performance of 'The Dream of Gerontius.' Mr. Frank Mullings was at his best in the part of Gerontius, which he sang with genuine appreciation of the situation, and the other solo parts were ably impersonated by Miss Maude Wright and Mr. Herbert Heyner. The choral-singing reached a very high level, being at once accurate and expressive, and the Permanent Orchestra was quite equal to its task.

OTHER TOWNS.

At the Halifax Chamber Concert on March 5, the Catterall String Quartet was heard in finished performances of Quartets by Mozart, Debussy, Balfour Gardiner, and

Hugo Wolf (the 'Italian Serenade'). At a miscellaneous concert by the Morley Choral Society, under Mr. Fricker, on March 9, the programme consisted largely of madrigals, motets, and the like, Mr. Frank Mullings contributing a generous selection of songs of more than ordinary interest. On the same date the Batley Choral Society gave a creditable performance of Elgar's 'King Olaf,' under Mr. Fearnley's direction, and with Miss Emily Breare, Mr. Hempsall, and Mr. Ward Kempe as soloists.

The powerful choir of the Huddersfield Choral Society is heard to peculiar advantage in Handel, and its performance of 'Israel in Egypt' on March 5 was as lusty and forceable as the work demands. The doubtful precedent by which 'The Lord is a Man of War' is turned into a chorus was followed, and proved as popular as usual. Miss Mellors, Miss Emily Fox, Miss Mostyn, and Mr. Heather were the soloists, and Dr. Coward conducted. The performance of Bach's 'St. Matthew' Passion in York Minster on Sunday, March 21, was a notable event, which one trusts may be repeated. Mr. Bairstow had a small but generally efficient orchestra, and the choir of the York Musical Society joined the Cathedral Choir. The soloists, Miss Ettie Ferguson, Misses Brearley and Hayle, were excellent in their respective parts, and in the vast cathedral the great work seemed to find its most fitting surroundings. Performances of 'Gerontius' by the Wakefield Choral Society on March 17, and by the Doncaster Society on March 18, the Calverley Society's performance of 'St. Paul' on March 22, and the Pudsey Choral Union's concert on the same day, when Stanford's 'Songs of the Fleet' were given, can only be briefly mentioned, as indicating that 'Business as usual' has been the motto of Yorkshire Choral Societies.

Country and Colonial News.

Aberdeen.—The Bach Society is preparing a performance of the B minor Mass in King's College Chapel, under the direction of Mr. Warren T. Clemens, the conductor of the memorable Festival performance of the 'St. Matthew' Passion music in 1913. Mr. R. F. McEwen, of Bardrochat, is showing great interest in the work, which, with his help, is likely to be heard under ideal conditions. On February 25, Prof. C. Sanford Terry inaugurated the enterprise with a lecture on 'The High Mass in B minor.' The second University Concert on March 19 introduced two 'first performances': a Melody for violoncello (played by Mr. J. Angless, of the Scottish Orchestra) by Prof. Terry, and a new setting of Stevenson's 'Requiem' by Mr. G. T. Wright, president of the Society. The latter, a baritone solo, scored for orchestra, is of great merit, broad and sincere. It made a deep impression. Mr. T. E. Wright conducted.

Braintree.—On March 11 Gounod's 'Redemption' was given by the Braintree and Bocking Institute Choral Society, with Miss Mildred Guthrie, Miss Betts, Mr. George Brierley, and Mr. Herbert Tracey as principals. The choir sang under the conductorship of Mr. Hubert Lines, who was recently appointed organist and choirmaster of Braintree Parish Church. The surplus proceeds, after payment of expenses, were given to the Belgian Relief Fund.

Brighton.—The Aquarium Winter Garden was well filled on March 13, when M. Sapellnikov gave a recital. He was assisted by Mr. Felix Salmond. M. Sapellnikov played Chopin's Concerto in E minor, and for his solos drew on Scriabin, Tchaikovsky, and Balakirev. Mr. Salmond's contributions were Saint-Saëns's Violoncello concerto in A minor, and solos by Saint-Saëns, Fauré, and Godard. The orchestra, conducted by Mr. Lyell-Taylor, played German's 'Spring,' and Grainger's 'Shepherds' Hey.' It is to be hoped that the Brighton powers-that-be will see that music is an important asset to the town, especially in these times.

Cardiff.—Two of the open scholarships given by the Royal College of Music have been awarded to Mr. Haydn Matthews (pianist and composer), and Mr. Tudor Davies (tenor), both pupils of Dr. David Evans at the Cardiff University College. Many good concerts have been given at the Park Hall on Sunday evenings by Mr. Arthur Angle's Orchestra and some prominent vocalists. The University Choral Society recently gave a performance of Elgar's 'The Banner of St. George,' Dr. David Evans conducting.

Cheltenham.—The Musical Afternoons given by Mr. Horace Teague's Orchestra at the Cheltenham Town Hall came to a close on March 12. These Musical Afternoons at popular prices have been a feature of Cheltenham's entertainments during the autumn and winter, under Mr. Teague's conductorship.

Elland.—The Elland Madrigal Society gave a popular concert on March 9, and drew a large audience. Mr. A. Spencer conducted.

Hanley.—An enjoyable miscellaneous concert was given by the Potteries Choral Society at the Victoria Hall on February 25. Under the direction of Mr. Carl Oliver the choir earned high praise for its singing of Marchant's 'Love is a sickness full of woes,' Lassus' Madrigal 'Matona, lovely maiden,' and 'Hiawatha's Wedding-feast,' (soloist, Mr. Charles Saunders). Mr. Alfred Hollins and Mr. W. T. Bonner gave the first performance of the former's 'Polonaise Brillante' for organ and pianoforte duet.

Ipswich.—Verdi's 'Requiem' was performed by the combined forces of the Ipswich Choral Society and the choir of St. Mary-le-Tower Church on March 17. Under the direction of Mr. W. Hockey the choir did justice to the dramatic qualities of the music, and showed a high standard of training. The soloists were Miss Laura Evans-Williams, Miss Dorothy Hayward-Webb, Mr. Anderson Nicol, and Mr. George Baker. A collection of £40 was made for the Belgian Relief Fund.

Liverpool.—Mr. H. F. Ellingford, the organist to the Corporation, lectured to school-teachers on March 12. His subject was 'The development of British song.' Compositions by Bantock, Cyril Scott, Mackenzie, Parry, and Norman O'Neill were performed.

Norwich.—A very successful concert was given in February under the able direction of Mr. Ernest Harcourt, who contributed two compositions, 'England's brave sons' and 'Four German ships,' to the programme.

Nottingham.—The annual concert of University College took place at the Albert Hall on March 18, when in conjunction with the Sacred Harmonic Society a successful performance of 'Hero and Leander' (Harford Lloyd) was the chief feature of the programme. The fresh and brilliant tone of the choir was also heard to advantage in various part-songs. Prof. Henderson is to be congratulated upon the high standard of the performances. The orchestra, which was purely local, was under Mr. Allen Gill, and was heard in Weber's 'Euryanthe' Overture, and other works. The solos in the cantata were given by Miss Perceval Allen and Mr. Percy Heming.

Petworth.—On March 10 Brahms's 'Requiem' was performed in the Parish Church by the Petworth Choral Society, assisted by nine members of the Temple Church Choir, under the conductorship of Mr. Selfe Fowles. Dr. Walford Davies was at the organ. Mr. William Forington and Master H. Frow were the vocalists. Good balance and precision in attack were features of the performance.

Rhosllanerchrugog (N. Wales).—On February 24 the Bethlehem United Choral Society, under the conductorship of Mr. Dan Roberts, gave a magnificent performance of Verdi's 'Requiem,' the tenth oratorio which has been performed by the Society since its inception in 1906. The principals were Madame Laura Evans-Williams, Miss Morfydd Owen, Mr. J. J. Maltby, and Mr. David Hughes. The organist was Dr. Caradog Roberts.

Southport.—The Southport Choral Society gave its second Patriotic Concert in the Cambridge Hall on March 16 in aid of the funds of the British Red Cross Society and the R.S.P.C.A. for sick and wounded horses, the first concert having been for the Belgian Fund. The work chosen was German's 'Merrie England,' and a most successful performance was given under the direction of Mr. J. C. Clarke. The principals were Miss Dora Heywood, Miss Hilda Cragg-James, Mr. George Barnett, and Mr. Arthur Yates. In the miscellaneous part Oliver King's 'Soldier, rest' was beautifully sung by the choir. Nicolai's Overture to 'The Merry Wives of Windsor' was played by the orchestra, and Mr. John Lawson contributed two violin solos. The concert finished with the singing of the National Anthems of the Allies.——The Military Male-Voice Choir gave its second concert in the Cambridge Hall on March 1. The singing revealed progressive training under the able guidance of

Mr. C. Hughes. The sum of £18 13s. was handed to the Mayor for the Belgian Relief Fund.

Stourbridge.—On February 15 the Stourbridge Concert Society gave a successful concert, the programme consisting of Acts 1 and 2 of Wagner's 'The Flying Dutchman' and Act 3 of 'Tannhäuser.' Mr. G. Halford conducted. Equal praise was won by the choir, soloists, and band. The solo parts were taken by Miss Mary Rowe, Miss Annie Watson, Mr. Frank Webster, Mr. William Bennett, and Mr. Joseph Farrington. It is a matter for congratulation that Stourbridge, unlike many Midland towns, is giving its concerts as usual.

Timaru (N.Z.).—A choral and orchestral concert given here recently resulted in £167 being handed to the Belgian Relief Fund.

Vancouver (B.C.).—The annual Christmas performance of 'Messiah' by the Musical Society was again carried out with great success under the direction of Mr. George P. Hicks, to whose untiring exertions is due the continued activity of the Society in the existing adverse circumstances. The creditable choral standard of the performance was equalled by the work of the soloists—Mrs. Day, Mrs. Chandler Sloan, Mr. T. K. Johnston, and Mr. Gideon P. Hicks. An orchestra of forty players took part.

Miscellaneous.

The Independent Music Club organized a wonderful concert at the Kingsway Hall on March 2. It began at seven o'clock, and went on for several hours. Such a cosmopolitan variety has rarely if ever been presented on one occasion. Britain, Belgium, France, America, India, Japan, Russia, Serbia, were all represented by native performers, sometimes in costume. The Japanese prima donna, Madame Tamaki Miura, sang quite delightfully, and Prof. Imayat Khan gave some very interesting performances of Indian music in which he displayed remarkable flexibility of voice.

Mr. C. Egerton Lowe completed on March 13 a series of six historical concert-lectures at the Finchley Conservatoire of Music (principal, Madame Edith Hands). The subjects ranged from ancient music before the 17th century up to the modern school. Each lecture was fully illustrated by the professors and students of the Conservatoire.

We are requested to announce that the Dresden Piano Company of New Zealand, which is one of the largest importing firms in that country, has decided to change its title to the Bristol Piano Company. It is a purely-British concern, and we think the proprietors have acted wisely in shedding their German-looking name.

Captain George Cecil is amongst the musicians who have gone to the Front. Captain Cecil served in the East, and subsequently became musical and dramatic critic to the *Morning Advertiser*. He was gazetted to the Army Service Corps, and was made a captain shortly after his arrival in France.

The Great Eastern Railway Musical Society, although forced to abandon Symphony concerts, still retains choral and instrumental forces. They gave a concert at the White City Camp on March 16. The hon. conductor is Mr. W. Johnson Galloway.

In the announcement of the awards of the Royal College of Organists that appeared in our March issue (p. 160), it should have been stated that Mr. Dupère won the E. H. Turpin Prize, and Mr. James Baillie the Lafontaine Prize.

Sir George Henschel has presented the autograph MS. of Brahms's song 'Todessehnen' to the great sale which Messrs. Christie will open on April 12, in aid of the British Red Cross Society and the Order of St. John.

The South-West Choral Society performed Stanford's 'The Revenge' and Elgar's 'Britons, alert' at its concert given on February 24, in the Battersea Town Hall. Mr. Arthur R. Saunders conducted.

It is a pleasure to record that a great popular success attended the first performance at Paris of Elgar's 'Falstaff.' The occasion was a Colonne-Lamoureux Concert, under the direction of M. Gabriel Pierné.

At the concert given by the students of the Royal Academy of Music on February 26, Mr. Frederick Corder's fine 'Elegy' for twenty-four violins, with an added full orchestra, was performed in memory of the late Mr. F. W. Renaut.

A translation of Dr. Eaglefield Hull's book on 'Modern Harmony' is to appear as a serial in the Spanish paper *Revista Musical* of Madrid.

Mr. C. T. Daniel Crews, whose death in his seventy-ninth year took place on May 31, 1914, left to the Royal Academy of Music and to the Musicians' Company £500 each.

Mr. J. A. Creighton has been appointed secretary of the Royal Academy of Music in place of the late Mr. F. W. Renaut.

W. H. Bullock's patriotic comic opera, 'Dogs of Devon,' has been successfully performed in various parts of the country during the past few months.

Answers to Correspondents.

Copyright.—The act of publication of music in this country confers copyright in the British Empire. If it is desired to extend copyright to the United States, musical works must be specially copyrighted in this country, and publication must be simultaneous in both countries, and every copy must state the date of the American entry. It is sometimes erroneously presumed that the absence of a notice of copyright on a musical publication implies that no copyright exists in this country. But this omission, as will be seen from the foregoing, may merely mean that no effort has been made to secure copyright in the United States.

Other answers are held over or dealt with privately.

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3.	No longer mourn for me	Shakespeare
4.	Blow, blow, thou winter wind	Shakespeare
5.	When icicles hang by the wall	Shakespeare

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*1.	To Lucasta, on going to the wars ...	Lovelace
2.	If thou would'st ease thine heart	Beddoes
*3.	To Althea, from prison	Lovelace
*4.	Why so pale and wan	Suckling
5.	Through the ivory gate	Julian Sturgis
*6.	Of all the torments	William Walsh

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*3.	When we two parted	Byron
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5.	There be none of Beauty's daughters ...	Byron
6.	Bright star	Keats

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*2.	Proud Maisie	Scott
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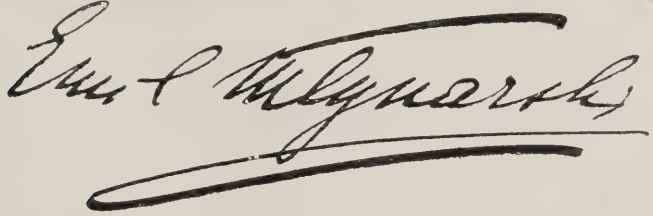

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The Musical Times

AND SINGING-CLASS CIRCULAR.

MAY 1, 1915.

EMIL MLYNARSKI.

Of the many courageous musical enterprises that have distinguished the War period, that projected by Mr. Mlynarski takes a high place. His association with Glasgow and with the most important of Scottish musical doings during recent years have brought him into touch with British music and musicians, and prompted a strong desire to serve the cause of our native art. With this praiseworthy aim he has promoted a Festival of British music which is to be held at Queen's Hall on May 11, 13, and 15. We are glad at this opportune moment to give an account of Mr. Mlynarski's career.

Emil Simon Mlynarski was born on July 18, 1870, at Kibarty, a small frontier town near Wirballen, in Souvalki, one of the ten provinces of the kingdom of Poland under Russian government. His father, a Pole, was at that time a high official in the Custom House at Kibarty, and his mother came of a Westphalian family. Both parents are no longer living. The family is entitled on the father's side to use the patronymic Belina, to show its extraction from the old Polish nobility. The family crest perpetuates the curious legend from which the word 'Belina' is derived. In the 12th century the ancestor Belina lost an arm in a great battle in the service of the Polish king, Leszek Bialy, who rewarded Belina by granting him the weight in gold of his arm and his sword. Hence the uplifted arm as the crest. The legend is the subject of a poem by the celebrated Polish poet, Syrokomla. Emil's father had no special musical leanings, but his mother was an excellent pianist, and she painted artistically. The Mlynarski salon was the resort of the musical set of the small town. Emil as a boy, instead of amusing himself with other children, preferred to be indoors when his mother played, and he used to creep under the pianoforte and thus gratify his appetite for musical sounds; and he soon dabbled on the keyboard, but at this time no particular attention was given to the cultivation of his faculty. When he was about eight years of age a train was passing near the residence (which, by the way, has been destroyed in the recent fighting), and the engine whistled. A visitor speculated as to the pitch of the note, and Emil declared it was G. This was duly verified, and the incident drew attention to his possession of pitch memory. Soon after a cousin, a violinist, visited the family, and from him the child heard the violin for the first time and was greatly excited, a fact that was duly observed by his parents. This incident led to a German amateur violinist, who resided at Eydkyhnen, just over the border, being engaged to teach Emil After forty lessons this instructor gave up his pupil, on the ground that he could teach him no more. Emil had by then learnt some fairly difficult music, including one of De Beriot's concertos, and he gave his first concert to the townsfolk. It was then decided to send him to the Warsaw Conservatoire. The director, Apolinary Kontski (a brother of the pianist, Joseph), who had practically re-created the Conservatoire after a sterile period, was much attracted by the lad's ability. But before the contemplated course could be begun Kontski died, and it was resolved that Emil should go to the Petrograd Conservatoire, where he would be in intimate touch with the best music and musicians. At this period the great violinist, Leopold Auer, was at the head of the violin department, and Anton Rubinstein was soon afterwards the chief of the whole school.

Mlynarski was at first under Boehm, with whom he studied for three years, and he worked at composition under Liadov. He recalls with natural pride that Rubinstein displayed much interest in this section of his work. Incidentally it may be worth noting that the annual fees for the

THE BELINA COAT OF ARMS.

Conservatoire course ranged from about £10 to £20. This amount no doubt represented a greater purchasing power generally than it would even at that time in this country. But the more important explanation of the lowness of the fees was the fact that the Imperial Government and patriotic patrons of music provided the greater part of the whole cost of the Conservatoire. The most gifted students were regarded as free scholars, and Mlynarski being in this category did not incur any payment. Besides working at music, students had to attend the 'Gymnasium' for their general education, and success in this department was a requirement of a first degree Diploma at the Conservatoire. This honour was gained by Mlynarski after ten years' study (1879 to 1889) at the Conservatoire. In the course of this period he came under the fascinating influence of Hans von Bülow, who conducted the orchestra of the Imperial Russian Musical Society. The advanced students were accorded free admission to the rehearsals, and a select number were allowed to attend the concerts on the same liberal terms. This formative experience was the seed of his

ambition to become a conductor, but at this period there was no opportunity for him to expand in that direction. About 1890, Rubinstein organized an orchestra composed chiefly of select students of the Conservatoire. Mlynarski was appointed one of the leading violins, and thus enjoyed that intimate and invaluable experience of the orchestral world of sound which can be gained only from the inside. An orchestral player does not listen to an orchestra with the same mental attitude as an auditor who has never played an orchestral instrument. This cherished child of the great pianist had no subsidy to help its finances, and it lived only three glorious years. While he was at Petrograd, Mlynarski had the honour of being appointed second violin in Auer's quartet party, accounted one of the best in Europe. This appointment grew out of the students' quartets, which were personally superintended by Auer. Thus the trio of famous musicians, Rubinstein, Bülow, and Auer were strong forces in shaping Mlynarski's musical character. Then there were Tchaikovsky and his brilliant works, and the Belaieff concerts to

ANNA MLYNARSKA.

stimulate the ardent student. At a concert given in the Circus, Mlynarski played the 'Fantasia Appassionata' of Vieuxtemps, Rubinstein conducting. Afterwards in the artists' room Tchaikovsky came in and Rubinstein, commenting on the performance, said to him, 'Didn't he play well? He will be another Wieniawski!' 'No,' replied Tchaikovsky, 'he will be Mlynarski.'

With a view to widen his experience of the world, and in order to satisfy a longing to know more of England and the English, Mlynarski now came (1890) to London, and gave a concert at the Prince's Hall. The success of this appearance led to many engagements at at-homes and concerts. His next centre was Berlin, where he stayed for three years, assimilating much modern music, including Wagner's operas, and he came under the spell of Joachim, and devoted considerable time to composition. A Mazurka in G, for violin and pianoforte, is one of the most widely known and popular pieces produced in this period. In 1894, at the age of twenty-four, he decided to settle down to one place, the chief motive being his intention to marry the lady to whom he was engaged, namely, Anna Talko-Hryncewicz, daughter of a Polish land proprietor whose estate was at Ilgowo, on the river Niemen, a district in the line of the recent German invasion which has now been more or less laid waste. As the permanent home of the family is in this part, there is at present much anxiety as to its condition. Meantime, Madame Mlynarska and her two sons and three daughters are living near Moscow. Mlynarski secured an appointment as professor of the violin at the Conservatoire, and leader of the symphony orchestra at Odessa (a branch of the Imperial Russian Society), and he formed a string quartet which soon achieved a widespread reputation in the South of Russia. While at Odessa he wrote a Violin concerto in D minor which was submitted to Leipsic for a prize offered by Paderewski to Polish composers. Nikisch and Reinecke were amongst the judges, and the violin prize was awarded to Mlynarski. Some years later, at the first performance of the Concerto at Petrograd, Auer played the violin solo and Mlynarski conducted. At this period the Opera at Warsaw was undergoing some development, and there was a vacancy in the conducting staff that Mlynarski was ambitious to fill: not only in order to conduct, but to serve the cause of Polish music, especially as regards opera. But in view of the political conditions of the city, the authorities had so far preferred to avoid both Polish and Russian conductors, and to appoint Italians. Even native opera in the Polish language was to a great extent barred, only two works being excepted, 'Halka' and 'Straszny Dwor,' both by Moniuszko. All other operas had to be given in Italian. One of the chief governing powers representing the Imperial Russian Government at this time (1897) was the Russian Prince Obolensky. He was very sympathetic towards Polish music, and through his influence a third Polish opera was permitted to be performed. This was 'Goplana,' by Zelenski (Cracow), which Mlynarski considers a beautiful work. Believing that the time was ripe for further concession to the national spirit Mlynarski ventured to apply for the vacant post, although his only experience as a conductor was that at the Odessa rehearsal of the Concerto noted above. At Petrograd he had met the Prince, whose wife, a first-rate pianist, had held musical receptions, to some of which Mlynarski had been invited. When he called on the Prince and bravely asked for the appointment, his highness laughed incredulously. But Mlynarski persevered, and eventually was permitted to conduct a rehearsal of 'Carmen,' a work with which fortunately Mlynarski was very well acquainted, although not from the conductor's standpoint. The circumstances were unfavourable, inasmuch as the prima-donna did not think it worth while to attend a rehearsal of such a familiar work. But fortunately the orchestra was more responsive, because the prospect of playing under a native conductor appealed to their patriotism. In the

end, Mlynarski was deputed to conduct the performance to be given on the next day. He was nervous, especially in view of the possible vagaries of 'Carmen.' The first Act went smoothly enough, but in the second Act there was nearly a catastrophe. 'Carmen' ran away from the band, and the trumpets on the stage were playing in their own time. Chaos threatened, but Mlynarski decided to keep the trumpets and the orchestra together and to ignore the lady. This decision saved the situation. Press criticisms were favourable (it is consoling to some of us to know that they are of some use at times), and next day the Prince appointed Mlynarski to the vacant post, which carried with it a salary of £400 a year. His colleague was an Italian. He now devoted himself earnestly to his new vocation, and soon acquired valuable experience. There being no regular series of Symphony concerts at Warsaw, Mlynarski organized the Opera orchestra to give concerts on the stage of the Opera House, as there was no satisfactory arena in the city in which concerts could be given. This crying need gave birth to a scheme for the erection of a Philharmonic Hall. Thanks to the exceptional zeal of Alexander Rajchman, one of the citizens, and the substantial patronage of Maurice Count Zamojski, the scheme was realised. A limited company was formed, not as a business speculation but simply in order to provide the building and finance the concerts, and very soon the community rejoiced in the possession of a handsome and commodious auditorium that accommodates an audience of about 2,000 persons. The interior of the Philharmonic Hall is adorned with panels painted by the best artists, and there is an excellent organ, which was presented by one of the subscribers. The first concert was given in 1901 on the occasion of the ceremony of opening the new building, and drewa distinguished audience. Paderewski was the soloist. Being satisfied that Polish music was now established at the Opera House, many new works by native composers having been placed on the répertoire, Mlynarski gave up his very exacting position, and concentrated his attention on the Symphony Orchestra. He mentions that in preparation for a first series of fifty or more concerts to be given at Warsaw and elsewhere, the orchestra met twice a day for three months to rehearse the chosen répertoire. After four years, Mlynarski resigned his position as conductor of the orchestra in order to get other experience, and he was appointed director of the Warsaw Conservatoire, an institution that years before had received Paderewski as a pupil. In 1905 there were political troubles at Warsaw arising out of the Japanese War, but Mlynarski was not involved, and the stress of the situation was mitigated by his being able to induce the Viceroy to consent to the use of the Polish language in the Conservatoire. He conducted the Moscow Philharmonic Society and the orchestra of the Imperial Musical Society at Petrograd as a 'guest,' whilst still holding the Warsaw position. At Moscow, after conducting the Tchaikovsky 'Pathetic' (a work with which he is specially associated as a conductor), he was presented by the members of the orchestra with a full score of the Symphony and some silver plate he much prizes. Modeste Tchaikovsky was present on this occasion, and voiced his deep appreciation of the performance. In 1914 Mlynarski was again invited to become chief conductor of the Philharmonic Choir of Warsaw, and, but for the War, he would have been conducting eight concerts this season. In 1907 he came again to London, and gave a concert at Queen's Hall with Mischa Elman and the London Symphony Orchestra. This was Mlynarski's first appearance as a conductor in this country. He was then engaged to conduct the London Symphony Orchestra at the Royal Albert Hall Sunday Concerts on several occasions,

BRONISLAS. FELIX.

ANGELICA.
ALINE. WANDA.
EMIL MLYNARSKI'S CHILDREN.

and was a guest-conductor at one of the Colonne Concerts at Paris and at other symphony concerts at Moscow and Petrograd, and notably of the Scottish Orchestra at Glasgow and Edinburgh. Soon after, on the retirement of Sir Frederic Cowen, he became the conductor of this orchestra and of the Glasgow Choral and Orchestral Union (which has now absorbed the orchestra), and this position he has held for five years. In 1909 he resigned his position at Warsaw, and was presented by the Emperor of Russia with the Decoration of St. Stanislaus. The Scottish Orchestra consists of about eighty players, nearly all of whom are British. It is supported by its concerts and a guarantee fund. The Glasgow Corporation is one of the guarantors, and regularly engages the orchestra for concerts which take place in the

City Hall. Rehearsals of the orchestra are held four or five times a week for two hours. About fifty concerts are given during the season, a number that includes those given on tour in Scotland. The finances of the orchestra are at present in a satisfactory condition, the deficits of the previous years having been retrieved. Mlynarski finds that Scottish audiences are highly appreciative. They like the classics, but they also desire to hear the most modern developments of the 'forward' school as exemplified by Scriabin, Schönberg, and Stravinsky.

Mlynarski thinks that Scotland will not come into its own until it has an Opera house, a Conservatoire, and a Philharmonic orchestra, all under one roof and all co-ordinated, and that Glasgow is the most natural centre for this comprehensive institution.

Amongst the most important of Mlynarski's compositions is the Symphony 'Polonia.' It is in four movements. It has been performed twice at Edinburgh, Glasgow, London, Berlin, Lemberg, and Warsaw, and once at Petrograd. He has recently finished an opera-comique, 'A summer's night,' and is now composing another Violin concerto.

List of Published Works.

Opus.
1. 'Feuille d'album' (pianoforte).
2. Mazurka in G (violin); also arranged for violoncello and pianoforte (Popper).
3. Romance (pianoforte).
4. No. 1, Polonaise; No. 2, Berceuse Slave; No. 3, Humoresque (violin).
5. Trois Morceaux (pianoforte): No. 1, Krakowiak; No. 2, Nocturne; No. 3, Moment fugitif.
6. No. 1, Rêverie; No. 2, Musette; No. 3, Souvenir (violin).
7. Second Mazurka (violin).
11. Concerto in D minor for violin and orchestra.
14. 'Polonia.' Symphony in F (orchestral score).

As indicated at the head of this article, Mlynarski has come to London to settle the arrangements for the series of concerts illustrative of British orchestral music to be given at Queen's Hall on May 11, 13, 15. In this bold and generous scheme originated by Mlynarski, he is supported by some Scottish sympathisers. It may be hoped that the public here will respond to such a striking appeal on behalf of British art.

Mr. Mlynarski says:

The character of this Festival is retrospective. It is not for the purpose of introducing the music of new and unknown composers, for it is believed that whatever public demand there is for this is amply provided for by the efforts of other organizations. In the programmes of the three concerts, none but those composers who have already won distinction are represented. The music played is exclusively British, and consists of what is, in the opinion of the selection committee, the best and most characteristic written and produced during the past ten years. Though actual novelty has not been a credential for inclusion in the programmes, a first-rate work that is unfamiliar has obtained precedence over one that is well-known.

As conductor of the Scottish Orchestra for five seasons, I have been acquainted with many British works, and have been surprised that their composers were so little known on the Continent and, indeed, so much neglected in their own country. The reason for the neglect of the British composer abroad is largely that the foreigner has so few opportunities of hearing British music, even in Britain. Performances are so scattered and so irregular that no clear idea can be conveyed of the growth and development of British music. Important musical organizations, having no Government grant or wealthy patrons, have to please to live; experience has shown that, under existing conditions, the British composer is not profitable.

A series of Festivals in London in May-June might do much for the British composer abroad, and lead to a fuller development of British music at home.

The programmes of the Festivals should be gathered into book form, with photographs, particulars about the composer, his work, duration of the pieces, publishing houses, &c. Books should be sent to every town in Europe and America in which symphonic music is cultivated. If possible, one musicseller or distributor should be chosen from whom all the music performed could be obtained. Such a musicseller must naturally be able to correspond in several languages, including French, Russian, Polish, &c.

An ideal friend of British music would be a man of the type of Belaieff, the Russian timber-merchant, who established a cheap edition of Russian music (now known all over the world), and by spending a fortune on symphony and other concerts did everything in his power for the spread of native music.

I desire to express my great appreciation of the artistic support afforded by Mr. Thomas Beecham, whose enthusiasm has been such a great factor in musical progress in this country.

The following are the programmes of the concerts so far as they are announced at the date of our going to press:

Tuesday, May 11, at 8.30 p.m.

Humoresque ... ... *O'Neill*
(First performance.)
Poem for baritone solo, chorus, and orchestra 'Seadrift' ... ... *Delius*
(Words by Walt Whitman.)
Herbert Heyner.
Symphonic-poem 'Fifine at the Fair' ... *Bantock*
Poem for chorus and orchestra, 'The Bells' *Holbrooke*
(Words by Edgar Allan Poë.)
Songs of the Sea ... ... *Ethel Smyth*
Herbert Heyner.
Part-songs (*a*) 'The Londonderry Aires' (*b*) 'Father and Daughter' } *Grainger*
Rhapsody No. 4 ... ... *Stanford*
'The Fisherman of Loch Neagh and what he saw.'

Thursday, May 13, at 8.30 p.m.

Symphonic-poem 'Villon' ... ... *Wallace*
Violin Concerto ... ... *Elgar*
Albert Sammons.
Pianoforte Concerto in C minor ... ... *Delius*
Howard-Jones.
Songs ... ...
Miss Agnes Nicholls.
Symphonic-poem, 'With the Wild Geese' ... *Harty*

Saturday, May 15, at 3 p.m.

Rhapsody ... ... 'Spring' ... *Frederic Austin*
Songs ... (*a*) 'A Celtic lullaby' ... *Bax*
(*b*) 'The wood's aglow' ... *McEwen*
Madame Kirkby Lunn.
Pianoforte concerto ... ... *Scott*
(First Performance.)
Cyril Scott.
Symphonic Impression—
'In the Fen Country' *Vaughan-Williams*
Introduction and Allegro for string orchestra *Elgar*
Songs ... ... *Pitt*
Madame Kirkby Lunn.
Fantasy ... 'In the faery hills' ... *Bax*
March ... 'Pomp and Circumstance,' No. 3 *Elgar*

The London Symphony Orchestra.
The London Choral Society.
Conductors:
Emil Mlynarski Sir Edward Elgar
Thomas Beecham Arthur Fagge

ACADEMIC TEACHING: A DEFENCE AND A CRITICISM.

BY EDWARD J. DENT.

Recent discussions at the meetings of the Musical Association and in the columns of the *Musical Times* have shown that there is a growing dissatisfaction with the methods commonly practised for the teaching of musical theory. Should 'counterpoint' be strict or free? Is 'harmony' to be based on Mendelssohn or on Stravinsky? What attitude are we to take as regards 'form'? From these discussions there seem to emerge two main tendencies, which I will venture for convenience to call 'modernist' and 'academic' respectively. I hope no reader will consider either of these epithets opprobrious, or imagine that I am wanting in respect for those who have contributed to the discussions on either side. Both parties, I think, have a very intense emotional appreciation of music, according to their particular temperaments. This leads the 'modernists' to rail at the teaching of the past, because they think, not unreasonably, that it represents a kind of music which is dead, and has no message for modern ears. The 'academics' view modern tendencies with apprehension, because they feel that old music, or some old music at least, still appeals to their emotions; and feeling certain on this point, they are nervous about new movements which threaten to upset established standards of taste.

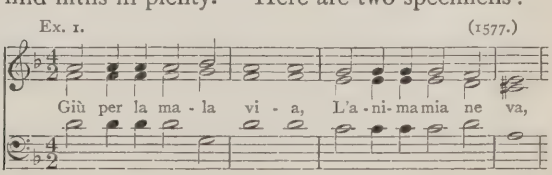
Many of those who have spoken and written on the subject have long experience as teachers behind them. I will not make any claim to experience of this kind, but prefer to approach the subject merely as an antiquary occupied mainly with historical research. I am not at all concerned about preserving the purity of my taste: I want to experience all the music that I can reach, and when I find something that interests me I want to share it with other musicians, whether it belongs to the 10th century or the 20th. The price that I have to pay for this is the boredom of wading through large quantities of rubbish of all periods. So far as I can see, musicians wrote as much bad music in the past as in the present, and therefore it seems reasonable to suppose that the musicians of the present and future will write as much good music as those of the past.

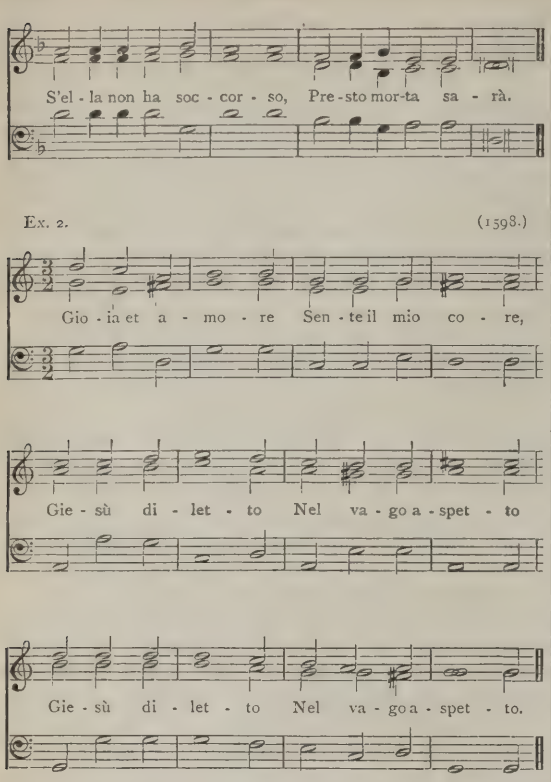
What is it that lies at the root of all theoretical teaching in music, whether our pupils are composers, organists, or just ordinary people? *La musique est l'art de penser avec des sons.* The first thing we must learn is to think musically. Music, like philosophy and mathematics, is an attitude of mind. We express it in sounds, but the sounds are merely the means by which we communicate our thought to others. Here, then, is the second thing that we must learn: to express our thoughts. It is the same for music as with English, Latin, or any other language: logical thought, and the clear expression of it, are the prime necessities of good style.

Now just as Latin is admittedly a very valuable training for the study of English, so the work of Palestrina and his contemporaries is a valuable training for the study of music. It is probably the best period to study, not because it is the best music ever written, which may be doubted, but because it is just near enough to our own style to be recognized as fundamentally the same language, and just remote enough to prevent us from being disturbed by questions of emotion and association. We have to disconnect our sensibility to emotion, and practise pure thought until a new emotion arises out of it. This emotion will be a true one, whereas our first emotional impression may probably have been false. We shall certainly not understand Palestrina rightly if we listen to him in a cathedral, distracted by lights, vestments, and incense, and perhaps by theological impressions as well. That is not Palestrina, but mere Liszt. To understand Palestrina we must learn his language, just as we must learn Latin to understand Virgil.

Counterpoint is merely a preliminary step towards composition in the 16th century style. It must be strict, it must be modal, and above all things it must be musical. If while conforming to all rules laid down in text-books (a matter of some difficulty, as text-books frequently disagree) it is ugly and dull, it may yet obtain marks in some examinations; but it will not be good counterpoint, and will have no educational value. The so-called 'rules' are neither objects of worship nor cities of refuge. They are simply attempts to codify the habits of leading composers. The pupil should write counterpoint not by reference to rules, but guided by a sense of style. It is impossible for him to write good counterpoint unless he is simultaneously saturating himself with the music of the period. We must not merely hear Palestrina, but read him, and still more, sing him. And to understand Palestrina's sacred music, we must study plainsong, and enter into the true modal spirit, which is only to be attained by the study of pre-harmonic music. But we must not forget that church-music is only a very small part of music as a whole, and that the 16th century could be just as secular as our own. The madrigal-writers, English, French, and Italian, will show us that strict modal counterpoint is by no means incompatible with a strong sense of humour. Incidentally, we shall perhaps learn something about consecutive fifths. Our 'modernist' friends are always asking why they should be forbidden, and our 'academics,' though anxious to support the old rule, seldom can give an adequate reason. If they will turn to Marenzio's 'Villanelle e Canzonette,' or the contemporary 'Laudi Spirituali,' they will find fifths in plenty. Here are two specimens:

Ex. 1. (1577.)




S'el - la non ha soc - cor - so, Pre - sto mor-ta sa - rà.
Ex. 2. (1598.)
Gio - ia et a - mo - re Sen - te il mio co - re,
Gie - sù di - let - to Nel va - go a - spet - to
Gie - sù di - let - to Nel va - go a - spet - to.

The 'Laudi,' as is well known, were for the most part secular folk-songs adapted to sacred words. The harmonization in fifths doubtless represented a popular tradition handed down from mediæval days. What is more probable than that the artistic composers regarded it as a vulgarism to be avoided, just as any artistic composer of to-day would avoid the vulgarisms of mission hymns and popular part-songs?

I am indebted to M. Auguste Séryex, of the Schola Cantorum at Paris, for two ideas which are of some value. The first is that instead of the short *canti fermi* of the standard text-books, he gives his pupils, even for two-part work, complete movements of plain-song; the pupils are told to divide these themselves into phrases, and make suitable intermediate cadences at the 'points of repose.' This at once gives exercises a much more musical character, and also introduces the problem of form. Secondly, he advises his pupils to aim not so much at imitating Palestrina in the general effect of their work, as at imitating the style of Gregorian melody in the individual counterpoints. This concentrates attention on the fundamental idea of contrapuntal study—the practice of pure vocal melody. And to this I would add that if we wish to hear the actual sound of an exercise, it should on no account be played on the pianoforte, but should be sung. The pupil should make a point of singing over every part to himself, and of not resting satisfied until he feels that every part is really expressive and beautiful when sung.

Strict counterpoint, if intelligently studied, should teach us:

(1) The expressive value of pure vocal melody, which is the ultimate foundation of *all* music, ancient or modern;

(2) The combination of melodies, *i.e.*, the expression of interacting personalities, out of which arise musical thought and argument;

(3) The interaction of harmony and rhythm due to suspensions and to the nascent sense of tonality;

(4) Style—the appreciation of the way in which a certain period adapts its material to purposes of expression.

The sense of 'style' and 'scholarship' is seldom trained to any great extent among young musicians. There are plenty who can satisfy examiners in text-book subjects, but few who can write, much less extemporize at the keyboard, suitable accompaniments to plainsong or to arias of Purcell and Bach. Figured basses are a common subject for abuse among 'modernists,' and we shall do well to consider what they really represent. I have seen figured basses set in examinations which Bach himself could not have made musical, for harmony and rhythm were utterly incompatible.

Let us consider how figured basses came into existence. In the early 16th century organists were expected to accompany choirs not from a figured bass, nor from an organ part, nor from a full score, but from the separate parts written out by themselves, the soprano and bass being on the left-hand page, the alto and tenor on the right. The average organist probably disregarded the right-hand page, and made what he could of the soprano and bass. Later on a few compositions were printed in score, but this was very rare, and it is thought that composers at that time very seldom wrote out a score themselves, or if they did, that it was kept very secret, like a trade recipe, and not allowed to fall into unauthorized hands.

Some composers in Italy wrote out short scores on two staves for backward pupils; but as these necessarily ignored the crossing of parts, it was soon felt that to write out so many notes was a useless labour, and the practice gradually developed of giving the accompanist a bass part, with a few indications of major and minor chords to prevent him going wrong. During the 17th century a few figures were gradually added, as music became more complicated, and still more because the new style of solo-singing required more independence on the part of the accompanist. But Italian and English composers always used a minimum of figures, and an intelligent musician was expected to fill up a bass properly, just as an intelligent pianist has no need of fingering or pedal-marking except in abnormal situations. Towards the end of the 18th century figured basses practically died out; the harpsichord and pianoforte were no longer required in the orchestra, and for solo songs and instrumental solos it became customary to write a regular pianoforte part instead of trusting to

an accompanist's improvisation. Figured basses then should be used in teaching only to illustrate 17th and 18th century music. However, since the 18th century includes J. S. Bach, teachers need not have any fear that the subject will of necessity be devoid either of interest or of difficulty. In so far as figured basses are used constructively, they must be used with a sense of style: a bass from Purcell should be treated in Purcell's manner, a bass from Bach in that of Bach. The average figured bass which at its best works out in the manner of a Dykes hymn tune is wholly pernicious.

It will be pointed out that I am apparently carrying the study of harmony no further than Mozart. But I do not think any teacher will want to set his pupils exercises in the style of 19th-century composers. Their music must be studied analytically. It is no use deducing rules from Wagner and Brahms, and trying to compose by them. The composition pupil who has arrived at this stage must read all he can and write what he likes. All that a teacher can do is to criticise as sympathetically as possible, and endeavour to direct the pupil towards consistency of style and clearness of expression.

The main faults of young composers trained on 'modernist' lines appear to be a lack of clear thinking and a lack of consistency in style. They know all the latest *clichés*, or at any rate those of four or five years ago, but when these are reproduced without any particular idea behind them, we only see how old-fashioned they have already become. But the carping critic must admit that these young men can all write wonderfully well for the orchestra. Mr. Corder explains the reason in Grove's 'Dictionary' (*s.v.* 'Instrumentation,' vol. ii., p. 478): 'An orchestra will nearly always sound beautiful, even when the composer has gravely miscalculated his effects. So long as the harmonic structure is sound and the music interesting, it is almost impossible to write orchestration that sounds bad.' These works are often striking and effective in their way, but it is the way of halfpenny journalism.

Confusion of style leads inevitably to weakness of form—form is simply the larger aspect of musical thought. It is absurd to teach that the classical symphony or sonata is a permanently fixed form. Haydn alone exhibits endless varieties of it. What we ought to teach our pupils is not subservience to the form of a certain period, but an appreciation of form as a principle in all periods. And form must be connected always with counterpoint and harmonic analysis, because history shows us clearly that form is inseparably linked up with tonality and tonality with rhythm. Form is just as important a factor in Monteverde's operas as it is in the symphonies of Brahms. By all means let originality of form be encouraged. The new semi-modal tonality of the present day will inevitably find its own new forms; it is the duty of the teacher to help these to birth.

It seems to have been assumed by some of the parties to the discussions referred to above that all their pupils are, potentially at least, composers. But the percentage of Beethovens among them is bound to be small, and it is doubtful how far the rest deserve much encouragement. It may perhaps be argued that musical composition is as honourable a profession as halfpenny journalism—perhaps even more lucrative. One thing is absolutely certain—that the young composer who really believes in himself ought to be given as much encouragement and help as is practically possible. Nevertheless, the fact must be faced both by his teachers and by himself, that a great many musicians develop at the age of twenty or thereabouts a strong faculty for composition which in ten years' time or less may run completely dry. It is a phenomenon common enough in literature; plenty of young men write quite good poetry in English, Latin, or Greek during their undergraduate days who in after life do not practise literature even in any form. It is, therefore, urgent that musical education, whilst giving every assistance to the young composer, should provide him with a knowledge, and still more with habits of mind, that will make him a useful member of musical society in other capacities. He ought never to feel that the years spent in studying composition were wasted, and that his teachers, perhaps caring more for their reputations than for his, had ruined his chances of success in other fields in order that they or their institution might obtain the momentary credit of producing a composer of note. Men of this type will become organists of cathedrals, music-masters at schools, or perhaps conductors at theatres, publishers' readers, &c. Let us not forget that it is largely these men, rather than the real composers, who have the musical future of this country in their hands. It is the duty of those who train them to make them realise fully their responsibilities to others as well as to themselves, and to send them out into the world with a sense of real musical understanding and a high consciousness of their vocation as leaders in the kingdom of music.

THE CHIMES OF GLOUCESTER CATHEDRAL.*

By C. Lee Williams.

There is plenty of evidence that in the far-off days Gloucester was celebrated for its bells. There was a bell foundry at Gloucester as early as the reign of Edward III., and documents now in the archives of the Dean and Chapter of Ely tell us that Master John of Gloucester cast four new bells for Ely Cathedral in 1345. In Abbot Parker's Gloucester Register there is a copy of an agreement between the Abbot and Thomas Loveday, bell-founder, dated 1527, in which the latter 'hath covenaunted and bargayned with the Abbott to repayre a chyme gong uppon eight belles, and

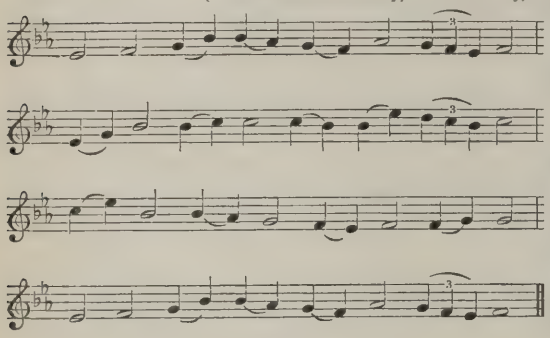
* A pianoforte arrangement of the Gloucester Chimes by C. Lee Williams is published by Messrs. Novello & Co. An organ arrangement by Dr. Brewer, the present organist of the Cathedral, is in the press.

upon two ympnes, that is to say "Christe Redemptor omnium" and "Chorus novae Ierusalem," well, tuynable, and wokemanly, by the Feast of All Sayntes next ensuinge, for whych the seid Abbott promyseth to pay the seid Thomas Loveday four marcs sterlinge at the fynisshement of his seid repayre.' This is an interesting document, as the word 'repayre' shows that the above-mentioned fine old tunes 'Christe Redemptor omnium' and 'Chorus novae Jerusalem' must have been played by the 'eight belles' from a very early date to the citizens of Gloucester, morning, noon, and night. Church musicians are of course familiar with these stately old-world melodies, but it may be of some interest to append them here :

Ring of Bells.

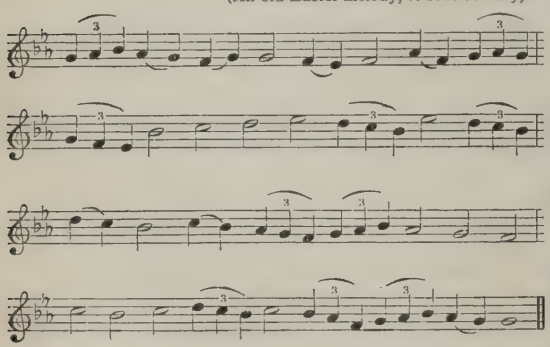
'Christe Redemptor omnium'

(An old Christmas melody, *c.* 10th century).

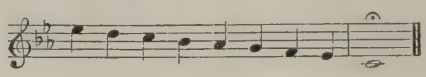


'Chorus novae Jerusalem'

(An old Easter melody, *c.* 10th century).

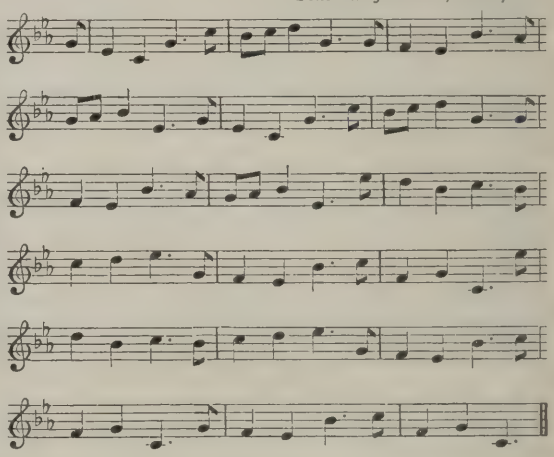


It seems that at the dissolution of the Abbey of Gloucester the bells were allowed to remain, for an indenture (1553) between the King's Commissioners and the Bishop of Worcester and Gloucester (presumably one See) shows that 'The seid Comm^rs have redelyvered unto the Deane and Chapter one great belle whereon the clock stryketh, and eight other belles whereupon the chymes goithe.' No documents can now be found at Gloucester giving reasons why the old hymns played by the chimes should have been changed, but it is certain that 'Christe Redemptor' and 'Chorus novae Jerusalem' were played daily and nightly up to 1662, to which date the present chimes can be traced. But we may presume that the arrival or restoration of the 'one great belle' giving the low C would set the Cathedral organist of that date (Stephen Jeffries) thinking how the 'big belle' could be utilised. Having now the scale of E♭ and the low C :



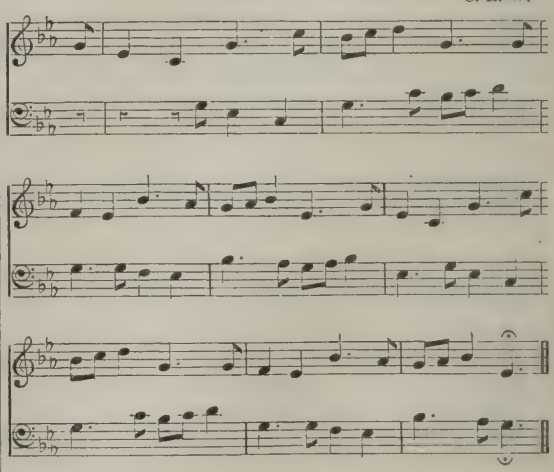
we may be sure Mr. Jeffries saw melodic possibilities which he could hand on in some shape or form to future generations of Gloucester citizens. Having discovered that barring one note (D) he had the descending melodic minor scale of C to deal with, he composed the following quaint but excellent tune, which in due time the chimes played, and made familiar to many generations of Gloucestrians :

Stephen Jeffries, 1662-1712.



A Minor Canon.

C. L. W.

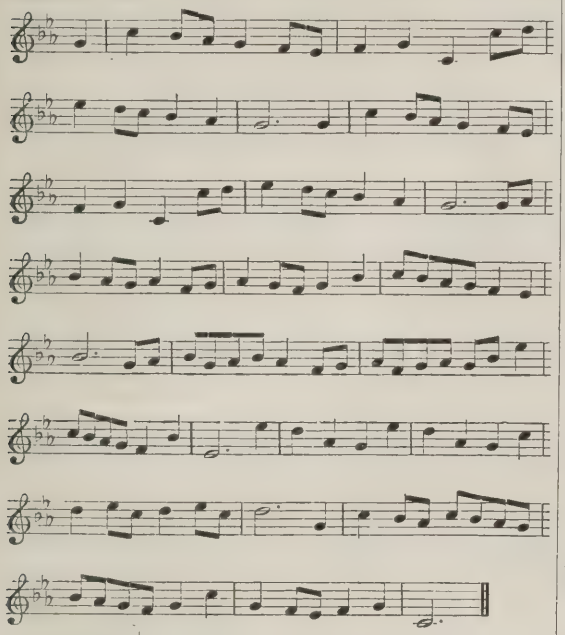


We can hardly think that Mr. Jeffries's tune was the only one played by the chimes, and probably the old hymn-tunes before alluded to still played their parts in the old tower of Gloucester Cathedral.

In due time Dr. William Hayes, a former chorister, seems to have followed Mr. Jeffries's

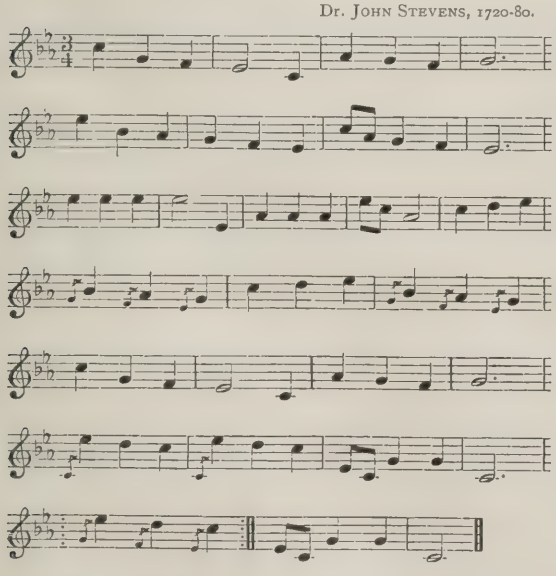
example, and composed a really beautiful tune for the chimes. It is as follows:

Dr. W. Hayes, 1708-77. (Organist of Worcester Cathedral and Magdalen College, Oxford.)



Another old chorister of Gloucester Cathedral, Dr. John Stevens, sometime organist of Salisbury Cathedral, seems to have been attracted by the quaint scale of bells and its musical possibilities. The happy inspiration of adopting different tempi seems to have occurred to him, and eventually the following clever melody found its home in the old grey tower at Gloucester:

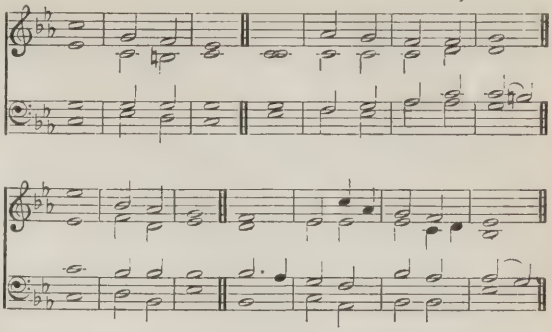
Dr. John Stevens, 1720-80.



It may be said that the gallant attempt of Dr. Stevens to add to his melody by introducing appoggiatura is not altogether a success, the mechanism of the chime-barrel being rather too clumsy for such delicate effects.

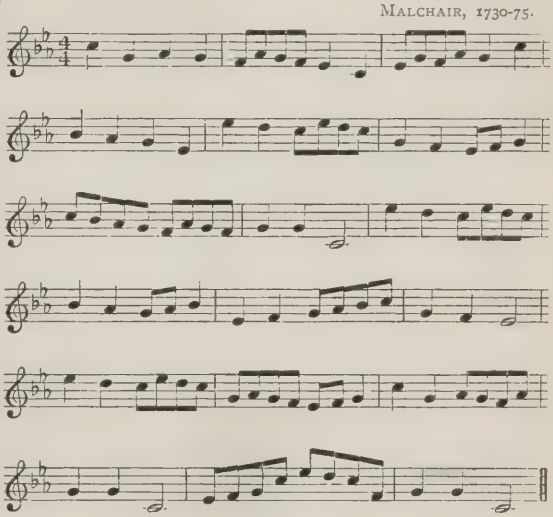
A Chime Chant.

Har. by C.L.W.



Yet one more chime-tune was added about the year 1750 by Mr. Malchair, of Oxford. How or why he came to contribute a chime-tune we cannot say. His name appears as one of the principal instrumentalists at the Three Choirs Festivals from 1759-75, and possibly as an observant musician he was struck by the archaic melodies he heard issuing from the Cathedral tower during Festival week:

Malchair, 1730-75.



These four chime-tunes have been played to many generations of Gloucester citizens, and are much appreciated and loved by them. Perhaps the writer of these notes on the chimes may relate that some years ago, travelling in far-off New Zealand, he stayed at the house of some very hospitable people, but who had never 'been home.' On being asked to play some English tunes, the Chimes of Gloucester (amongst others) was played. At the end an old white-haired servant came in and said to the host, 'Oh, may I hear those chimes again? It is fifty-four years since I heard them in my mother's house in Gloucester.' Needless to say they were played again, and mutual inquiries established the fact that 'our old housekeeper is a daughter of a former Gloucester Cathedral bell-ringer in the 'thirties.' It is said that a tune or a scent will bring long-forgotten faces and scenes back to us all very vividly, and here was a homely instance of it.

Those who have had to do with chimes and chime-barrels know how easily things go wrong, and the mechanism requires constant watching and careful handling. For some three years the chimes of Gloucester 'played anyhow,' and for a time there was a danger of the tunes being lost, or becoming unrecognisable.

However, two cathedral organists of Gloucester, Dr. C. H. Lloyd and myself, were consulted and requested to put our version on paper for the Chapter archives, and one or two amusing interviews took place between us, and at last we have all put our pens to paper and vouched for the truth, the whole truth, and nothing but the truth of the melodies as they now stand. Next time any alteration or extension is contemplated in the mechanism of these chimes, how great a thing it would be once more to restore that king of massive tunes 'Christe Redemptor omnium' to its original home in the tower of Gloucester Cathedral, not to the detriment of any of the present good tunes, but as an alternative tune to be played, say, on Sundays or other Festivals. A tune more suitable to the architectural grandeur of the Cathedral could not possibly be written, and it would be more than interesting to think how for centuries longer, in peace and war, 'Christe Redemptor' may be heard floating up and down the Severn Valley by many a traveller as he approaches our old city of Gloucester.

Modern musicians too have used these latter-day chime-tunes as themes for their compositions. Dr. C. H. Lloyd, Dr. Brewer, Dr. Hathaway, Mr. John E. West, and the present writer—all intimately connected with Gloucestershire by family ties—have written compositions wherein the familiar tunes appear treated in various ways by the composers. It is said that Dr. Wesley, too, would take the theme of one of the chime-tunes, and treat it as he alone could, as an extempore organ solo. The very few remaining people who heard Dr. Wesley do this, say: 'He left us simply breathless at the magnificence of his climaxes in treating these old chimes.' Obviously they lend themselves to musical treatment in any form, either for the organ, pianoforte, or orchestra.

It is said at Gloucester, though it seems now impossible to verify the statement, that Stephen Jeffries's chime-tune used to be sung to secular words in praise of agricultural pursuits. It is quite possible that other musicians have taken these old-world melodies in hand, but as far as the writer of these notes is aware none are now extant.

At the seventh annual general meeting of the British Musicians' Society, held at the Bedford Head Hotel on Thursday, April 8, the hon. secretary pointed out the great work that had been done by the Samaritan Fund during the present crisis. No genuine case of distress had been refused, and the committee asked that all members of the profession would co-operate in this effort to relieve their poorer brothers and sisters by bringing genuine cases to the Society's notice. All communications should be addressed to Mr. Leonard W. Pinches (hon. secretary), 21, Albert Embankment, S.E.

Occasional Notes.

The coming visit of Sir Charles Stanford to the United States deserves special mention. At the invitation of Mr. C. Stoeckel (son of the first professor of music at Yale University, where Dr. Horatio Parker is now professor), the president of the Litchfield County Choral Union, he will conduct a selection from his own works at the Festival to be held at Norfolk (Conn.) the first week in June. Every year the Union invites a distinguished composer to direct his own works. Last year Sibelius was the guest. The orchestra engaged is the New York Symphony. Mr. Harold Bauer is to play the solo in the new Pianoforte concerto in C minor by Sir Charles Stanford, which will be given for the first time: and Mr. Clarence Whitehill will sing two of the 'Songs of Faith' (Walt Whitman), 'To the Soul' and 'Tears,' and two Irish songs, with orchestra. Besides the foregoing the 'Irish Symphony' will be performed. The first rehearsals will be in New York on May 28 and 29. After the Festival, Sir Charles will go to Boston to conduct his seventh Symphony in D minor at the Boston Conservatoire. During his stay in the States, he will go to Yale to receive the degree which was voted to him some twelve years or more ago with Richard Strauss, but which he has been unable before now to go over to take. Sir Charles will be back in England about July 3.

Tenor and Basso Too.

Kipling's well-known lines on the marine (that 'sort of bloomin' cosmopolot, soldier and sailor too') naturally occur to us on reading of a recent vocal achievement that must surely be unique. At a performance of 'Elijah' by the combined Choral Societies of Taunton and Bridgewater at Taunton on March 18, Mr. Frederic Austin, owing to a violent cold, was unable to proceed with the rôle of the Prophet after the first few numbers. Mr. Frank Webster, of St. Paul's Cathedral, gallantly stepping into the breach, sang the remainder of the bass part, in addition to his own tenor solos, and sang them admirably too. This feat shows that, apart from the matter of vocal range, it is well for a singer to be a musician as well.

We congratulate Dr. Brodsky (a Russian subject) on his safe arrival in England after eight months spent as a prisoner of war in Austria. He will now be able to resume his duties at the Royal Manchester College of Music. His release was in response to a petition of musicians in the United States. We wish these successful petitioners would now do as much for Mr. Benjamin Dale and other English musicians who are interned in Germany.

One of the most gratifying features of the winter musical season has been the success of the operations of the Royal Choral Society. The policy of holding the concerts on Saturday afternoons, and of relying upon works that the public are known to desire to hear, has been the chief factor in this happy achievement. We shall have more to say in our next number as to the Society and its doings.

In our article on Mr. Mlynarski (p. 268) we make special reference to the series of concerts of British music he is organizing. Other efforts to keep music going deserve hearty recognition. The De Lara concerts are stimulating audiences at the smaller halls, and beyond and above this useful activity there are the three concerts of British orchestral music

announced for April 27, May 8 and 29. As we write the Bach-Beethoven-Brahms Festival, organized by Mr. Daniel Mayer and Mr. Verbrugghen, is in progress. This important artistic event we shall report in our next issue. Besides all this, there are the numerous concerts carried on by the Committee for Music in War-time, which serve the musical needs of large audiences in camp and hospital.

Will Mr. F. C. Tilney, who wrote in the February number of the *Musical Times*, kindly send his address to the Editor?

We are compelled to hold over much matter already in type, including our reports of recent Musical Association lectures (Mr. Lennox Atkins on 'Equal Temperament' and Mr. Montagu-Nathan on 'Russian music and literature as expressions of Nationalism').

'THE SOURCES OF KEYBOARD MUSIC IN ENGLAND.'*

On a few occasions tributes have been paid to English music or musicians by Continental colleagues. In some cases they have been intentional, as when Corelli undertook a journey to England on purpose to set eyes on Henry Purcell, and turned back again from Calais on hearing of the master's death. Another time an unwitting compliment was paid to the same English composer, when the editors of the Bach-Gesellschaft, discovering in Germany an unsigned MS. of Purcell's Organ toccata in A, and seeing it to be of rarely high quality, included it among doubtful compositions of Bach himself, who was a boy of ten when Purcell died! The book called in French, 'Les Origines de la Musique de Clavier en Angleterre,' published a few years ago, is a more important as well as a more graceful tribute than either of the examples cited. Its title, whether in French or English, is so far ambiguous that it can be taken to imply either that the origin of keyboard music is to be sought in England, or that the author confines himself to the history of English keyboard music without committing himself to any opinion as to priority. But the scope and contents of the work show that the more flattering of the two interpretations is strictly applicable. The Belgian book has been accessible for three years, but with characteristic diffidence our native musicians have virtually declined to believe that England has ever performed any function in the musical world worth mentioning, beyond the useful and altruistic one of paying heavily for the services of foreign singers and players. Let us hope the presentation in English will enable Englishmen to realise what a treasure they possess in the old compositions for the instrument which is the forerunner of the pianoforte.

As we are slow to believe in the originality of the old English composers, so we are apt to hug our ignorance of the distinctions between the instruments in which strings are the sound-medium and keys the player's immediate implement. The names virginal, spinet, and harpsichord are often complacently given in provincial museums and private houses to the simpler and older forms of the pianoforte, and even when the leading characteristic,—that these three are plucked by quill or leather plectra,—is grasped, the exact places of the clavichord and its direct descendant, the pianoforte, in the genealogy are but dimly apprehended. M. Ch. van den Borren is admirably explicit and concise in his opening chapters on the instrument for which Byrd, Bull, Gibbons, and the rest wrote, and he shows a remarkable familiarity with English musical terminology. Of course it is no new discovery that the very early English composers, down to the 11th century, were in advance of those on the Continent, but even after the researches of Prof. Johannes Wolf and Mr. Wooldridge, M. van den Borren finds much to tell us concerning these 'primitives.' It is very curious that a gap of nearly two centuries should have to be admitted, so far as keyboard music is concerned, between these old composers and the splendid galaxy of the Elizabethan masters, a gap which is at present filled by no important name but that of Hugh Ashton, even though Nagel, Wolf and others have spent much labour on the early history of English music. Some pieces by Ashton are to be found in Stafford Smith's 'Musica Antiqua,' a well-known collection which, it startles one to read, 'has become almost impossible to meet with.' This slight reference brings before our minds some of the difficulties with which the foreign author must have been confronted. No fewer than twenty-four MS. collections of virginal music are enumerated, some four or five of which are of considerable extent, while all, or nearly all, date from the time of the compositions they contain. The largest collection, as well as the most easily accessible, is of course the one now known as the 'Fitzwilliam Virginal Book' (formerly and quite wrongly called 'Queen Elizabeth's Virginal Book'), which was printed in its entirety some years ago. This collection forms the foundation of M. van den Borren's elaborate and scientific analysis of the various characteristics of the keyboard music of those spacious days. A curious little addition to the history of the collection is made in a footnote to the effect that Giles Farnaby, who is largely represented in the 'Fitzwilliam Book,' was a Cornishman, and that therefore Francis Tregian, whose name is closely identified with the compilation, would be specially interested in works by a native of Tregian's own county. One of the most attractive parts of the book, and one which deals with a peculiarity fraught with great historical importance, is on 'Virginalistic figuration,' in which are traced the beginnings of the art that is sometimes called musical 'embroidery.' On the influence of the modes, on frequent instances of false relations, and on a host of kindred subjects, the author is splendidly clear, and he has been lucky to obtain a translator to whom the English and French technical terms are equally well-known. Here and there, but very seldom, are statements of doubtful accuracy, as when it is implied that 'Orlando' Gibbons and 'Ferdinando' Richardson were Italianised names. These were beyond all reasonable doubt the names given in that form to the owners, and not at all like the change of Cooper into Coperario at a slightly later date. That an organ with one row of keys and no pedals could not bring out the long-held notes of a plainsong against the rapid figuration with which some of the old writers surround it, is simply not the case, as this is precisely one of the things which such an organ could do effectively. The tiresome custom of the 'Solfège' as taught in French schools and churches (with the syllables 'ut, re, mi, &c.' attached unalterably to the notes C, D, E, &c.) makes it necessary for M. van den Borren to go into the principles of solmisation with an amount of detail that is hardly needed in a country where the tonic sol-fa system is so well known. This is a passage which a translator might have been excused for modifying to some extent, if only by the addition of a footnote pointing out that the tonic sol-fa system is only a revival of the old solmisation. It should have been possible to ascertain the reading of the

* 'The Sources of Keyboard Music in England,' by Charles van den Borren. Translated from the French by James E. Matthew. Novello & Co. (7s. net.)

MS. in regard to a point concerning the use of double-bars, a point which is at present left in doubt in a footnote on page 188. As a matter of fact, the published version of the piece referred to (a Fantasia by Byrd), agrees exactly with the arrangement of the MS.

The book is indispensable for the study of the music it analyses, and it is so thorough and so well translated that it is sure to send many students to the virginal collections that are already accessible, and perhaps encourage the publication of the contents of one or other of the less extensive manuscript collections.

THE LATE JULES ECORCHEVILLE AND HIS UNDERTAKINGS.

It is estimated that three-fourths of the Parisian journalists have been swept into the net of war, by mobilization or actual despatch to the front. News reached this country five weeks after the event, that Jules Ecorcheville, who may be described as for some years past the centre of French musical journalism and various associated activities, was killed in action on February 19, 1915. Born at Paris on March 18, 1872, he was only forty-two at his death. At first engaged in business, he later severed his active connection therewith, and led the life of a man of means absorbed in music on its literary side. He had taken music-lessons from César Franck between the ages of fifteen and eighteen. When about thirty-two he went to Leipsic, and studied there literature and art-history. He also learned there to talk German fluently, a useful accomplishment not universal among Parisians. At the age of thirty-four (1906) he took the degree of Docteur ès Lettres at Paris. About this time he published papers as follows: 'De Lully à Rameau' (1906), 'Corneille et la musique' (1906), 'Un manuscrit du XVII^{e} siècle dans la Bibliothèque de Cassel' (1906), 'Actes d'état civil des musiciens insinués au Châtelet de Paris de 1539 à 1650' (1907).

The International Musical Society had been founded at Berlin in 1899, but though there was a nominal French Section under the veteran Lionel Dauriac, this had only a handful of members. In 1904 Ecorcheville threw himself into the task of making the Section a reality, and being active-minded sought varied means to his end. During two years, 1905 and 1906, a monthly musical paper was running at Paris, the *Mercure Musical*, edited by Louis Laloy and Jean Marnold. At the Basle Congress of the Society (September 24-27, 1906) Ecorcheville proposed that this magazine should be developed as a closer imitation of the Society's central publications, and be affiliated to the Society as the organ of the French Section. The details of what resulted are known only to few, and call for record; partly in the interests of the future historian, if such there be, of the International Musical Society, but mainly because the continuance of the Society now necessarily brings with it a consideration, in one direction or the other, of the principles of co-operation, federation, &c., involved in the French action. In dynamics a revolving body sets up at once centrifugal action, only restrained by counter-force. In joint international undertakings there is a perpetual tendency to revert to separatism, only restrained by a correctly framed constitution and watchful administration. Ecorcheville proposed that all French matter should be thrown out of the Society's central polyglot publications, the Society paying over to Paris a specified lump sum equal to more than 25 per cent. of the total subscriptions as then standing, and members of the Society all over the world receiving the French magazine free. Broadly speaking, there was a good deal to be said for this proposal; members were already getting their central publications under two separate covers, and to them the additional third would have made but little difference. However the suggestion was too revolutionary a subversal of the Society's statutory scheme, which was based essentially on polyglot central matter. Moreover the German publishers, who held the contract and bore the risk of the Society, were not prepared to make such an extensive and indeed unbusiness-like sacrifice. The proposal was rejected. As it turned out this was unfortunate, for Ecorcheville then took the bit between his teeth, and carried out his plan independently; that is to say, he assimilated the *Mercure* to the central publications, and entitled it the Organ of the French Section of the Society, but he left the international members outside France to receive nothing at all from France. That this was literary secession and a breaking away from the main co-operative publicational principle of the Society is obvious. That it was permitted, without exacting any conditions, which would have been readily conceded, was due to a newly arisen weakness, if not impotence, in the central control of the Society hereafter to be mentioned. Personally Ecorcheville did his best to make amends by continuing for two years to contribute short book-reviews to the central publications; but charity begins at home, and this could not last. The Society's publications soon became almost wholly German, tempered by a little English. French, the best international language of all, dropped out. The English Section then stepped into the breach, in the interests of the international members; and by their efforts a formal agreement was made on December 14, 1907, and published in the Society's Journal, under which the French, in return for borrowing the name and interest of the Society, and to reduce the effect of their separatist action, gave to the Society's central editors the right to reproduce, as if contributed to themselves, any matter appearing in the Sectional publication, This plan was already in force on the ground merely of mutual convenience between the old-established 'Musical Association' of London and the Society. Thereby authors got a wider circulation, and the Society got more English matter. The justice of the plan applied to the French case was obvious and not disputed. But here came in the grave fault and defect of the Society. In 1904 the central control had been taken from Berlin to Leipsic. To cover this and to disarm objection, the executive by a newly-made rule handed over the whole of the editorial arrangements to what was, owing to its position and constitution, a phantom committee; to such committee was entrusted the making of all editorial appointments and the entire control of the publications. How impracticable the arrangement was is shown by the fact that in the ten years of its existence the committee did not make a single appointment or exercise a single act of control. The organization was unprecedented in the history of journalistic literary undertakings. As a net result, *inter alia*, the central publications got away from their original aim and became almost exclusively antiquarian. The English Section ceaselessly protested, against machinery and results alike, and here also offered a practical compromise; but without avail. As regards the French affair, the editors were under the orders of no one, and neglected the agreement put into their hands; not a line from the extremely interesting French Sectional magazine was ever reproduced in the central publications or reached general members. Ecorcheville later was not unconscious of his error in 1906. But he might

well have complained that whereas under the 1907 agreement a machine with a safety-valve had been provided, the Society's German editors—from whatever motive, but probably only because there was no one to guide them or indicate a policy—deliberately sat upon the safety-valve.

Ecorcheville developed the *Mercure* in 1906 as shown, and became along with Laloy its director-editor. In May, 1909, he founded at Paris, as a sort of musical club without a club-house, the Société Française des Amis de la Musique, with some analogy to the Viennese Gesellschaft der Musikfreunde (1813 to date); and the *Mercure* became the organ of this Society also. In that year Laloy was called away to other journalism, the printing was transferred to the Sainte Catherine Press at Bruges (at this moment a German arsenal), and the title became *Revue Musicale, S. I. M.* In January, 1912, Ecorcheville absorbed J. L. J. Combarieu's *Revue Musicale d'histoire et de critique*, and in July, 1913, the *Courrier Musical*. The *Revue Musicale, S. I. M.* has contained a judicious mixture of the historical and modern aspects, has borne the impress of concentrated editorial control, and has exhibited never-failing Gallic verve. Its last number (for the time being) was in May, 1914. In March, 1915, it appeared in sheet-form (Paris, Dangon), with curtailed contents, but expressing a determination that none of the associated projects should die.

Ecorcheville's own monographs scattered through the eighty-three numbers of the *Revue* are of considerable permanent value. But since August, 1909, from which date it was printed in Belgium, this monthly publication of 100 pages has had no monthly 'contents,' and only a very imperfect yearly one. The following list of Ecorcheville's monographs in the *Revue* may therefore form a useful record: 'La Musique dans les Sociétés Savantes de France' (February, 1907); 'La Schola Cantorum et le Style de Bach' (April, 1907); 'Les Textes de Musique ancienne et leurs Rééditions Modernes' (June, 1907); 'Wagner et l'Université' (September, 1907); 'Un Mariage Grégorien' (January, 1908); 'Le Luth et sa Musique' (February, 1908); 'Deux Livres de Romain Rolland' (August, 1908); 'La Société Gluck' (August-September, 1909); 'Le Professeur Hugo Riemann' (October, 1909); 'A Saint-Wandrille' (October, 1909); 'La Musique des Rois d'Angleterre' (November, 1909); 'Le Quatuor à Cordes de Théodore Dubois' (February, 1910); 'Te Deum de Berlioz' (February, 1910); 'Le Dogme en Musique' (June, 1910); 'Un Problème de Bibliographie' (June, 1910); 'Collection des Maîtres de la Musique' (July, 1910); 'La Commission du Corpus Scriptorum de Musicâ Medii Aevi' (December, 1910); 'Le Problème des Ornements dans la Musique' (January, 1911); 'Pierre Aubry' (January, 1911); 'Erik Satie' (March, 1911); 'Lully Gentilhomme et sa Descendance' (May, 1911); 'Le fils de Lully' (June, 1911); 'Les filles de Lully' (July, 1911); 'Le Congrès de Londres' (July, 1911); 'Charles Malherbe' (November, 1911); 'Un Quintette de Fanelli' (April, 1912); 'Une Séance de Luth' (May, 1912); 'La Vie des Sons' (September-October, 1912); 'Une Romance Chantée pas Louis XVII.' (January, 1913): 'Une Mélodie Inédite de Richard Wagner' (May, 1913); 'Le Futurisme ou Le Bruit dans la Musique' (December, 1913); 'La Forlane' (April, 1914).

Ecorcheville was in succession treasurer and vice-president of the French Section of the International Musical Society. Charles Malherbe having died on October 8, 1911, Ecorcheville was on November 14, 1911, elected Sectional president in his place. In September, 1912, after Sir Alexander Mackenzie had acted for two biennial terms as general-president of the whole Society, Ecorcheville was elected to that office: partly on the principle of showing attention to different nations in turn, and partly with a view to the approaching Paris Congress of 1914. Here also an aspect of the Paris Congress, in connection with the Society which lent to the Congress its name, prestige, and international organization, calls for candid record. The London Congress of 1911 (Report volume published by Messrs. Novello & Co. in 1912) frankly exploited the Society's name and influence, but gave a valid *quid pro quo;* no one who was not a member of the Society could read a paper (and even then there were eighty-two papers), and foreign members were treated with an exclusive, well-advertised and lavish hospitality, in which even the British Government took a part. As a consequence 222 new members came into the Society on that occasion. The Paris Congress of 1914 equally exploited the Society, but with little or no regard to the Society's general interests; everyone inside or outside the Society was free to read a paper, and, though it would be churlish to depreciate the hospitality exhibited, yet the Society's members certainly had no preferential share therein, and advertisement of the same was late and scanty. As a consequence, not one new member can be traced to the Paris Congress. Ecorcheville, personally amiable and generous, no doubt regretted proceedings of the local Congress Committee which he had little power to control. The Paris Congress was reported in the *Musical Times* of July and August, 1914. Ecorcheville had the satisfaction of offering to the notice of the Congress the eighth and last volume of the *opus magnum* of his industry, the published abstract Thematic Catalogue of old music printed and manuscript, along with books on music, down to 1750, contained in the Bibliothèque Nationale (Group V of the 'Imprimés'). The General Catalogue, begun in 1897, ignored music, and the Académie des Beaux Arts subsidised the printing of this special project. The work (published by Terquem, Paris) gives 10,000 thematic quotations, contains some facsimiles, and shows the last word in condensation.

Finally, with regard to Ecorcheville's various publicational undertakings, it is to be noted that, having once assumed the name of the International Musical Society, he stopped at nothing in using it. The *Revue* is known in France as the '*S. I. M.*' only. Nearly every book published by a member of the French Section has been adopted, and announced as the official publication of the Section. So even the great Library Catalogue just mentioned. Yet financially or administratively the Section has had nothing to do with any of these things. Sober and literal England finds it difficult to fit them into their exact place in a co-operative Society. In Ecorcheville's own way no doubt they stimulated membership within France. From the general point of view of the Society, they may probably be described as having been non-descript but not inefficacious.

Jules Ecorcheville was called to the colours at the outset of the war, served as lieutenant in the 130th Regiment of Infantry, and was as ardent a soldier as he was a *littérateur* and art-propagandist. Already at the battle of the Aisne on September 13, 1914, he was wounded and mentioned in despatches, but he returned to the front. He died on February 19, 1915, at the head of his company, on the return from an offensive reconnaissance, near the Suippe, a tributary of the Aisne. It is reported that his last words were a cry to his men: 'Pour moi c'est fini; pour vous, faites votre devoir.' So died this gallant man, good friend, zealous soul, indomitable worker. His work and the impetus of his projects remain.

A colleague of the late musician writes:

By the death of Jules Ecorcheville the International Musical Society loses an ideal president, and the world of music a man of remarkable versatility. His erudition and industry are sufficiently vouched for by his monumental catalogue of musical MSS. in the Bibliothèque Nationale, his publication of the French Suites from the Cassel Library, and his organization of the 'Commission du Luth.' The pages of *S.I.M.* show his abilities as a journalist and critic of modern music. Always kindly in his judgments, he had a sure sense of what was vital in music, and his ready wit and urbane style deprived his censures of all malice. In private life he was a man of the world, faultlessly dressed, exquisite in hospitality, charming as only a Frenchman can be. But although he was determined to make the Congress of 1914 a social success, and *S. I. M.* a fashionable review, as typified by the amusingly modern decorations of his office in the Rue de la Boetie, he was completely free from the disagreeable qualities which a lesser man might have shown in his place. His unselfish and sunny disposition, his unfailing tact, and a sense of humour that endeared him peculiarly to his English friends, smoothed over all difficult situations. People might disagree with him, but it was impossible to quarrel with him, for he never considered his own interests, but only those of music and especially those of 'la musicologie.'

OLD ENGLISH VIOLIN MUSIC.*

By F. Bonavia.

There can be no doubt that the want of interest shown in the past for old English music has done much harm to the good name of English music here and abroad. If old English music had received the consideration which was its due in the last century, the superstition which condemned a whole nation as 'un-musical' could have hardly taken deep root. At the present time, when English musicians have succeeded in establishing once for all their just claims to consideration, a knowledge of their countrymen's achievements in the past would be beneficial in every way, and perhaps give courage to some young composer at the critical moment when the trials of a but too often precarious calling may test too severely the faith he ought to have in his mission. Vocal music is of course not in question now. Vocal music can be handed down from one generation to another. Possibly we still hear in some country villages the very melodies people sang to while away the *ennui* of a long journey by water when time was less urgent than it is to-day, and the broad Thames carried visitors from one part of the town to another. The competitive festival moreover has been an efficient means of making choral bodies acquainted with the beauty and wealth of old English music.

Instrumental music, and violin music in particular, has been less fortunate. The fact is rather remarkable, for the repertory of violinists is exceedingly limited. Old music for many violinists means—apart from Bach—three Sonatas from Tartini, one of Handel, and Leonard's peptonized version of Corelli's 'La Folia.' Shorter pieces by Martini and Couperin have been patronised at times by various performers, without however gaining a well-defined position. Now in a collection of old violin sonatas by English composers published not very long ago, there are at least three examples the extraordinary beauty of which is bound to be recognized sooner or later. Different as in many ways these are from the French and Italian work of the same period, it is impossible to read them without perceiving qualities of an exceptionally high order. They have neither the dramatic intensity of the 'Dido' Sonata, nor the coquettish airs of a Couperin, but a kind of open-air freshness, a dignified yet almost homely pathos, which stamp them through and through with an individuality of their own. I propose to consider first—very briefly—certain aspects of a Sonata by John Collett, one of the many unknown English composers of the 18th century. It is divided into three parts, of which the first and third are of a lively character, while the middle movement—a Largo of more thoughtful type—provides the needful contrast. The opening bars of the Sonata proclaim at once a new style, a perspective utterly different from the usual. We find here the grace of a Couperin gavotte coupled with the sprightly air of the country dance, gaiety tempered now and then by short phrases of exquisite tenderness. It sparkles in trill and grace-notes, not like the obvious diamond—a simile more fitted to the Variations of Tartini's 'Trillo del Diavolo'—but rather like rain pierced by a ray of sunshine. In the Tartini Variations the object of the trills is very material and obvious; in fact one may be permitted to doubt whether the composition gains anything at all by the repetition of the same trick. In Collett's Sonata every trill comes suddenly and unexpectedly, adding light and brilliancy. The close of the movement deserves attention as it is one of the most happy examples of the sense of end being implied by the very nature of the melody, and not by the dominant-tonic platitude. The middle section has much charm, and recalls faintly the mood—though not the notes—of the fine introduction to the last part of Handel's most popular Violin sonata. The third movement is quieter than the first—less sparkling and perhaps more tender, but, on the whole, hardly equal to the rest.

The Sonata of Thomas Vincent opens with one of those phrases which immediately compel the attention of the listener. It has a haunting beauty which remains with us when much else is forgotten. Tartini had a special gift for such phrases. Like Vincent, he felt no need to get in his stride as it were. The pent-up feeling welled out at the first touch; and in the tenderness of the melody, in the dignity of the expression, there is something that recalls Tartini, as well as in the 'lasting' quality of this music. Trammelled as these men were by a conventional harmonic system, bound by a limited conception of form, they have the power to move us because their expression is as deep as it is sincere. Sincerity even more than beauty is required to stand the test of time. The poetic machinery of Virgil may be in some respects inferior to that of Shelley, yet as many generations have repeated with the same emotion *Sunt lacrymæ rerum, et mentem mortalia tangunt* as will ever be moved by a line of Shelley. Certainly Tartini alone can stand by the side of this Vincent without suffering in the comparison. The rest of the Sonata does not disappoint the expectations aroused by the first part, and this is perhaps all that one could reasonably hope for. The third Sonata—by Humphries—appears less beautiful in any single section than the best of Collett and Vincent, yet on the whole it is inferior to neither, as it is most perfectly balanced in every part, and the same high level is maintained from beginning to end.

It seems almost incredible that three such works should have been allowed to lie so long forgotten. The only explanation one can offer is that they are apparently too easy to tempt the accomplished player, while nothing but the best playing will do them justice. Their compass is that of the oboe rather than that of the violin. Yet they require absolutely faultless, finished playing. The interpretation, the phrasing, the warmth of certain phrases, the peculiar elegance

* 'Old English Violin Music,' edited by Alfred Moffat (fourteen numbers). The John Collett Sonata in A minor is No. 5; the Sonata by Thomas Vincent (also in A minor) is No. 14; and the Sonata in D minor by John Humphries is No. 13. (Novello & Co., Ltd.)

of others—these ought to interest performers with a taste for adventure. Surely there must be English violinists who can see and feel as these—their artistic ancestors—saw and felt. No one could wish that modern music should be sacrificed for the sake of the old, but there must be room for both. Modern music has attained to something utterly beyond the ken of these 18th century men. But the gain has not been without loss. Strength, power, and an almost unlimited wealth of colour are the domain of the composer of the present day, but the delicate tenderness of the 18th century is lost to us. We may prefer Wagner to Beethoven, and Debussy to both, but let us acknowledge that there was music even before Beethoven. 'Phyllis' and 'Margot' have both been worthily celebrated. The essential point is that those whose duty it is to introduce them to the public should not misunderstand them, nor exalt the one at the expense of the other.

THE CHURCH OF THE HOLY TRINITY IN PARIS, AND ITS CHOIR.

By E. H. Williams Ashman.

When in the later 'sixties the great tide of American visitors in Europe who make Paris their headquarters began to grow very large, it was felt that some provision ought to be made for their spiritual needs, and regular services were started by American clergymen in hotels. Later on a building was acquired in the Rue Marbeuf, and, finally, under the care of Dr. J. B. Morgan, a man singularly gifted for such a work, the present magnificent church in the Avenue de l'Alma was built, to prove a great boon to American churchmen, sensitive to the peculiar charm of the Liturgy of the Church in America and to a public worship reverent and dignified with the music according to the best traditions of the Anglican Communion.

The church, with its lofty spire, is one of the landmarks of Paris, and is considered by many to be George Street's happiest inspiration. It is in the Early English style, with all its characteristic light and shade, and, being the seat of the Bishop in charge of the European churches, it is well adapted to the Cathedral type of service which has been maintained in it since its consecration. The windows form a unique series illustrating the Te Deum, and those in the Tower Porch the Venite. They have always been to the writer an emblem of the part music has taken in the worship of the church—not, as it were, an external ornamentation, but an essential part of the whole. The organ is placed in a loft at the south side of the Chancel, and is a fine example of Messrs. Cavaillé Col's good work. Compared with English organs, it is lacking in rich diapason, but it has very beautiful reeds which have the quality, rare enough of its kind, of being always in tune. Like many French organs, its mechanical contrivances are not its strongest point, but this is redeemed by its beauty of tone.

Such a church, and with such opportunities, called for adequate music in its services. For the men there is always ample material to call upon from serious students of music in Paris. But the question of boys was harder to solve, as the British Embassy Church exhausted the material at hand in the shape of boys of British residents in Paris. So, to secure a continual supply of good voices, the bold step was taken of establishing a Choir School.

The choir consists of sixteen boys—twelve soprani and four altos, with four tenors and four basses, and is controlled by the organist-choirmaster under the direction of the Precentor.

The first sixteen boys were gathered together in London in 1885, and were trained there in the Psalter, the Responses, and the general grounding of efficient choir work. The copies of the earlier works, in what has grown to be a large and representative collection of Anglican music, show with what care the choirmaster sought a good tradition. Services and anthems are marked with references to renderings heard at St. Paul's Cathedral, and other churches in London which I shall not mention by name lest any should feel sorry at not having had a part in the making of the tradition. The markings are often appreciative, but they contain also many shrewd criticisms. The markings for practice are just such, I fancy, as would delight the soul of Dr. Coward.

For a time the boys were splendidly prepared before coming out to Paris by the choirmaster of a well-known West-End church, but with the tradition established, the two or three new boys needed annually were selected by the agent in London and received their full training here. One thing was anathema from the first, and that was the so-called 'Anglican thump,' so hard to avoid unless people really sing, and where those pearls among choristers—leaders with a sense of rhythm—are lacking.

The boys are trained on classical lines, and very soon such niceties as the 'coup de glotte' all unconsciously become no mystery to them, even if the younger boys do not know the term for a long time after they have full control of their voices. One always feels sorry, however, for the singer who hears of the 'shock of the glottis' in its poor English form before he has learned to make the adjustment subconsciously. Here is a chance for anyone with a sense of appropriate terminology; for as it stands the term tends to terrify rather than to help.

In return for their services the boys receive board and lodging, and first-rate preparatory school education in the Choir School free of charge. They sing at one of the daily services only. There has never been any serious illness in the School since its foundation, and the best medical attention possible is included in the terms of the agreement made by the Rector and Vestry with the parents of the boys.

The Choir School is situated in a large, roomy old house at Passy, one of the best and healthiest quarters of Paris, lying high above the Seine, with the Bois de Boulogne, where the boys play football and cricket, near at hand. It is within easy walking distance of the church, and it has, what becomes daily rarer in Paris, a garden.

Of course such a choir is only maintained at a large annual cost—about £2,000; and many people could be found to express all the usual Philistine questions as to whether the money could not be better expended in other directions. But the church has always been content with the sentiment of Milton when he wrote of King's Chapel at Cambridge:

> 'Give all thou canst; High heaven rejects the lore
> Of nicely calculated less or more.'

for it looks on the education and care of the boys as part of its ministry, and as a work well worth doing. And the records of old boys justify this attitude. There are many out here now fighting for honour and freedom, and happy while serving their King and country to be also helping that fair France they learned to love while its guests.

Several old boys are doing good work in England as priests, some are singing in representative choirs, others are organists in London and elsewhere, and others are interpreters or in good commercial positions owing to their intimate knowledge of French. There is a resident French professor at the School, and French is the language of the house.

One old boy came out to Paris in the entourage of His Majesty on his visit to the President a few months before war broke out. On that occasion a representative French committee paid the boys the well-deserved compliment of asking them to sing 'God save the King' on their Majesties' visit to the Louvre. It must have been a revelation of the possibilities of the National Anthem to some of the English people there as well as to the French, particularly to those who had heard the admirable if astonishing efforts of the chorus from the Grand Opéra the day before. A leading French paper paid the boys an unconscious compliment in saying 'A boy with a voice that was "une splendeur" sang "God save the King."' It has been a characteristic of the training to get an evenly balanced tone.

At the beginning of the War the Precentor, who is also headmaster of the School, was on a holiday in Germany, and being a British subject was detained there for nearly four months. The boys, with the threatened German advance, were sent back home to England in August. Happily the German menace to Paris is now a thing of the past, and all are confidently awaiting the invader's expulsion from France. In the meantime, Paris is as safe as any capital of the belligerent countries, and it is hoped soon to reopen the School. Some eight of the choral scholarships will be vacant, and all those who have boys—or know of gentlemanly boys with really good voices—and would like them to compete, should apply to the Reverend The Precentor, Eglise de la Sainte Trinité, 23 Avenue de l'Alma, Paris, who will send a prospectus and all details as to an approaching audition in London.

The advantages of the School will, if anything, be intensified after the War. The expression and interpretation of the rich stores of Anglican music are a revelation to the French of the artistic side of Anglo-Saxons, and no people are more susceptible to the significance of any form of art and, one would say, culture, had not the word been so cruelly and unfortunately branded; and more and more the practical knowledge of French will be an accomplishment valuable to Englishmen.

THE 'CHRISTMAS ORATORIO' IN WORCESTER CATHEDRAL.

On April 10, a performance of Bach's 'Christmas Oratorio' in Worcester Cathedral had features of particular interest. The great choir of 725 voices filled the north and south transepts, and was drawn from Worcester, Newland, Kidderminster, Redditch, Wribbenhall, Astley, Hartlebury, Hagley, Pershore, Croome, Colwall, Norton, Glenbrooke, Bushley, Stoke, Powick, and Eastwood Bank. For the most part these are village choirs, and the fact is notable as evidence of what can be done with such material. In a normal year the activities of this great body of singers would have been directed upon preparation for the annual Competition Festival. To have brought it together to perform one of the masterpieces of choral music is not only an achievement in itself, but proof—if at this late hour proof be required—of the solid foundation of technique and musical appreciation which the Competition Festivals have laid.

Of particular significance was the 'arrangement' of the oratorio which Mr. Ivor Atkins adopted for the occasion. Written originally for performance in six sections,—on the three days of the Christmas festival, New Year's Day and the Sunday thereafter, and the Epiphany—the work, on the rare occasions when it is performed in this country, has been wont to be given in a concentrated form, with a view to assembling its 'favourite' arias, choruses, and chorales in workable compass. That object, no doubt, is attained, but only by endangering the deeper purpose which Bach had in view and by sacrificing the dramatic intensity with which he designed the story to be unfolded within each section. But, as Schweitzer has pointed out, the long and detached arias, their beauty notwithstanding, may be omitted without any risk of leaving a mere torso. It is also relative, that every one of them was adapted from secular cantatas, and is far less convincing in the oratorio than in its original secular context. Mr. Atkins's experiment triumphantly confirms Schweitzer's judgment. The concentrated performance of rapidly alternating chorus, recitative, and chorale took only seventy-five minutes. The Christmas story was unfolded vividly, and the chorales acquired a deeper devotional significance in their closer concord with it. The only aria sung was the beautiful 'Slumber, beloved' (No. 19). But very properly, and with impressive effect, it was transposed from its accustomed position to a place between Nos. 30 and 33. There it was particularly satisfying and relative.

The performance was extraordinarily vivid, reverent, and impressive. The choir had been most carefully rehearsed in sections by the local conductors. But only one ensemble rehearsal was possible in the Cathedral, though the committee, in accordance with its usual plan, had appointed a visiting conductor to attend the various centres to co-ordinate the interpretation. This year the post was filled by Mr. G. S. Chignell. The choir sang with a volume of tone which its numbers might have been expected to produce, but also with a flexibility and responsiveness that were surprising. A trio of trumpets and timpani added brilliance to the choruses. The soloists, Mr. John F. Adams and Mr. Frederick Lightowler (a lay-clerk of the Cathedral), were excellent. Special mention must be made of the beautiful singing of 'Slumber, beloved,' by the Cathedral choristers. Mr. Edgar F. Day fulfilled an arduous duty at the organ most efficiently, and Mr. Atkins conducted a performance which is likely to stimulate imitators, and which he himself, it may be hoped, will repeat. He has done nothing less than confer on a somewhat neglected masterpiece a fresh opportunity to be heard and studied, and his method of performing it overcomes the conditions which prohibited familiarity with the oratorio in its larger dimensions.

Church and Organ Music.

A REMARKABLE RECORD.

Mr. Edward Colby Evans, a member of Christ Church Choir, the daughter church of St. David's, Carmarthen, has achieved a remarkable record. He joined the English choir in 1855, and has therefore completed sixty years of valuable service, first as a treble soloist and afterwards as a bass. Some few years ago, when his magnificent voice was in its prime, Mr. Evans was a well-known personality in musical circles in South Wales, but in spite of the wear and tear of sixty years his vocal ability is but little impaired. He celebrated his sixtieth year on Easter Day as a member of the same choir by singing the Recit. 'Behold, I show you a mystery' and the solo 'The trumpet shall sound,' from 'Messiah,' with great verve and power. Mr. Evans is a man of varied interests. He is a J.P., a Past-Master of St. Peter's Lodge of Freemasons, and has been Councillor, Alderman, and Mayor (during 1901-02) of his native town. We congratulate Mr. Evans on his record, and wish that he may long be spared to uplift his voice in the Church's song.

THE CHURCH OF IRELAND HYMNAL.

At the meeting of the General Synod of the Church of Ireland, held on April 15, it was decided to adopt the final recommendations of the Hymnal Committee, and it was also agreed that the musical editorship of the new Hymnal be entrusted to Dr. Charles Marchant and Dr. C. H. Kitson, the organists of St. Patrick's Cathedral and Christ Church Cathedral respectively. Out of forty-two tunes suggested to be omitted, eighteen were retained, viz., Nos. 103, 114, 124, 135, 136, 155, 193, 213, 255, 286, 328, 361, 367, 375, 392, 413, 473, 600. Seven ancient Irish hymn tunes were also adopted. In all there are to be 734 tunes in the forthcoming Hymnal, of which number 490 are in the book now in use. A further recommendation was passed approving of the omission of No. 268 (Rosenmüller's setting of 'Songs of praise the angels sing'). It was also decided that instead of the two verses of the National Anthem, as in the present Hymnal, the three verses be printed in the forthcoming work.

Mendelssohn's 'Hear my prayer' and Spohr's 'God, Thou art great' were sung at Romford Parish Church on March 24, and Stainer's 'The Crucifixion' on March 31, under the direction of Mr. A. C. Chappell-Haverson, the organist and choirmaster.

Stainer's 'The Crucifixion' was sung at St. Alphage, London Wall, on April 2, with Mr. Arthur C. Tattersall at the organ.

At the Cathedral, Gibraltar, on Good Friday, Stainer's 'Crucifixion' was sung by the choir of fifty voices. The soloists were Lance-Corporal F. M'Guire and Private A. J. Purnell, both of the 7th (Reserve Battn.) Middlesex Regiment, which is at present stationed at Gibraltar. Miss Lane, the organist of the Cathedral, presided at the organ.

Lee Williams's 'The last night at Bethany' was sung at St. Mark's Church, Belfast, on March 28, with Mr. J. F. Neill at the organ.

Stainer's 'The Crucifixion' was sung by an augmented choir of eighty voices at Anfield Wesleyan Church, Liverpool, on Good Friday. Mr. P. Hilton Radcliffe conducted, and Mr. G. H. Ledger was at the organ.

At St. Matthias's Church, Upper Tulse Hill, Dvorák's 'Stabat Mater' was sung by the choir on March 31. The soloists were Miss Alice Lilley, Miss May Peters, Mr. Hubert Baker, and Mr. Topliss Green. Mr. Charles Titheradge, organist of the church, conducted, and Mr. Edgar T. Cook, organist of Southwark Cathedral, was at the organ.

Mr. Harold Moore's cantata 'The darkest hour' was sung at Skelmorlie Parish Church on Good Friday, under the direction of Mr. A. S. Manfield.

At St. Luke's Church, Lancaster, on Good Friday, Gaul's 'Passion' was sung. Mr. W. J. Hodgson accompanied, and Mr. W. Dennett Davies conducted.

At Bolton Parish Church, on March 30, Brahms's 'Requiem' was sung by the choir, with orchestral accompaniment, conducted by Mr. W. J. Lancaster.

At the Spring Festival services held at Broad Street Wesley Chapel, Nottingham, on March 28, Spohr's 'Last Judgment' was sung by an augmented choir under the conductorship of Mr. Charles B. Morris. Mr. C. E. Blyton Dobson accompanied, and also played the first movement of Elgar's Organ sonata in G.

An excellent example! The late Mr. Charles Woollam, J.P., of St. Albans, amongst other charitable bequests left £1,000 to the St. Alban's Abbey Choir Fund.

Evidence of the excellent education received by the boys at York Minster Choir School is to be found in a recent honours list, from which we learn that during the past twelve years no less than 227 successes have been gained at Trinity College of Music, Durham University, Civil Service, and London College of Preceptors examinations. There have been no failures.

ORGAN RECITALS.

Mr. John Brook, St. Philip's Church, Southport—Tone-poems, *Oliver King*.

Mr. Albert Orton, Walton Parish Church, Liverpool—(Two recitals) Choral Preludes, *Bach* and *Brahms;* Coronation March, *Saint-Saëns*.

Mr. Edward Bartlett, Arundel Parish Church—Nocturne, *T. F. Dunhill*.

Mr. Paul Rochard, Wolvey Parish Church—Fantasia on two English Melodies, *Guilmant;* Hinckley Parish Church—March on a Theme of Handel, *Guilmant*.

Mr. Allan Brown, Wesleyan Methodist Central Hall, Tooting—Suite Gothique, *Boellmann;* Calfaria Chapel, Porth—Canon in B minor, *Schumann*.

Mr. J. Godfrey Luard, Holy Trinity Church, Bath—Prelude in E minor, *Bach*.

Mr. W. G. Parkyn, Northern Polytechnic—(Two recitals) Question and Answer, *Wolstenholme;* Intermezzo, *Hollins*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey—(Three recitals) Lied, *Wolstenholme;* Gavotte, *Lemare;* Air with Variations, *Wesley;* St. Stephen's, Walbrook—Air with Variations, *Lyon*.

Mr. F. A. Mouré, Toronto University—Allegro, Adagio, and Finale, from Symphony No. 6, *Widor*.

Mr. W. Henry Maxfield, St. John's Church, Altrincham—Intermezzo, *Hollins*.

Mr. J. A. Meale, St. Peter's Church, Hale—Air with Variations and Fugue, *Hollins;* Wesleyan Church, Baildon—Prelude and Fugue in D, *Bach*.

Mr. Claude Forster, St. John's Church, Forfar—Fantasia alla Marcia, *Harvey Grace*.

Mr. H. C. Tonking, Wesleyan Church, Newquay—Prelude and Fugue in A minor, *Bach*.

Mr. H. Edward Knott, Tenbury Parish Church—Fantasia and Fugue, *Parry*.

Mr. G. Bernard Gilbert, Canning Town Public Hall—Sonata No. 5, *Mendelssohn;* Stratford Town Hall—Cantabile and Finale, *Lemmens*.

Mr. Harvey Grace, St. Mary Magdalene's, Munster Square—Variations on 'O filii et filiæ,' *John E. West*.

Mr. Matthew Kingston, Congregational Church, Penge—Sonata No. 1, *Mendelssohn*.

Mr. Howard Moss, Parish Church, Gravesend—Berceuse, *Spendiarow*.

Mr. William Dawes, Æolian Hall—Fugue in E flat, *Bach*.

APPOINTMENTS.

Mr. Walter Bains, organist and choirmaster to St. Barnabas, Clapham Common.

Mr. Harold Fisher, organist and choirmaster, Parish Church of St. John, Rhos, Ruabon.

Mr. Sidney Hann, grand organist in Grand Lodge and Supreme Grand Chapter of England for the ensuing twelve months.

Bro. A. J. Heard Norrish, organist to Prince Alfred Lodge (E.C.), Pietermaritzburg, Natal, and local representative of the Royal Academy of Music.

Reviews.

Rhapsody for the Organ. By Harvey Grace. [Novello & Co., Ltd.]

Mr. Harvey Grace in his 'Rhapsody' shows a command of harmonic resource which he turns to happy account. The work is constructed on a somewhat simple diatonic theme, the rhythmic development of which forms an important feature. The harmonic interest is constantly enhanced with equal facility, and if there be any danger of restlessness in effect, it is counterbalanced by points of simple and direct writing. The principal theme on its reappearance (preceded by an extended section of poignant effect) is accompanied by a charming passage of sixths. A fine peroration brings the attractive work to an imposing close.

The 'Rhapsody' gives the impression of having been extemporized by an organist, with a gift for the art, when in his best form. The piece will be popular with recitalists, being thoroughly well laid out for the instrument, and only moderately difficult.

An Illustrated History of Music. By Thomas Tapper, lecturer at New York University, and Percy Goetschius, instructor at the Institute of Musical Art, of the city of New York.

[John Murray.]

This compact work of 365 pages is by two New York professors of music, and has evidently been compiled for American consumption. On the whole it presents the essential facts in the history of music from the earliest ages to the present day, and it is written in an interesting fashion. It is, however, on Teutonic lines, and is permeated with a strong German flavour. English music and musicians are most inadequately treated, and it is sufficient to note that there is no mention of Bridge, Beecham, Buck, Holbrook, Parratt, Parry, Stainer, and Stewart.

The chapter on 'The Early Christian Church' is not up-to-date, and needs considerable revision. The only authors referred to are Schelle (1872) and Helmore (1880). It is news to learn that *Cantus firmus* was so called because the book containing the 'intonations (*sic*) was bound by a chain to the altar of St. Peter's Church at Rome' and 'was to remain an inviolable guide for the music of the Roman Church for all time.'

Hucbald (840-930) is given as the earliest authority on organum, whereas John Scotus Erigena had treated of the subject in 860. Garland is ignored, also Lionel Power. The section on the Troubadours would have been improved had the authors consulted the works of Gaston Paris and Pièrre Aubry. It is scarcely accurate to say that Petrucci (1502) was the inventor of music-printing, considering that musical works with movable type were printed at Rome in 1476, and at Venice in 1480. Palestrina's birth as having taken place 'in 1514, according to the latest authorities,' may with greater probability be assigned to 1526, as pointed out by M. Brenet in his admirable monograph, published in 1908. And surely the 'altar of Simon and Judas' is intended for the chapel of SS. Simon and Jude. The date (1675) for Purcell's 'Dido and Æneas' should be 1689, and there is a wrong date for Handel's 'Messiah.' Few will agree with the estimate that Brahms's German Requiem is 'a masterpiece that ranks with Bach's Passions and Beethoven's Mass in D major.' And certainly Chopin was not the inventor of the Nocturne. Finally, it is doubtful if the fulsome eulogy on Richard Strauss will stand the test of time.

However, with all its limitations, this work,—which, it must be added, is lavishly illustrated,—will prove useful. Some of the portraits are very rough, and no sources are assigned for most of them.

Magnificat and Nunc Dimittis. Set to music in the key of B flat. By W. G. Alcock.

[Novello & Co., Ltd.]

We have here a setting of the evening canticles notable for strength and dignity. While the polyphonic style imparts an ecclesiastical flavour, the work is modern in feeling with some bold harmonic effects. Excellent, too, is the sparing use of full closes, the subject-matter constantly overlapping in such a way that continuity is maintained. Particularly effective are the passages 'For he that is mighty,' and 'He hath showed strength,' both settings of the 'Gloria Patri,' and the broad phrase with which the 'Nunc dimittis' opens. But the whole service is one that will well repay study where there is a good choir. The organ part is important, without being aggressive. The chorus on page 10, by-the-way, would be effective sung if unaccompanied. The Service was composed for the 1914 Festival of the London Church Choir Association, in St. Paul's Cathedral, a fact which accounts for the broad lines on which it is planned.

John Askew, the Stanhope Violin Maker. By William Morley Egglestone, Stanhope, Durham.

[Published by the Author.]

The life-story of a violin-maker in the North of England has recently been issued by Mr. W. M. Egglestone. This well-got-up book with an attractive cover contains the various incidents in the career of the violin-maker, John Askew, who was born in 1834 at the Grey Bull Inn in the town of Stanhope, famed as the Rectory of Bishop Butler and also as giving the name to the Stanhope family, the Earls of Chesterfield. Briefly, Askew served his apprenticeship to a shoemaker, and was an expert in his trade. His early hobby was angling in the river Wear. Afterwards he entered the Stanhope Saxhorn Band, and accompanied the members to the Crystal Palace in 1860, where they took a fifth prize. At this time young Askew joined the Volunteer Force, and won many prizes with his many bull's-eyes.

In the 'seventies of last century he turned his attention to violin-making, and his ups and downs during the fiddle-making period of his life are told in this book. In early work the best tool that he had was his razor. He bought French and English books, and his friend the school-master collaborated to work out and master the craft of violin-making, which was the dream of Askew's life. Ultimately he was so far successful that he gained a bronze medal and diploma at the International Inventions Exhibition in London in 1885, and at the Newcastle-on-Tyne Jubilee Exhibition in 1887 he took a first-prize for two of his oil-varnished violins.

Associated with the 1885 Exhibition the *Musical Times* is mentioned, and that is twenty-nine years ago. Mr. R. de Lacy, then military musical instrument maker at 84, Holland Road, Brixton, London, S.W., was formerly—in 1860—instructor to the Stanhope Saxhorn Band, and he kept in touch with the northern town after settling in London. De Lacy in 1885 undertook to see the violins placed in the Exhibition, and when Askew's violins were awarded a medal, De Lacy advised the Stanhope violin-maker not to lose sight of his honours, and on page 46 of the book we find: 'I trust you will not let this drop, but push on somehow and let the world know where you can be got at. I fancy if you were to advertise in the *Musical Times* it would do good.'

The book contains illustrations of the prize violins, medal, diploma, &c. An illustration is that of Miss G. I. Hildyard, a Yorkshire lady, who bought one of the medal violins, and whose family own Horsley Hall Estate in Weardale.

(*a.*) *Wherewithal shall a young man cleanse his way?* (*b.*) *Ponder my words, O Lord.* (*c.*) *The souls of the righteous are in the hands of God.* (*d.*) *Te Deum Laudamus in D.* By George Halford.

[Novello & Co., Ltd.]

Mr. Halford's three anthems are smoothly written and devotional in style. 'Ponder my words' is for *a cappella* singing, and is written in the Æolian mode—an effective essay in archaic style. The setting of 'Te Deum Laudamus' contains good vigorous music, and would be suitable for festal occasions. Orchestral parts may be had on loan from the publishers.

In the Garden. Poem by Robert Buchanan. Set to music for soprano and tenor soli, female chorus and orchestra. By William H. Spear. Op. 18.

[Cary & Co.]

Choral conductors with good female voices available should consider this work. It is highly imaginative music faithfully reflecting the spirit of the poem, with a picturesque orchestral accompaniment. The vocal parts are well written and graceful. Two good soloists are required.

Recitative, and its rendering. By R. J. Pitcher.

[Novello & Co., Ltd.]

Although the performance of recitative is one of the severest tests of a singer, instruction books rarely treat the subject with any fulness. Possibly this is because the setting out of the approximate renderings of various types makes too great a demand upon space. This little book is helpful to singers and accompanists, because it includes numerous examples, in most cases printed both as written by the composer, and also as they should be rendered. These, with the author's practical remarks, make the work a useful guide on a most important branch of the singer's art.

The Organ Voluntary. By Sydney H. Nicholson.
Two Chorales for use at the conclusion of Evening Service. Harmonized by Bach.

[Humphrey Milford, London.]

In No. 6 of the Occasional Papers issued by the Church Music Society, Mr. Sydney H. Nicholson deals with the organ voluntary in all its branches. He also touches on many other departments of the organist's work, and his suggestions generally deserve to be read and pondered by those concerned. The Church Music Society has also issued on a card two evening hymns, set to chorales harmonized by Bach. It is much to be hoped that these or similarly dignified strains will gradually oust the mawkish so-called 'Vespers' which too often bring the Sunday devotions to such a melancholy conclusion.

BOOKS RECEIVED.

Catalogue of Music in the Library of Christ Church, Oxford. By G. E. P. Arkwright. With a preface by T. B. Strong. Part 1: Works of ascertained authorship. Pp. viii. + 128. Price, 7*s.* 6*d.* net. (Oxford University Press—Humphrey Milford.)

The Consort of Music. A study of Interpretation and Ensemble. By J. A. Fuller-Maitland. Pp. 244. Price 6*s.* net. (Oxford University Press.)

An Illustrated History of Music. By Thomas Tapper and Percy Goetschius. Pp. xviii + 365. Price 7*s.* 6*d.* net. (London: John Murray.) See Review, p. 282.

Concerning Hymn Tunes and Sequences. By Athelstan Riley. Pp. 107. Price 2*s.* 6*d.* (London: Mowbray & Co., Ltd.)

Bush Songs and Oversea Voices. By A. Safroni-Middleton. Pp. 159. Price 3*s.* 6*d.* net. (London: John Long, Ltd.)

Carillons of Belgium and Holland. By William Gorham Rice. Pp. 232. Price, 6*s.* net. (London: John Lane.)

Nature in Music. By Lawrence Gilman. Pp. 220. Price 4*s.* 6*d.* net. (London: John Lane.)

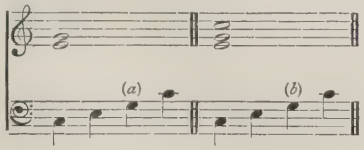
Correspondence.

COUNTERPOINT AND HARMONY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Mr. Newman, I think, misses my meaning in his remarks upon the following examples from my 'Evolution of Harmony':

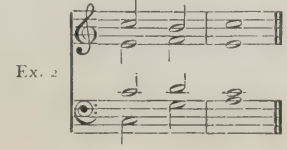
Ex. 1.



(*a*) is strict counterpoint, (*b*) is not. But the objection to (*b*) as strict counterpoint is not one of effect at all.

The material of musical composition, as everyone knows, has gradually evolved according to certain fundamental principles, and the student who has carefully read the literature of music could probably say to what period a composition belonged without seeing the name of the composer. One of the tests applied, for arriving at the conclusion, would be that of the use of harmony. For example, if we saw:

Ex. 2.



we should know that it did not belong to the polyphonic period. And if a pupil wrote (*c*) in a passage purporting to be in the style of Palestrina, one would cross it out, not because it sounded wrong, but because it did not come within the scheme of harmony at that period of its evolution. This is precisely the objection to (*b*). Strict counterpoint is the grammar of the polyphonic period, and many procedures which we now know to be good are forbidden simply because they are not a part of the technique of the period. Surely this is the only logical basis for restrictions of this sort. If it is said, 'Strict counterpoint should be abolished,' I have no more to add. Perhaps it should. But if we teach the technique of a definite period that is past, it is obvious that many of the restrictions must not be to *us* questions of effect, but restrictions in accordance with the stage of evolution at which the art had arrived. For instance, where is the sense of saying quavers must not be approached or quitted by leap, unless it is a restriction of a period?

My point was that the view of the material of composition as consisting of chords and their decoration made (*b*) a possibility, whereas under the régime of the polyphonic period it would never have occurred to men to use it, though we do see its precursor in (*a*). The fact that moderns would never argue out their music in such a way does not surely mean that we should not study the methods of the past, and so see the gradual steps by which modern points of view have been reached. No one should gainsay that what sounds right is right, and what sounds wrong is wrong. But in studying strict counterpoint, even if we cannot hear with 16th-century ears, we have to argue from 16th-century points of view. Such a study may be regarded by some as being as useless as Latin or Greek prose. But that is not the point at issue.

Mr. Newman criticises my remarks in reference to 'effect.' My point was in reference to the technique of a period, and not in reference to effect at all. But some one will say, 'Are not all rules of this nature based on effect?' That is true. But again, new effects are generally obtained by breaking through what have been the conventions of a period. The fact that Palestrina never used (*b*) does not mean that he disliked it, but that it did not come within the scope of his technique.

I tried to show in my chapter on the chord of the six-four that all its best original uses were to be found in the system under which the fourth from the bass was treated as a discord.

O course I might have put down the results of my research as dogma in half a page, and said 'These are the rules for the use of a six-four.' Someone would immediately say, 'Your authority, please,' and rightly so. My aim has been to trace the origin of rules, not as being the laws of the Medes and Persians, but as being precepts based on fundamental principles which are capable of expansion.

I do not say, of course, that a composer requires to be able to write in the style of every master of the past before he can write in the idiom of his own age. The composer is born, not made, and he will come out on top, no matter upon what method he is brought up. But most of us who teach harmony are not teaching it to born composers, nor even to those born with special musical instincts. If such people are taught to see, for example, the process by which the rules for the use of the chord of the six-four are deduced, they will be much more likely to use it properly than if they are given a few dogmatic assertions.

The genius requires no rules; or at least very few. And our aim in teaching harmony is not to produce composers: that cannot be done. It is rather to give the general practitioner an insight into the gradual evolution of the material of musical composition, and to prevent him, if he will rush into print, from making a complete fool of himself. Composition is the gift of the few—the very few; but the rest of us will be better musicians if we study the methods not only of our own age but of the past. We do not aspire to be composers, but we can improve our musicianship by studying and imitating the styles of the great masters of the past. And by so doing we can perhaps be of some service to the genius who just wants the restraining influence of such scholarship.

C. H. KITSON.

CHIN-RESTS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Regarding the use of chin-rests, I think that violinists should certainly experiment a little for themselves, and not take too rigidly the accepted views on any matter. The difference of opinion seems to me to arise principally from one cause, viz., the failure to recognise that a violin can be held in several ways even under orthodox conditions.

For instance, most of us have been taught that it should be held *entirely* by the chin, and this certainly necessitates both chin-rest and pad for the majority of players. Still, from a mechanical standpoint there are certainly other possible ways of holding the instrument which are worth consideration. The most useful of these, perhaps, is balancing the violin on the left hand and shoulder, *i.e.*, *supporting* with both, but *gripping* with neither. It is obvious to me that some of our greatest technicians vary the method of support, even in the same solo, according to the passage; sometimes holding entirely with the chin, sometimes with the left hand, and alternating these with the balanced support, which rests both.

I wonder if it has struck many of your readers that the muscular condition of the arms and body when playing the violin should be the same as when performing balancing feats of the Cinquevalli type! I state it in all seriousness, and have just started a new 'school' with this as the foundation-stone.—Yours faithfully,

Percival Hodgson.

Birmingham.

MUSICAL EDUCATION IN ENGLAND.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—The April number of the *Musical Times* contains some crushing indictments concerning musical education in this country from the able pens of Messrs. Clutsam and Newman. On the Continent, where the Conservatoires are mostly State endowed, the fees are very low, and the courses of study in each branch very long; and no one is accepted as a student who does not demonstrate that he or she will eventually make a better musician than, say, a bootmaker. I have before me the regulations of the Naples Conservatoire. The annual fees payable by students vary from 25 to 80 francs. Every student on joining must take a course of 'rudiments' and 'sol-fege' (ear-training). The fee payable for the 'Corso normale' in wind-instruments and double-bass is 25 francs per annum; for the same course in theory, pianoforte, organ, singing, violin and violoncello, 60 francs; for the 'Corso superiore,' in the above subjects, 50 and 80 francs respectively.

The length of the courses is worth noting:

Harmony, Counterpoint, Composition	9 years.
Singing	4 ,, (minimum).
Pianoforte, Violin, Viola, Violoncello	9 ,,
Double-Bass and Wind-Instruments ...	6 ,,
Harp	8 ,,

Not long ago a musician said to me, 'If we were to exclude all the unmusical students from our Institutions we should have to shut up shop; our "bread and butter" would be gone!' Dr. Buck, in his fairly recent (1911) book on 'Unfigured Harmony,' says: 'To my regret I have found myself obliged to keep examinations in view more than I wished to do,' and throughout the book there are dark hints as to the fate of luckless candidates who cannot dish up melodies, &c., harmonized as he (Dr. Buck) lays down.

If this country is to progress musically, all this nonsense must, as Mr. Clutsam says, be 'scrapped.' To be able to solve examination problems and puzzles (such as the adding parts to an 'inner' part extracted from a 'whole' conceived by an examiner) undoubtedly requires hard study and a considerable amount of ingenuity—but it does not necessarily make a musician. To read anything at sight (both vocally, and instrumentally) and to extemporise—such are the tests of true musicianship; and these evidences are lacking in the majority of people who study and practise music in this country.—Yours sincerely,

Claude Landi.

BRITISH COMPOSERS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Will anyone explain why it is that many of our great music schools continue to adopt such an anti-British policy? For instance, in a syllabus for 1913, out of sixty-three pieces there are only three by British composers; in 1914, out of forty-five pieces, there are five, which is a little better; but in 1915, out of eighty-one pieces, only nine are by Englishmen. The good the Press is evidently doing, others apparently try to undo by almost excluding anything British when they can. The result is that schools and the public are having the idea forced upon them, whether they like it or not, that everything foreign is superior, and that British composers are not worth playing or listening to. I do not mean that we should exclude the foreigner, only that we should be fair to ourselves.

H. C. Tonking.

CARILLONS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Many readers will be delighted with the interesting articles on 'Carillons' in the April number of the *Musical Times*.

I remember reading in your issue of August, 1910, the announcement of a series of carillon recitals to be given at Malines, but none of my musical friends could give me a word of information on the subject. I even consulted the editor of a musical journal, but his reply was 'No! they are bells, and we hate 'em.' So off I went to Malines to hear for myself, and found a great 'international contest' had been arranged. The sound of the bells did not impress me at first, but as the day wore on, my ear got accustomed to them, and the evening recital by the famous master M. Denyn revealed a new world to me in the art of music. I have been many times since to hear this fine carillon, but the *Musical Times* is the first musical journal to give a practical description of this fascinating branch of music; and the splendid reproduction of Malines Tower, showing the largest clock-face in the world (forty-three feet in diameter), will be appreciated by many who had seen it before its introduction to 'German frightfulness.'

Mr. W. W. Starmer, the writer of the article, and, so far as I can discover, the greatest authority on the tuning of bells, mentions the English carillons of Loughborough and Bournville. I have heard M. Denyn's recitals on both these instruments, which certainly show wonderful improvements in the matter of tune; and the local interest displayed at these concerts makes one feel that it is a pity that we have no National carillon, where unlimited numbers could enjoy this fascinating music under such a great artist as M. Denyn, who appears to be 'wasting his sweetness on the desert air.'

Perhaps there may be other unknown carillons in this country waiting for the magic touch; at any rate, we hope one day Mr. Starmer will give us a full account of what is being done in this way at home. G. Kirby.

April 19, 1915.

[We have in hand an article by Mr. Starmer on English carillons, which will appear in our June number—Ed., *M. T.*]

At a meeting of the Incorporated Society of Musicians, at the Regent Street Polytechnic on April 10, a lecture on 'The Clutsam Cradle Keyboard' was given by the inventor, Mr. F. Clutsam. By means of models, the lecturer convincingly supported his claim that the Cradle Keyboard reduces the resistance of the old system by one-half, and provides equality of touch-weight on both black and white notes. Miss Winifred Christie gave an enjoyable recital on an instrument fitted with the Clutsam Cradle Keyboard. We hope soon to give a full account of this invention.

The Novello Choir announces a Nautical Concert to be given in co-operation with the Arundel Male-Voice Choir on May 15, at the Wesleyan Central Hall, Westminster. The programme will include Stanford's 'The Revenge' and his 'Songs of the Fleet.' Miss Elaine Birch, Mr. Charles Saunders, and Mr. John G. Dean are the soloists. The band (leader, Mr. Thomas Fussell) and choir will number 160 performers. Mr. Harold Brooke will conduct.

Obituary.

We regret to have to announce the following deaths :

John Foster on March 25, at Hampstead. He was born in August, 1827, and was thus in his eighty-eighth year. When he was nine years of age he entered the choir of St. George's Chapel, Windsor. After his voice had broken, he became an articled pupil of Sir George Elvey, and in 1847 he succeeded Richard Redhead as organist of St. Andrew's, Wells Street. Here he formed a professional choir, and established the Cathedral type of service. It was at St. Andrew's that he gave the first hearing of the well-known Ely Confession, composed by his friend Janes, organist of Ely Cathedral. He developed a beautiful alto voice, and became a Gentleman of the Chapel Royal and a lay-vicar of Westminster Abbey. His other activities in metropolitan musical circles were remarkable, and made him one of the most popular and esteemed choral conductors of his time, and he was justly regarded as an authority on the interpretation of glees and madrigals. He resigned his appointment at St. Andrew's in 1856. He directed the music at the Royal Academy banquets, and conducted many well-known musical organizations, including the Civil Service Musical Society, and that connected with the Stock Exchange. He also sang for thirty-four years in the Noblemen and Gentlemen's Catch Club. In 1860 he and Mr. Arthur Lewis formed a male-voice choir under the title of the 'Moray Minstrels' (Mr. Lewis at that period lived at Moray Lodge, Campden Hill), and it is stated that in the course of the forty-eight years of the existence of the choir he had never been absent from a rehearsal or a concert. He married a sister of Madame Sainton-Dolby.

An old member of the Civil Service Musical Society, writing from Rue des Alpes, La Tour de Peitz, Vevey, says :

'My acquaintance with Mr. John Foster was chiefly in connection with the old Civil Service Musical Society, of which I was one of the original members, remaining so until the dissolution of the Society. After the resignation of Mr. Arthur Sullivan, Mr. John Foster remained sole conductor of the Society until the end. As a member of the old semi-choir, I have a vivid recollection of Mr. Foster's extremely animated and genial manner, and of his ideal conducting, for which no praise could be too high. He knew not only the precise effects which he wished to obtain from his choir, but also the best and quickest way to obtain them, and his own enthusiasm was always infectious. He was most deservedly popular, and I am sure that any other surviving members of the old choir would support this description with enthusiasm. Those days can never be forgotten, although many of our number have since joined the majority. I enclose my card, and should be very glad indeed to be put into communication with any living member of the old Civil Service Semi-Choir if it should be in your power kindly to do this. Mr. Henry R. Bird, of Kensington, was our able accompanist in those days.'

Baron Herbert de Reuter, who, overcome with grief at the recent death of his wife, took his own life on April 18. He was born in March, 1852. In his youth he decided to enter the musical profession, and he went to Paris to study. Later he altered his mind, and took up his father's famous Agency. His love for music was great, and he had a most exact knowledge of all musical works of importance, from Palestrina to Offenbach and Gilbert and Sullivan, but he would go neither to concerts nor to the opera. He used to say that it afforded him just as much pleasure to read the score at home as to hear the music. His most absorbing passion was for books, and his library was an immense one.

Walter Bapty, on Good Friday. Born at Leeds in 1852, he went to Dublin in 1876 as vicar-choral of St. Patrick's Cathedral. For close on forty years his beautiful tenor voice was very much appreciated both in St. Patrick's Cathedral and in the Chapel of Trinity College, while he was an esteemed favourite in the concert room. Last Christmas, owing to ill-health, he resigned his vicar-choralship, and he passed peacefully away on April 2, at his residence, 22, Upper Pembroke Street, Dublin. He was one of the original promoters of the Feis Ceoil, and was a prominent member of the Masonic body.

Franz Neruda (the youngest brother of the late Lady Hallé), at Copenhagen. He was born on December 2, 1843, at Brünn, in Bavaria, where his father, Joseph Neruda, was organist of the cathedral. He was an excellent violoncello performer, and for a few years, 1877-79, was a member of the Hallé (Manchester) Orchestra. In 1892 he succeeded Niels W. Gade as conductor of the Musical Society at Copenhagen, and later he conducted the Stockholm Orchestra.

On March 28, at the Mental Hospital, Upper Warlingham, Gustav Louis Amédée Küster, a well-known musician for many years resident at Croydon. He was born at Orbe, Canton de Vaud, Switzerland, on November 25, 1833, and was therefore in his eighty-second year. He failed mentally towards the end of his life. He had lived in England for the last sixty-five years.

Mr. James Sneddon, Mus.Bac. He was born at Dalget, in 1833. His musical life was spent mainly in school music superintendence at Edinburgh.

THE ROYAL INSTITUTION.

Lecture on 'Emergency Music' (February 13).

In our March issue (p. 166) we gave a full report of a 'Lecture to untrained listeners,' given by Dr. H. Walford Davies at the Royal Institution on February 6. In the following week (February 13) he delivered a second lecture, a report of which we are glad to be able to place before our readers.

I.—PRELIMINARIES.

Last week the art of the listener was considered. It was then pointed out that as music is movement and only movement, as it is in fact entirely dynamic by nature, it is wonderfully adapted to record the varied play and interplay of creative energy which is obviously of perpetual interest to every man, whether he is aware of it or not. It was seen that by cultivating the natural powers of reception and response—of intelligent reception and of imaginative response—listeners may also take an active part. With little trouble they may gain the freedom of the city of music; they may quickly learn the innate significances of sounds; and it is easy to do so, precisely because music by its nature can only discourse upon what may be called the free-will energies, and man by his nature seems chiefly interested in the expression of these energies. It was further pointed out that listeners can cultivate a power of aural adaptation. They can as it were filter the music to their own use, receiving that which concerns them and rejecting that which does not. It is to be hoped that the examples given last week may also have made it encouragingly clear that only slight technical equipment is needed to enable the hearer to understand the essential elements of that which is uttered by music.

To-day we are to consider not so much the listener's art of adapting himself to whatever music he may chance to hear, as our power of adapting music itself to the listener's requirement, in any given state or circumstance—in any given emergency, great or small.

Two of the definitions of the word 'Emergency' in Johnson's Dictionary run as follows :

(1) 'The act of rising or starting into view';

(2) 'Any sudden occasion or unexpected casualty.'

To illustrate the first meaning there is a quotation from Newton's 'Optics,' which refers to the 'Emergency of light.' To illustrate the second is one from Glanville, who wrote : 'Most of our rarities have been found out by casual emergency, and have been the works of time and chance rather than of philosophy.' It is fairly easy to find the highest power of the word by compounding these two meanings with a third and generally implied meaning. Thus, 'Emergency' music is in Newton's sense something that emerges; in Glanville's sense it is 'the product of the unexpected casualty,' which we call an emergency; in a third and always implied sense, it is a casualty through which there has appeared an instant and unforeseen need. In the fullest and combined sense, 'Emergency' music would be that which emerges from emergency: it is a

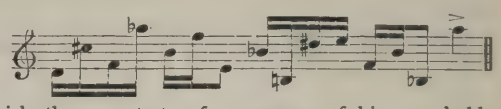
second part of the emergency brought about on purpose, and therefore, as we say, 'for love,' to meet or rather to balance the first part of the emergency which was not brought about on purpose, but which occurred as 'a casualty.' Now both meanings, it will be noticed, unite in carrying with them the element of surprise: the emergency of accident was unforeseen or it could not be an accident; and the emergency of action rises to meet it—as Johnson says, 'starts into view.' The last phrase is a felicitous touch of the great man. In one meaning he seems to indicate the unexpected problem—the emergency of fate; in the other the unexpected solution—the emergency of free-will. Both these unexpecteds must have a fascinating interest for us. At their highest, the one has the interest of terror, the other has the interest of triumph. When the emergency problem is less terrible, the emergent solution of it is necessarily less momentous; a small emergency from without brings about a correspondingly small emergent response. We shall always naturally seek, and when we find shall always feel satisfaction and restoration in controlled response to uncontrolled event. The unwilled, unforeseen Emergency Part 1 may produce some disturbance of existing affairs and therefore momentary incompleteness—possibly a painful, terrible or, as we rightly say, a fatal incompleteness. This cannot seem beneficent to those who, looking on, can see no solution. We feel a certain helplessness, and wait for genius to deliver us from the bondage of circumstance. Emergency Part 2 must always intend to be beneficent, since it has always the choosing force behind it. Its processes are creative and deliberate. It arises to meet Part 1, to replace instability with balance, incompleteness with a solution, pain or inconvenient helplessness with joyous power; surprise and perhaps terror give place to Browning's 'triumphant art' which counters and assimilates the 1st Emergency.

II.—NEED OF FITNESS.

Let this distinction between the two elements—which I will ask you to call Parts 1 and 2—of every emergency be clearly borne in mind; then it will readily be seen that if there is such a thing as emergency music or emerging art of any kind, and of course there is, it can only belong to the beneficent Part 2. Art registers energy. But it is also essentially purposeful, free, existent for choice. Emergency Part 1 is energetic, but fateful and uncontrolled; to us it is mechanically exclusive of choice. It happens not for love. Part 2, viz., the act with which we choose to meet it, has love in it, and it is there only that we can expect to find emerging art. For we know that art all the world over is nothing but the doings of man that are done for love.

There is a momentous distinction to be made here. Art itself may approach us as something from without us, like a fate, which we never choose, thus differing from the art that we ourselves gladly make (or gladly contemplate) for love. Our neighbour's pianola may for example be his art, but our fate; to him beneficent, to us malevolent—his triumphant Emergency Part 2, our terrible Emergency Part 1. From this the deduction follows that art which in any given time or place does not fulfil the conditions of that controlled response to circumstance which may be called emergent art, is for practical purposes not yet art. In other words, it must have fitness,—to human capacity, to time and to place. Last week we assumed that the ideal listener could receive and respond to all music. This is true of man in his creative capacity. As creatures we are different, and can no more enjoy the company of every kind of music at every place than we can enjoy the presence of every shade of character in our fellow-creatures. As creators we can doubtless transcend incompatibilities and dispense with good manners in others. But creative energies must hitch on if mortal creatures are to have part in and enjoy them; and though an omnivorous listener may be able to do wonders in adapting himself to any music, yet it is an obvious condition that on the other side of the bargain there must exist a state of wise penetration and sympathetic adaptation to the listener's needs if both the maker and taker of music are to find art in it. The moment we as hearers or contemplators are led whither we would not, the compact is broken as far as we are concerned; the affair is not for choice and therefore has lost one of its essential factors—that of freedom.* It would be a failure and an outrage if a creative artist being himself free should require us to subject our freedom in contemplating his. To take a simple example, here is energy expressed in angular unsympathetic outlines:

Ex. 1.

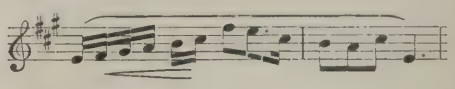


in which the perpetrator for purposes of his own holds melodic movement so cheap that few could care to follow his vagaries for choice. True, there is no possible series of notes in our present system of which some kind of interesting sense could not be made. Still one is face to face here as in so many other matters with the perpetual paradox of life; he who would expect his fellows to appreciate such melodic violence at its proper value must himself appreciate gentleness; conversely, so-called 'good taste' includes the idea of knowing exactly how and when it is proper to be improper or shocking. A little further thought on almost any line of experience will lead us to see that the action or manifestation of creative or free-will energy which is to give us joy must display fitness; and furthermore if it can attain perfect fitness, that is, completeness; if the joyous energy can arise and achieve before our very eyes or ears; if we see the resourcefulness, the skill, the control of fate, the inspiration of it from beginning to end, then our gratitude and wonderment are intense, and our possession of the solution correspondingly complete.

III.—ESSENTIAL CONTINUITY IN ART.

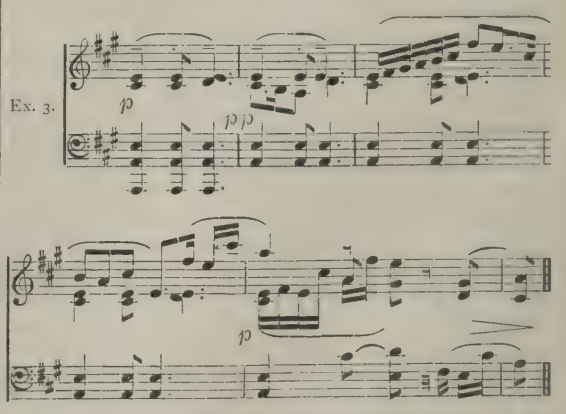
Here it is necessary to beware of a fallacy. Our desire for completeness is not, I think, to be confused with any desire for finiteness. Our persistent, apparently instinctive desire for an Alpha and Omega to all our arts does not contradict or belie our equally persistent intuition that there are none but infinite beginnings and measureless endings; and this sense of infinitude gives a lovable horizon to all definiteness. A giver of artistic gifts does well to present his good things to his neighbours in a definite setting which picks them up where they are and leaves them where they would be with a sense of complete acquisition. Think of the careful beginnings and happy endings of story-books. Or take for example any scrap of melody:

Ex. 2.



which may possess charm and freedom and impulse. But it has no setting: it is a wayward fragment. To give it a setting, a starting point and a confirming cadence, is to follow the constant custom of Beethoven and Schubert:

Ex. 3.



* In passing it should be noted that the use of unpleasant discords, sounds that we should not choose for themselves, offer no exception to the universal rule of the indispensability of choice in art; for we often choose for a greater end that which for smaller ends is unchoosable—in art as in ethics we are constantly willing to traverse dreary ground to reach a joyous region.

This is wise, not because it can improve the fragment (there are dangers that it may clip the melody's wings), but because it is then more likely to become a permanent possession of the hearer. He can as it were hang it upon the walls of his house of sound. It is framed. But truly creative processes are timeless. They can have neither a first nor last. The beginnings and endings, the settings or frames, are their mortal parts which change or fall away, but are none the less necessary.

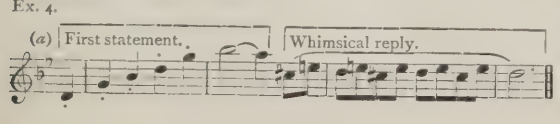
Now our framework, our canvas, our field of interest in all Emergency Art lies in that period of time which falls between Part 1 and the completion of Part 2: between the surprising event and our assimilation or mastery of it. The interest lies in the process of meeting it, and every expression that furthers this process is welcome in proportion to its credentials of power, of freedom, and of fitness. Obviously there must be room for interest between the unwilled arrival of a problem and its willed solution or mastery. If the most stupendous emergency came upon us at 11.59 p.m., and was solved at midnight, there would be little chance to take more than a retrospective and theoretic interest in it all.

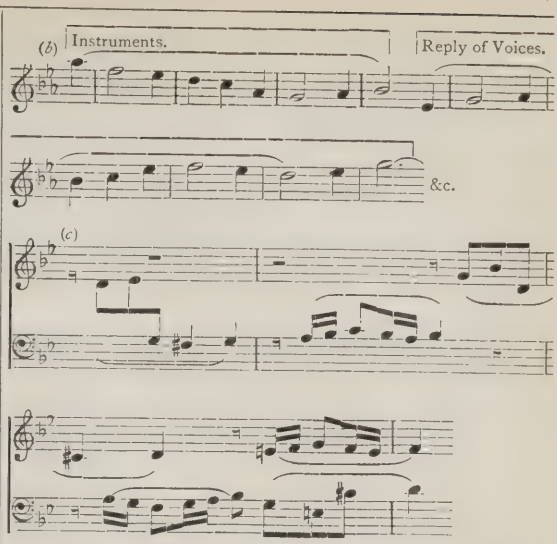
While we enjoy and even exact a sense of unity or completeness, yet our engrossing interest is in processes more than in causes or results; in motive more than in fixed or first appearances. Occasion provokes action. A riddle outside ourselves calls for the answer through or within ourselves—whether it be as active or passive participators (*i.e.*, in music, whether as composer, interpreter, or listener). The occasion impresses us, the completion delights us, but the joyous activity lies in the processes themselves.

IV.—REPARTEE IN MUSIC.

At once the concisest and most generally intelligible form of Emergency Art is to be found in repartee. The three qualities which were referred to last week as typical of complete art—viz., strength, grace, and humour—are all characteristic of reliable repartee; indeed, it would seem that the pleasure we find in a smart repartee is provocative of sudden laughter precisely because we experience all these joyous qualities in a single moment. As I prepared this lecture, I took a walk, and was struck with the resourcefulness of a coalheaver who sat on his cart (as on some grimy throne) being carried home by a traction engine. Two very large lumps of coal had dropped on to the road as I passed, and he shouted to the engine-driver to stop. He then sat still waiting for any passer-by to pick up the coal. I was one of three. We none of us were inclined to oblige him. His hands and clothes were the colour of the coal, and ours were not. Seeing that we did not pick it up, he called to the driver to go on. But the engine failed to move. Then ensued the half-minute of emergency. He had either to seem weak and climb down, or to look foolish and sit still. It would probably be difficult for anyone to find a better emergency remark than the one he made as he decided to climb down. "'Old 'ard, Bill, we're losing the profits,' was all he said; but the manner of covering his own confusion with this quaint assumption of ownership was, as you will readily see, quite masterly, graceful, and humorous. An old lady wrote to her son: 'I wish I could fly over to see you.' A mutual friend instantly remarked: 'She mustn't; she'll be shot for a strange bird.' Slight though it may be, this also seems a perfect remark; it satisfies the literal and pleases the fantastic mind; it has continuity of idea, energy, and not a little humour. Years ago an anxious England heard dubiously that Buller had found the key to Ladysmith. A Fleet Street bus-driver relieved all our feelings with the aptest comment: 'I wish he'd find the keyhole.' It is not appropriate to multiply non-musical instances here. But a few slight melodic instances may now be named in which one remark creates a situation which the next solves by some happy turn:

Ex. 4.





The last instance may well be the most remarkable case of musical retort that exists. The melodies are so deeply informed with feeling that their skill passes almost unnoticed. A moment's analysis however, will show (1) that the drooping sixth in the first bar receives the completest fulfilment in the second phrase built on the only three notes of the scale that were left unsounded; (2) that this second phrase is inverted a moment later to form the first half of the accompanying counter-subject; (3) that the first half of the subject is in its turn inverted to form the second half and cadence of the counter-subject.

These are condensed but significant examples of a great principle, in which the second or complementary inspiration is of the nature of a repartee or emergency remark.

V.—EXPRESSIVE POWER OF SOUND IN EMERGENCY.

Music has full public recognition as a pleasant pastime; but its amazing aptitude to express and communicate energies has not always been equally apparent. The mere power of sound finds perhaps aptest illustration and proof in the part it plays in ordinary speech. That part of a man's speech which may be called the musical part (its rise and fall and rhythm) is precisely that which tells most, and is clear even to those who do not understand the grammar of the language he uses. The analogy between speech and music may well be pursued by those who suspect that musical meanings are specialised and for the few. Let it be imagined that a foreigner in the streets of London overhears two or three different deliveries of the same greeting: for example, 'I am glad to meet you.' In one case it is said in a cursory monotone; in another with effusive and unreal emphasis; in the third with an unmistakable naturalness and heartiness. Let him be utterly ignorant of the literal meaning of the six English monosyllables uttered, yet is it likely that he will have no clue to the real nature of the three greetings? There is a sense in which the man who understands nothing comprehends most. Even a dog recognises the most important variety of truths in the varying tones of a voice. Perhaps only his name is uttered. But in one inflexion it will bring him leaping to his master; in another it will bring him cringing, or send him flying away. Both the foreigner and the dog grasp facts through tones. Both would probably tell you, if they could, that they were in possession of the important part of the communication. Details are not conveyed without the understanding of a pre-arranged language; but broad facts can be conveyed in tones: such facts as that a greeting was affectionate, or that a call was peremptory. Everyone's daily experiences suggest the superficial generalisation that there are two parts to language—its sound, and its sense; and many are prepared to deduce that as music is sound it is probably not sense. Yet music above all things establishes the fact that any sound made on purpose must make sense of some sort. Instead of the rather uncertain deduction that words can

convey sense, and tone can convey emotion, it would really seem much more correct to say that one conveys facts, the other conveys energies behind facts; one indicates states of mind, the other states of being. In emergency both count, both combine to fulfil the needs. And of the two it would seem obvious that in the long run states of being count most. Endurance is a state of being: love is a state of being. Mental meanings are necessary to meet special circumstances, to co-ordinate numbers, to steer energies into their right courses and so forth. But whatever the circumstances, it is in states of being that power lies; they alone give grip to all emergency-effort, and release us into the realm of creative consciousness in which art thrives, of which music is a rather unique expression.

Now that which exactly expresses our feelings fulfils two ends: while it records our energies, it both releases and communicates them. For these two reasons it is salutary. When circumstances that are outside control arise (*i.e.*, in emergency), we are automatically provoked to compensating action; and if we can manage it, to transcendent action. Where uncertainty is produced, we instinctively wish to counter it with certainty. We should in approaching sadness look for enough joy at least to annul and if possible transcend the sadness. In shifting ground we look for firm foothold, and so forth. To take an elementary example: the emergency music of pain is a cry; while it records feelings, it communicates and relieves them. It summons sympathy; communicating our agony we share it, *i.e.*, we call upon the health in others to help to counter our emergency; while the cry records our feelings it both relieves and communicates them. What is true of a slender personal instance is true of the great national instance now upon us. The War is a stupendous Part I. Emergency. Instantly the music of national energy is heard. Energies—creative energies—of every kind surge to meet the event, some so heroic and controlled as to serve us splendidly; some seemingly uncontrolled and childish—such as those of the poor lady who offered herself to the War Office as a strong swimmer who might save drowning soldiers. All these creative energies collectively might in the profound sense be called the Music of the War. Music itself occupies a humble but very useful place among them all. Bearing fully in mind the true nature of our art and its innate and associated meanings, we may try to trace the extent of its serviceability in such an emergency as the present, and to note the general bearing of art upon event.

The current of our life was flowing. It came across a resisting circumstance. Our energies, as we have seen, not only continue to flow, they are automatically and immensely amplified. Our state of being is intensified; our sympathies and antipathies have become powerful and formidable. This is the counter-move of creative energy in us. Now two of three things can happen. The hard resisting circumstance becomes as a dam, against which the current of our energies will first accumulate, then, secondly, (*a*) overflow, or (*b*) be diverted. As a matter of fact, it is just these three conditions which call out art and, notably, music. In it we find a welcome means of expression when other activities are held up, when an abounding energy leaps circumstance, or when circumstances are so big and unyielding that we seek refuge in diversion. Put shortly, music comes about (*a*) when energy is arrested; (*b*) when it leaps ahead; (*c*) for diversion.

These three ways seem to cover the whole ground of the serviceability of artistic utterance, and we may now proceed to a short concert of illustrations by a choir formed for use in war-time.

[Here a series of illustrations were sung such as are used at soldiers' concerts and in hospitals, all of which are to be found in the lecturer's recently-issued book of 'Thirty songs, old and new, arranged for men's voices.']

Songs of arrested energy, such as 'The flowers o' the forest,' are characterized by contemplative stillness and deep quietude. Songs that leap ahead are always buoyant, triumphant, and energizing in themselves. The nucleus of such songs may be found in any apt battle-cry. The street counterpoint of this nucleus best known at the moment is the cry, 'Are we down-hearted? No!' The best songs of diversion (*a*) appeal strongly to past associations, and (*b*) take long views, correlating immediate and urgent surroundings with vaster future issues, and so securing more spacious values. The old glee to Shakespeare's words, 'The cloud-capt towers,' is a simple instance of a spacious song, that refreshes by its very vastness.

It seems scarcely perceived by many people that when there is an emergency probably the last thing for art to do is to expatiate upon the emergency. The only justification for singing about the emergency is to call the hearer's attention to it, to awaken sluggards; and it is sad to note that there have been few occasions when impertinence has so outreached itself as in some of the recent patriotic effusions about the War.

On the other hand, it would be unfit, and indeed impossible, to continue in the pursuit of an art that ignores the great emergency, since art is largely energized by the intuitive effort to surmount present and immediate circumstance.

VI.—CONCLUSION.

The fundamental truth, as it seems to me, is this: There is everywhere observable in human affairs the working of some immense law of compensation. Its appearance is so constant as to make one sure that it is as powerful and unfailing in the world of human experience as is the law of gravity in the physical world. It would be extraordinarily interesting to trace its results in many departments. 'I am so sorry for the man of leisure,' said a hard-worked man, 'because he can never have any holidays.' To endure an intense pain is to become singularly independent of small pains. This is the law that gives us an abundant crop of paradox and epigram and proverb: 'You never hear the clock tick till it stops,' 'Jack of all trades, master of none.' An example of its working in musical experience is to be found in the enchanting sound to the ear of even the poorest music after one has heard no single note for a month. And conversely, the musical critic could doubtless testify to the barrenness of the most glorious chord to one who has heard it every hour for a whole concert season. It is of constant interest to note how often in strict accordance with this law an obstacle or limitation is provocative of the finest art. One of the most wonderful as well as best-known instances of the transcendence of limitations by genius, is to be found in Bach's 'Chaconne.'

[The lecturer played parts of it on the pianoforte, showing how one melody is made to do the work of four.]

A new world of melody is revealed, because the whole is necessarily contained within a single strand, and harmonization in the ordinary sense is impossible. The emergency which reveals such treasures may be simply that no accompanist was available or desirable under the circumstances, and one player must do the work of two or three or more.

It is as though all arts, all our deeds of choice, had a vast and equable energy behind them, which flows unobserved, undemonstratively, till obstacles break it as rocks break a deep swell. It is then that glorious things happen. It is as though sound and light take on no beauty till they are broken up. This would explain the constantly noticeable fact that our joys are most resplendent on the edges of things. An *almost* is a fine thing in life, productive both of effort and joy. When it becomes a *quite*, then effort ends and joy subsides till a new *almost* is reached. Creative energy manifests itself most fully when there is most to do; when there are most obstacles. The loveliest parts of a stream are those where it meets with resistance. Broken surfaces catch the light; and in music, limitations provoke genius. Indeed, where there are none, we probably do well to make some. ['That is the great use of the Royal Academy of Music,' interpolated the lecturer for the benefit of Sir Alexander Mackenzie, sitting near him.] What is the beauty of rhythm itself but the beauty of broken-up energies? Limitations are our glory in this sense, and the American who said, 'Wagner's climaxes are ten minutes long—mine shall be twenty minutes,' would have done better to say, 'I will signify in five minutes all that Wagner said in ten; I will pen as much in a single strand of melody as Wagner did in all his polyphony.' That is to surpass Wagner.

It is from great emergencies that great things must emerge. Was old Glanville, whom Johnson quotes, right when he boldly asserted that 'most of our rarities have been found out by casual emergency and have been the works of time and chance'? If he meant that they have been evoked or revealed by time and chance, it would seem very near the

(*Continued on p. 296.*)

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The Competition Festival Record

No. 82.

THE MANX FESTIVAL (DOUGLAS, ISLE OF MAN).

March 23, 24, 25.

This Festival was established in 1892. The fact that it still prospers even under present adverse conditions is a proof that the movement has vitality on this island. Lady Raglan, who shares the presidency with her husband, the Lieut.-Governor, says in the preface to the syllabus:

'Patriotism and devotion are greatly influenced by the power of Music, and it is when we stand up and sing the National Anthem that we realise how loyal and devoted we are to our King and country: for, no matter how sad we are or what the occasion may be, we always nerve ourselves into enthusiasm when we ask that our King may reign gloriously over us in a long life; and the blood that we shed for our country, or see others shed, kindles in us a warmth of loyalty and courage as the familiar notes rise in dignified strain.

'At the present time, what pleasure and pride we feel that our Guild has sent forth brave and patriotic members to the Front, and we know they will be sure that they have our heartfelt thoughts and prayers. May God protect them, and bring them safely home.

'It is at a time like this that we see the marvellous effect of music, and we cannot too highly value its invigorating and stimulating capacities; and as time goes on I trust we may be enabled to add more gratitude into its tones, as our hearts become more grateful for answered prayers that "Peace may be restored." But at the moment let us be thankful that as a Guild we are able to count on a united "heart and voice," ready to promote the sweet harmony and peaceful concord of our beloved little Manx nation, able to vie with all the world in proving that music encourages a profound contemplation of the noble and wonderful works of the first, Divine, Composer.'

Mr. J. A. Rodgers, one of the adjudicators, thus writes in the *Sheffield Daily Telegraph*:

'To anyone who knows the remarkable vivacity of the Isle of Man during summer-time, the aspect of the land during winter resembles hibernation. It is the touch of music which awakes it into renewed life. Just when spring is beginning to pulse through its fields and glens, the annual Musical Festival has for a score of years or more called all the people of a naturally musical land to assemble at Douglas and make music for half-a-week. This year the sequence has not been interrupted, though Manxland has given proud toll to war needs.

'The Manx Festival differs from all others that I know in that it is entirely self-contained. All its competitors are home-grown. They come from every part of the island. A scattered hamlet clustering round one of its wind-blown hills sends a small but keenly trained choir. From a lonely cottage on the way to Ramsey, where the rocks thrust their grey snouts into the creaming seas, comes a singer that a big city would be proud of. At little Kirk Andreas, seven miles from the train, the choir rises before the sun and tramps cheerily along to compete in singing an Elgar part-song or a Palestrina motet. The Festival belongs to the whole island. A population of fifty thousand sends a tithe of its number to the final concert, when the massed choirs give their Festival performance. This year it is a fine Elgar selection, and Stanford's inspiring "The battle of the Baltic," an ideal theme for a maritime nation.

'The music of the Festival will compare in choice and performance with any big events on the mainland. Choral test-pieces this year include Stanford's "The Battle of the Baltic," Elgar's "Love's tempest," Palestrina's "In divers tongues," madrigals, glees, &c., by Purcell, Tomkins, Ford, Wesley; songs by Strauss, Brahms, Puccini, Bruno Huhn, Debussy, and Cyril Scott. In performance there is, generally, a high level. It is a tribute to the value of the competition movement to a community to find that the "slatings" of many past years have been taken to heart, and that severe criticisms have resulted in a marked rise in the level of the singing especially.

'A curious characteristic of the singing of the choirs is a kind of veiled, almost woolly tone. They are not a brilliant-voiced people, such as are the Yorkshire singers. The speech habits, which resemble those of the Irish, perhaps account for the mellow character of the tone, even in the children's choirs. This characteristic, though not desirable in general, operates most valuably in one direction. The Manx boys' choirs are a marvel of sweet and rounded tone. There is no trace of the hardness and throatiness against which English choirmasters have to spend such constant effort. The sight-reading abilities are another surprise to the visitor. A sight-test of fifty-eight notes, comprising nearly every possible difficulty, was read separately by half-a-dozen young ladies with but a small fraction of hesitation. A long and very difficult ear-test (fifty notes) was written down entirely correctly by two candidates—a remarkable result. One used old notation, the other sol-fa.'

The Manx Festival pays its way. There is a reserve of £100, it maintains a well-endowed scholarship at the Royal Academy of Music, and it pays half the travelling expenses of every competitor—a tribute to the excellent management of its splendid staff of officials, chief of whom may be named Mrs. Laughton (Peel), for many years the honorary secretary, and Mr. W. A. Craine (Douglas), who now holds that office.

In the choral classes the entries were in no section very numerous, but altogether there were twenty choirs. In the chief section for mixed-voice choirs of not more than 60 voices the tests were 'The Battle of the Baltic' (Stanford) and 'Love's tempest' (Elgar). The Festival Choir (Mr. P. Noah Moore), the Philharmonic (Mr. T. P. Fargher), and the Orpheus Choral (Mr. J. E. Kelly) were the competitors, the result being in the order named. The Philharmonic was first in the sight-reading. In the smaller choral societies (not more than 40 voices) the tests were 'Whispers of summer' (Coleridge-Taylor) and the old madrigal 'The fauns and satyrs tripping' (Tomkins). The chief female-voice choir section brought forward five choirs. The tests were 'Sweet and low' (Von Holst) and 'The tambourine-player' (Schumann). The Onchan Choir (Mr. J. R. Boardman) was first. In another female-voice choir section the Onchan Choir was again successful. In three-part sight-reading the Andreas Choir (Miss Collins) was first. The solo-singing classes were very good. In the special class for winners of former years the results were: Soprano ('L'été,' Chaminade), Miss Ada Kee; Mezzo-Soprano ('Air de Lia,' Debussy), Miss Dorothy Kelly; Contralto ('The May Night,' Brahms), Miss Effie Foyle; Tenor ('Your tiny hand is frozen,' Puccini), Mr. John Christian; Baritone ('Invictus,' Bruno Huhn), Mr. Fred Minay; Bass ('The Floral Dance,' Moss), Mr. Allan Quirk. In the ordinary classes for the same classification of voices the results were: Soprano ('The Enchanted Forest,' Montague Phillips), Mrs. H. Cunningham (11 entries); Mezzo-Soprano ('Awake, Awake,' Wolseley Charles), Miss C. Curphey (25 entries); Contralto ('Thanksgiving,' Cowen), Miss Alice Corkill (10 entries); Tenor ('Cecile,' R. Strauss), Mr. C. W. Craine and Mr. T. Curphey equal (4 entries); Baritone

BOSTON PUBLIC

'My Captain' (Cyril Scott), Mr. J. W. Callister (8 entries); Bass ('Though faithless men,' Halévy), Mr. Andrew Keenan (6 entries).

The solo instrumental classes were well supported. In the open pianoforte class the competitors played Brahms's Rhapsody in G minor, and Miss Mabel Frost was first.

In the junior sections nineteen girls sang 'The mermaid's song' (Haydn), Violet Harvey winning the first place; and ten boys sang 'The Cloud' (Bainton), John Quayle being first. In the children's choir and school classes the entries were not numerous, the first-prize winners being Bucks Road Sunday School ('The Cloud,' Rubinstein); Arbory Board School ('Fall on me like a silent dew,' Coleridge-Taylor); Murray's Road School ('Shepherd, shepherd, leave your labours,' Purcell). Sight-reading and ear-training were tested, and showed fair results.

Besides Mr. J. A. Rodgers, the judges were Mr. Douglas Miller and Mr. Charles Tree.

SALFORD, MANCHESTER.—March 27.

The fifteenth annual Tonic Sol-fa Festival for juniors took place on the above date at the Royal Technical Institute. There were large audiences, especially in the evening. It is a great advantage to this scheme that the Salford Corporation takes a direct interest in its operations. On this occasion the time-table for the day was over-full, inasmuch as there were no fewer than 189 entries in the solo-singing classes and nine entries in the choral class—all for one judge to sort out! The winners were:

Girls (under 12).

Test: 'Come, pretty ladybird' (Schumann).
Bessie Collins.

Boys (under 12).

Test: 'Every bullet has its billet' (Bishop).
Eric Arensberg.

Girls (under 15).

Test: 'The smiling dawn of happy days' (Handel).
Constance Slater.

Senior Boys (under 15).

Test: 'Lord, at all times I will bless Thee' (Mendelssohn).
Reginald Pender.

Ear-Test.

Bessie Chadwick.

Junior Choral.

Test: 'Britannia triumphans' (W. L. Frost), and the sight-test.

1st. Halton Bank Council School, Pendleton (Mr. John J. Ireland).
2nd. Grecian Street C.S., Salford (Mr. G. Sydney Smith).
3rd. Seedley C.S., Salford (Mr. J. W. Stacey).

The sight-test, which was in two parts, is given in the music section of the School Music Review. It was sung with splendid decision, first to Sol-fa syllables and then to *laa* by Grecian Street and Halton Bank, the winners.

Dr. W. G. McNaught adjudicated.

FEDERATION OF WORKING GIRLS' CLUBS.
March 27.

The advanced class competition held on March 20 was reported in our last issue. The following are the results of the intermediate competition held on March 27. There were two prepared pieces and a unison sight-test:

	Maximum, 200. 100 for each prepared piece.		Total.
Charterhouse Mission	92	86 =	178
Cornwall, Lambeth...	83	86 =	169
St. James's, Coulsdon	89	78 =	167
Olaf Street, W.	84	77 =	161
Daughters of the Empire, Norwood	77	72 =	149
Princess, Bermondsey	75	65 =	140
Trinity Presbyterian, Notting Hill	76	61 =	137

Sight-Reading.

	Maximum, 100.
Daughters of the Empire, Norwood	86
Charterhouse Mission	84
St. James's, Coulsdon	83
Cornwall, Lambeth	80
Olaf Street, W.	79
Trinity Presbyterian, Notting Hill	78
Princess, Bermondsey	73

SLIGO.—April 7, 8, 9.

The competitive idea as applied to musical education is greatly appreciated in this part of Ireland. Not even the great War has seriously interfered with the satisfactory carrying out of the scheme. This year's Festival was the thirteenth of the series.

The *Sligo Champion* ascribes the continued interest to the fact that 'we have always something fresh and new to look forward to. Each succeeding Feis brings into the limelight some new artist—some fresh vocalist or instrumentalist from whose shoulders the veil of obscurity has suddenly been lifted.' From this we gather where Sligo wears its veils. Georgina Lady Gore Booth, the president of the Feis, presided at the final gathering, at which the vice-president, the Rev. P. O'Leary, expressed the great satisfaction of all concerned with the results of the Festival. He referred to the fact that in previous 'Feiseanna' (we are glad to know of this plural) they had always had excellent adjudicators, and that those responsible this year—Dr. Sinclair, of Hereford, and Mr. W. H. Reed (leader of the London Symphony Orchestra)—were no less able and distinguished than their predecessors. The following are some of the results:

Denis O'Sullivan Annual Memorial Prize (open to all voices).—Test: Two Irish songs (own-choice). Miss W. E. Thompson.

Sligo Cup (open to tenor, baritone, or bass).—Tests: 'Ah, moon of my delight' (Lehmann); 'When the King went forth to war' (Koenemann); 'Allah, be with us' (Woodforde-Finden); and own-choice piece. Mr. T. M'Mullan.

Campbell Cup (open to soprano, mezzo-soprano, and contralto).—Tests: 'L'été' (Chaminade); 'Knowest thou that dear land' (Thomas); 'Sappho's farewell' (Gounod). Miss Marjorie Davies.

Violin and pianoforte duet, Sonata No. 5, in F. Five competitors. Miss Verschayle and Mr. A. J. Crichton (Sligo).

Violin solo (senior), Sonata in A (Handel). Miss Browne.

Pianoforte solo (senior), Spring song, Op. 28 (Kjerulf). Norwegian dances (1st suite) (Muller). Miss Lily Moore.

School Choirs (under 14).—Tests: 'Boatman's song' (Abt); 'The Mountaineers' (Ketèlbey). Forthill National School (Miss M. K. Walsh).

County School Choirs (two-part).—Tests: 'The voyagers' (F. Berger); 'Come o'er the woodland' (Ketèlbey). Templehouse National School (Miss Edgar).

Ladies' Commercial Choirs (S.A.).—Tests: 'I sing because I love to sing' (Pinsuti); 'I would that my love' (Mendelssohn). Connaught Manufacturing Society, No. 1 Choir (Miss Lord).

Ladies' Choir (S.S.C.).—Tests: 'Voice of the Western wind' (Barnby); 'The tree's dream' (Abt). Miss Lord's Choir.

Vocal Solos.

Soprano.—Tests: 'Down in the forest' (Ronald); 'The song of Glen Dun' (Hardebeck). Miss Oona Kell.

Mezzo-Soprano.—Tests: 'Pleading' (Elgar); 'A song of May' (Somerset). Miss Eva Banvard.

Contralto.—Tests: 'Sink, red sun' (del Riego); 'O lovely night' (Ronald). Miss Eva Banvard.

Tenor.—Tests: 'Mifanwy' (Forster); 'I'll sing thee songs of Araby' (Clay), Mr. W. V. Porter (Lisburn).

Baritone.—Tests: 'Where my caravan has rested' (Lohr); 'In summertime on Bredon' (Peel). Mr. C. Loretto.

Bass.—Tests: 'Thou'rt passing hence' (Sullivan); 'The lute-player' (Allitsen). Mr. G. M. Young.

Orchestral Class.—Symphony in D, No. 5 (Haydn). Sligo Orchestral Society.

There were several sections for Irish choirs, who sang in Gaelic. In three sections the St. Lawrence Industrial School was first.

Dr. G. R. Sinclair adjudicated in the choral, solo-singing, and pianoforte, and Mr. W. H. Reed in the stringed, wind, and orchestral instruments.

The total number of entries was 303 as against 309 last year. The syllabus enumerates no fewer than seventy-three classes, vocal and instrumental. The tests selected were generally of a high-class character, and there were good audiences for the chief events.

SALFORD.—April 10.

The annual competitions organized by the Salford Band of Hope and Temperance Union with a view to raising the standard of the programmes usually presented at temperance meetings, were brought to a close in the Royal Technical Institute, Peel Park, the programme comprising pianoforte solos, recitations, solo-singing for juniors and adults, action-song, and choral contests. The War had evidently affected the number of entries, which showed a considerable falling-off as compared with last year, especially in the adult classes.

The tests for the solo classes were, generally speaking, of a high order, including 'The lark' (Rubinstein), Arne's 'Where the bee sucks,' Purcell's 'Nymphs and shepherds,' for the juveniles, and 'At night' (Randegger), Allitsen's 'There's a land' and 'Son of mine,' for the adults.

The chief prize-winners and test-pieces in the juvenile choral classes were:

JUNIOR CHOIRS.

Test: 'A child's evensong' (Stainer).
Deane Street Mission.

SENIOR CHOIRS.

Test: 'Whispering winds' (Labbett).
Broughton Congregational Church.

ACTION-SONG.

Test: 'Wynken, Blynken, and Nod.'
Broughton Congregational Church.

The adjudicator, Mr. Lomas, strove to make his awards educational by handing to each of the competitors a chart setting forth briefly their good and bad points.

BELFAST.—April 16, 17.

The preface of the programme book of this Festival says:

> These Competitions showed a marked advance on previous years, both in the number of entries and in the standard reached in most of the classes. The absence of the customary report from the adjudicator is due to the death of Mr. Harry Evans, which has inflicted so great a loss on the cause of choral music in general and the Festival movement in particular. The committee wish to express their high appreciation of the manner in which Mr. Evans, with characteristic courage, carried out his engagement to come to Belfast, and went through the very heavy work of adjudicating with such splendid energy and success, in spite of the fact that he was even then suffering from serious illness.

Mr. C. H. Fogg, of Manchester, and Mr. W. McNaught, of London, were engaged as adjudicators. As Mr. McNaught has enlisted in the Army his father, Dr. W. G. McNaught, attended in his place.

There were instrumental and vocal classes for juniors and adults, and the entries, especially in the solo classes, were satisfactory in view of the difficulty created by the War.

In the soprano solo class the tests were 'There's a bower of roses' (C. V. Stanford), and there were eighteen entries. Miss Annie E. Bell gained the first place. Seven mezzo-sopranos sang 'Whither' (Schubert), and 'Ye cupids, droop each little head' (M. V. White), and Miss Gwendoline Magee was placed first. In the contralto class, thirteen contraltos sang 'Creation's hymn' (Beethoven) and 'When childer plays' (H. Walford Davies), and Miss Taggart was the winner. There were seven tenors to sing 'If with all your hearts' (Mendelssohn) and 'Eleanore' (Coleridge-Taylor), and Mr. David Thompson was first. Baritone voices seem plentiful in this city. Fifteen came forward to sing 'The pilgrim's song' (Tchaikovsky) and 'Trottin' to the fair' (C. V. Stanford), when Mr. William Allen was the victor. Five basses essayed 'The two Grenadiers' (Schumann) and 'Arm, arm, ye brave' (Handel), and Mr. Jack Blair was an undoubted first He has an excellent voice.

The girls' solo class, in which the test was 'The briar rose' (Brahms), a quite simple song, brought forward some astonishing interpretative talent. There were thirty-seven entries. Stella Myors and Margery Hill each made the song 'live' by their fascinating performances, and after a second hearing they were made equal firsts. Lily M'Masters also displayed talent, and was a very near second. The boys' solo was 'To music' (Schubert). Sixteen attended, and Desmond Kerr came first.

A speciality of this centre is the working girls' choirs. They were divided and sub-divided, so as to avoid pitting choirs of different constitutions and circumstances against each other. One result of this consideration for feeling was that there were seldom many entries in any one of the nine sections. The singing often displayed great merit, and bore evidence of the skill and devotion of the instructors. Baird's Jubilee Choral Society, under Mr. James Woods, was successful in several sections.

In a girls' choir section, in which the tests were 'Cradle Song' (Cornelius) and 'Greeting' (Mendelssohn), both the Brown Memorial N.S. (Miss Vera M'Kay) and the Fountainville N.S. (Miss E. Renton) gave a charming interpretation of Cornelius's beautiful song. Mrs. Whale brought in choirs in several sections, and was almost uniformly successful. In the ladies' choirs, her choir was the only entry. The tests were 'The Lord is my Shepherd' (Schubert) and 'Where the bee sucks' (Arne and Jackson). Both pieces were well sung. This lady also brought in all the four action-song parties that entered for this class. In the G.F.S. class there were seven entries, and Whitehouse, under the Rev. J. A. Carey, was first. The Sunshine Choir, under Miss I. E. Storey, was placed first in a girls' choir section. In the pianoforte classes, the junior section brought forward eighteen girls to play Nocturne (Field) and Gigue from French Suite in G (Bach), and Eva Kerr was first. In the senior section the tests were severe, Fugue in G (Bach) and Novellette in D (Schumann). Mr. Fogg said that he had never heard better pianoforte playing at a competition. Miss E. Lee was first and Miss Violet Patchell was second. Mr. Joseph H. Gurd proved himself to be an excellent violinist in the class for players under 17, and he gained the prize. One of the best performances during the whole competition was that of Miss Kees M'Endoo in the senior class for violinists. The test was the beautiful Sonata in D minor (J. Gibbs) in Moffat's 'Old English violin music' (Novello & Co.).

Two string quartet parties played Mozart's Quartet (No. 14, Peters Ed.) That led by Miss M'Endoo played remarkably well and was placed first.

The arrangements for the competition were admirably carried out under the hon. sec., Miss L. Murphy, and her loyal assistants. Prof. W. B. Morton, the treasurer, was a constant visitor. The audiences were very good at nearly every event.

LONG EATON, NOTTINGHAM.—April 17.

This was the ninth annual junior Festival under the auspices of the Midland section of the Co-operative Choral Association. The following were the chief results:

CHOIRS FOR 30 VOICES (7 entries).

Tests: 'A lake and a fairy boat' (T. F. Dunhill).
'Night time' (G. Bantock).
Long Eaton (Mr. W. Woolley). Winners of the shield seven times out of nine.

Solos (Girls under 16).

39 Entries.

Test: 'Hark, hark, the lark' (Schubert).
R. Hopkins.

(Boys under 16). 11 Entries.

Test: 'The Owl' (C. H. H. Parry).
J. Kelly.

Duet (18 Entries).

Test: 'In summer woods' (J. Ireland).
L. Digby and F. Ray.

Mr. Walter J. Bunney (Leicester) was the adjudicator.

A SCHOOL COMPETITION.

High School for Girls, Tottenham.

The competition of units with one another in a large school is a valuable stimulus to work. The following scheme carried out in the above girls' school is worthy of wide imitation.

The school is divided into four houses, from each of which a secretary is chosen whose duty is to select and train the members of her house for the various competitions. Their efforts are entirely unaided by any member of the staff. Below is a list of the competitions held this year:

(*a*) Part-song 'What the Nightingale sang' ... *Dobson* (Seniors)

(*b*) Unison Song ... 'The hunter' ... ... *Brahms* (Juniors)

(*c*) Vocal Solo 'Nymphs and Shepherds' ... *Purcell* (Seniors)

(*d*) Vocal Solo ... 'Pirate story' ... ... *Macdonald* (Juniors)

(*e*) Sight-Singing.

(*f*) Accompaniment of a song at sight.

(*g*) Pianoforte Solo 'Pas des Echarpes' ... *Chaminade* (Seniors)

(*h*) Pianoforte Solo 'Solfeggietto' ... *C. Ph. E. Bach* (Juniors)

(*i*) Original Composition.

The original work consisted of setting to music as a part-song a simple poem composed by a pupil in the school. The results were distinctly encouraging, for there were eleven entries in this section, and, while some of the attempts were rough and unfinished, others showed originality in idea, which, with wider experience and a further study of harmony, augurs well for the future.

At the close of the competitions the total number of points gained by the houses respectively was announced, the winning house taking possession of the trophy in the form of a silver harp and holding it for the ensuing year.

The adjudicator was Miss Fitch, of Wallington, whose kindly criticisms were a great incentive to future efforts. The music-mistress of the school is Miss L. M. Ballard.

The Stratford and East London Competitions came to a successful conclusion with a prize distribution on March 27. Lady Speyer gave away the prizes, and in addition played violin solos, accompanied by Mr. Cyril Scott, in the afternoon, and Mr. H. Cart de Lafontaine, Sheriff of London, gave the prizes distributed at the evening gathering.

Wirral (Chester), April 17.—This year's scheme catered only for juniors. The Festival is promoted by the Hon. Mrs. H. N. Gladstone. Mr. Adrian C. Boult was adjudicator. The most successful choirs were Burton, Helsby, and Ellesmere Port. A children's concert concluded the proceedings.

Morpeth (the Wansbeck Festival, March 27).—Only junior competitions were held this year. The singing of the school choirs was generally very good. In one class the Belsay Choir especially did well. The tests were Dunhill's 'A lake and a fairy boat,' and Von Holst's 'Song of the shoemakers.' Netherwitton ran them very close. Belsay also carried off the Straker Challenge Shield and the sight-singing prizes. Mr. W. G. Whittaker adjudicated in place of Dr. Vaughan Williams, who has joined the Army.

Haughton (Stafford).—March 27. This is a village choir Festival. Six villages sent choirs to the various sections. Mr. Hylton Stewart was the adjudicator. The female-voice choirs competed in three sections. Weston (Miss Agnes Plant) was first in one section, great Haywood (Mr. C. Hibberd) in the other two sections. In the mixed-choir class, Blymhill (Mr. W. W. Gardiner) was first in one section and Penkridge (Dr. Ernest Darby) in another. Report speaks highly of the singing of the Great Haywood Choir.

COMING COMPETITIONS.

With Secretaries' Names.

Glasgow (April 30 and May 1).—This event was announced to be held on May 1 only. But the entries had proved to be unexpectedly numerous, and April 30 was added. Mr. Hugh S. Roberton and Mr. D. Glen Mackennie, 115, Renfield Street, Glasgow.

People's Palace, Mile End, London, E.—May 4, 5, 6, 7, 10, 11, and 15. Nearly all the junior classes were dealt with in February (reported in our April number). As all the coming competitions are held after 8 o'clock in the evening (except on Saturday, May 15, when they begin at 4.15 p.m.), they are necessarily spread over many days. The public are admitted for one penny! Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.

Feis Ceoil (Irish Festival).—Dublin, May 10 to 15. There are twenty-one choral entries (all adult choirs), nearly 250 for solo-singing, 130 for pianoforte, thirty-eight for violin, and numerous classes for which there are smaller numbers of entries. Miss Edith Mortier, 37, Molesworth Street, Dublin.

Hastings (May 10 to 12).—This Festival was postponed from the autumn on account of the War. Mr. John Lockey, 47, Havelock Road, Hastings.

Taunton (May 19, 20).—The entries here are satisfactory in view of the circumstances. Miss Lucy Hook, 11, Middle Street, and Mr. E. Edgecombe, One Ash, Taunton.

Tewkesbury (May 5, 6).—Mrs. Purcell Wilson, Avonbank, Tewkesbury.

The Cornwall Competition (Wadebridge, May 20, 21).—This Festival is not always held in the same town. Wadebridge is a new centre. The Lady Mary Trefusis, Porthgwidden, Devoran, Cornwall.

The Musical Times
No. 933.
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May 1, 1915.
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THE MUSIC COMPOSED BY

EDWARD GERMAN.

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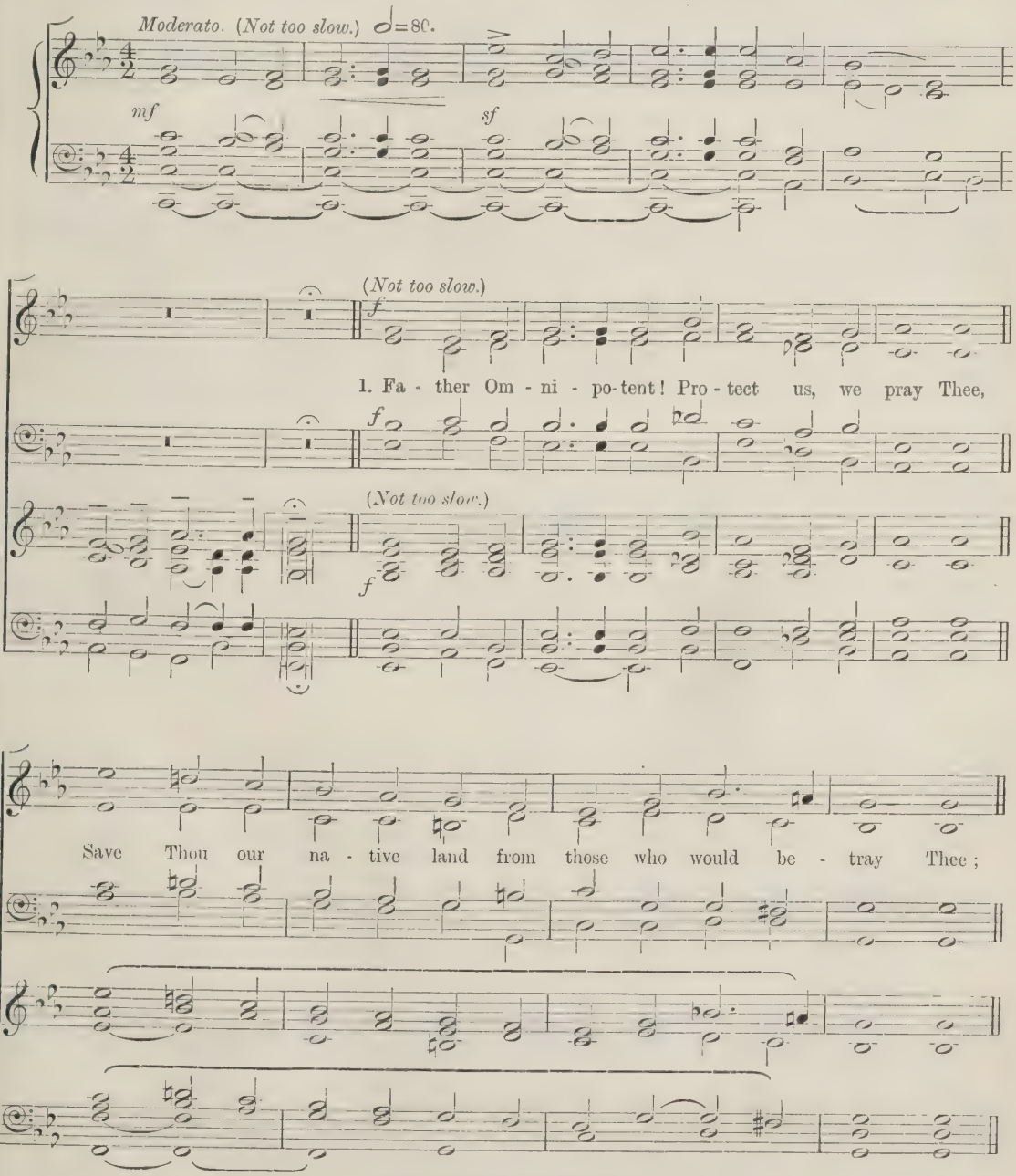
Moderato. (Not too slow.) ♩=80.
mf
sf
(Not too slow.)
f
1. Fa - ther Om - ni - po-tent! Pro - tect us, we pray Thee,
f
(Not too slow.)
f
Save Thou our na - tive land from those who would be - tray Thee;

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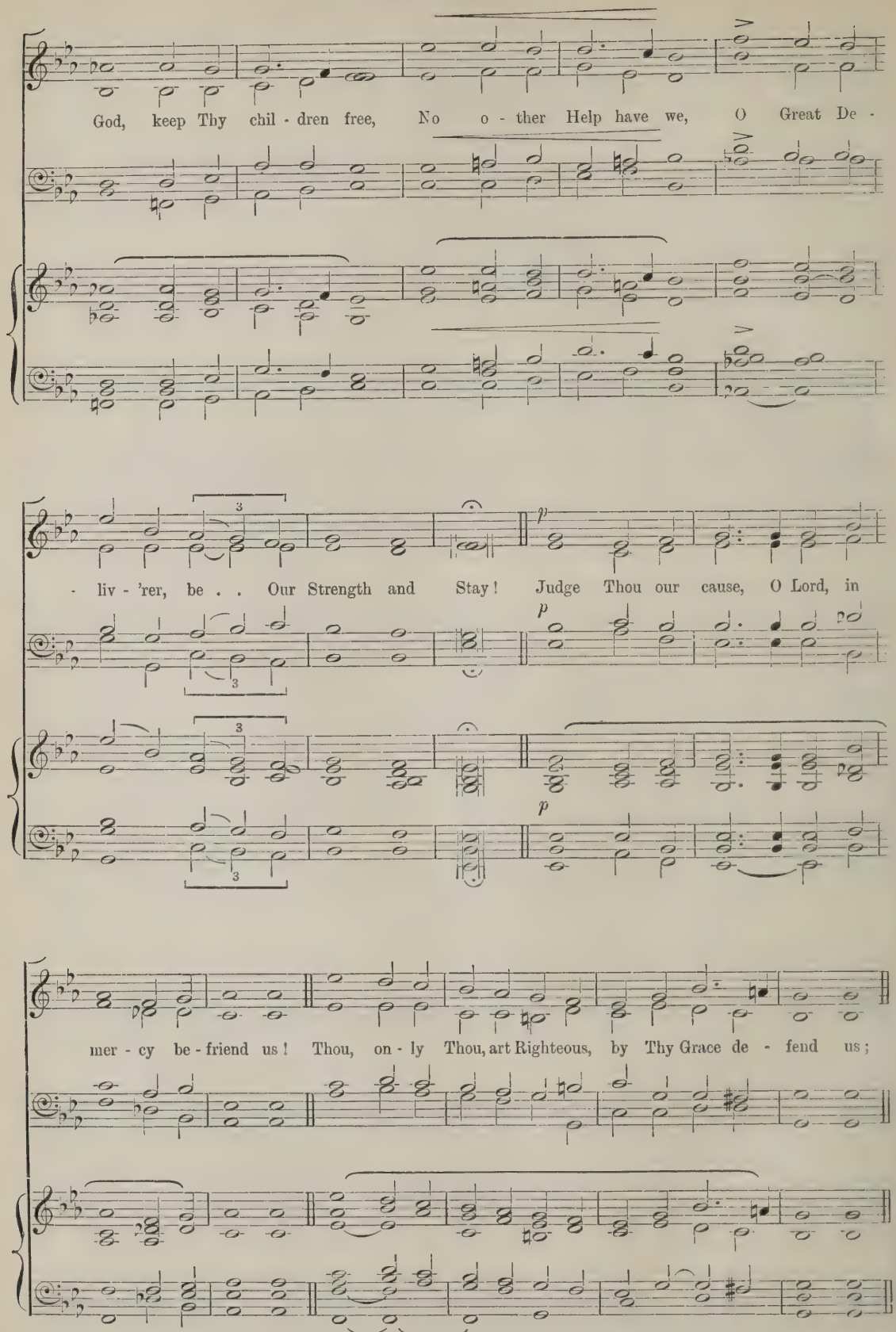
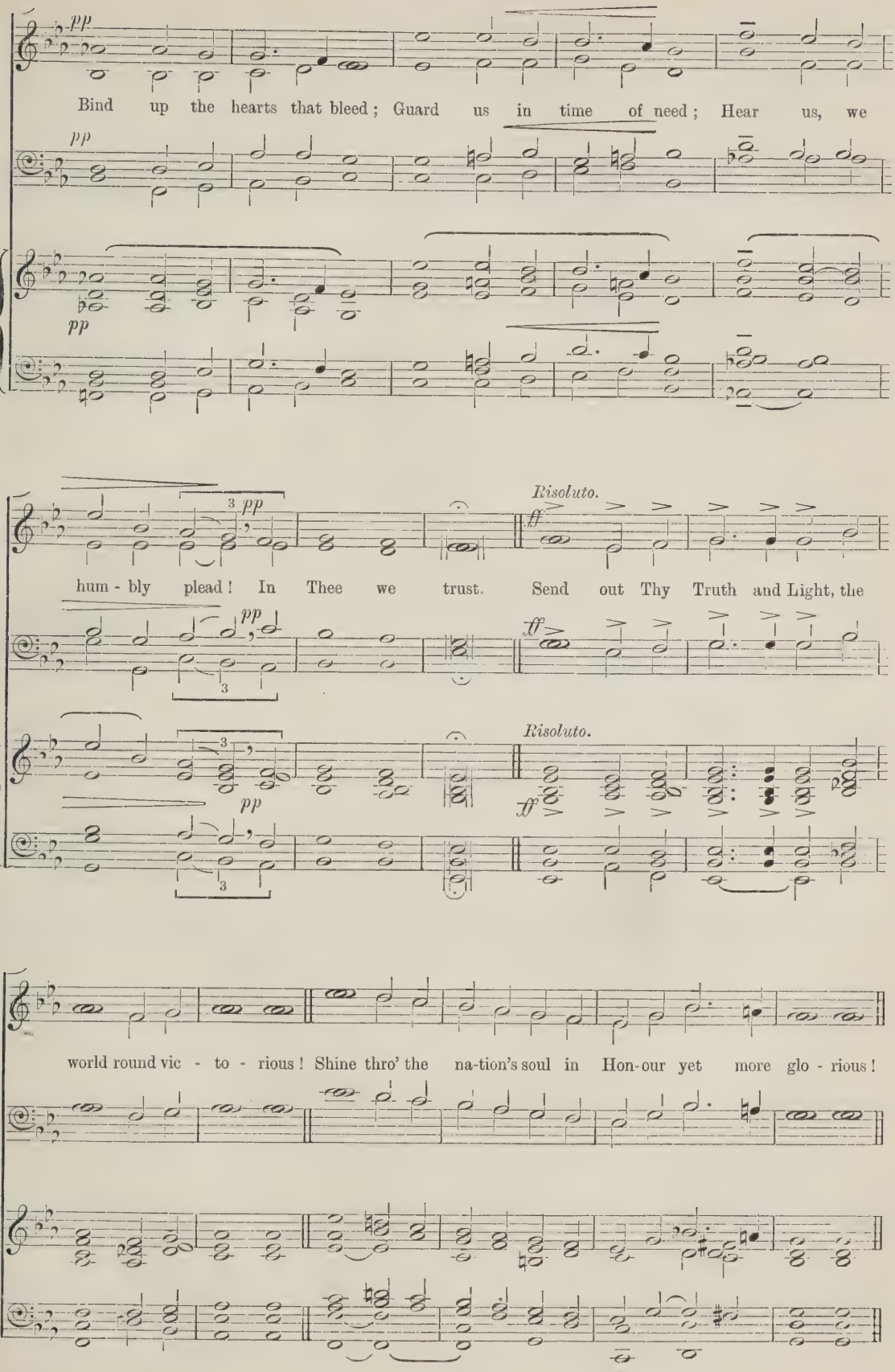
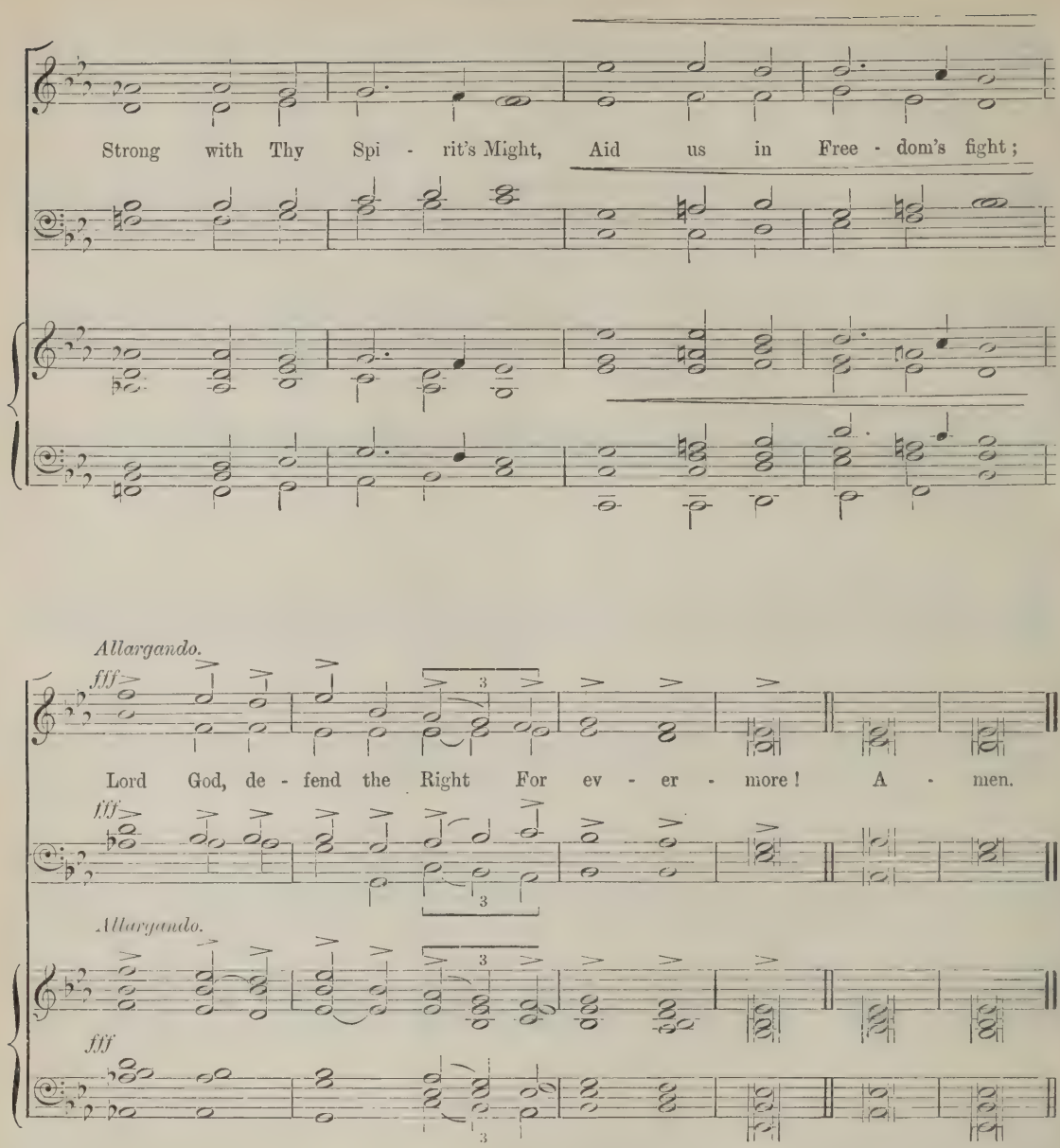

God, keep Thy chil - dren free, No o - ther Help have we, O Great De -
- liv - 'rer, be . . Our Strength and Stay! Judge Thou our cause, O Lord, in
mer - cy be - friend us! Thou, on - ly Thou, art Righteous, by Thy Grace de - fend us;


pp
Bind up the hearts that bleed; Guard us in time of need; Hear us, we
pp
pp
3 pp
Risoluto.
ff
hum - bly plead! In Thee we trust. Send out Thy Truth and Light, the
pp
ff
3
Risoluto.
pp
ff
world round vic - to - rious! Shine thro' the na-tion's soul in Hon-our yet more glo - rious!


Strong with Thy Spi - rit's Might, Aid us in Free - dom's fight;
Allargando.
fff
Lord God, de - fend the Right For ev - er - more! A - men.
fff
Allargando.
fff

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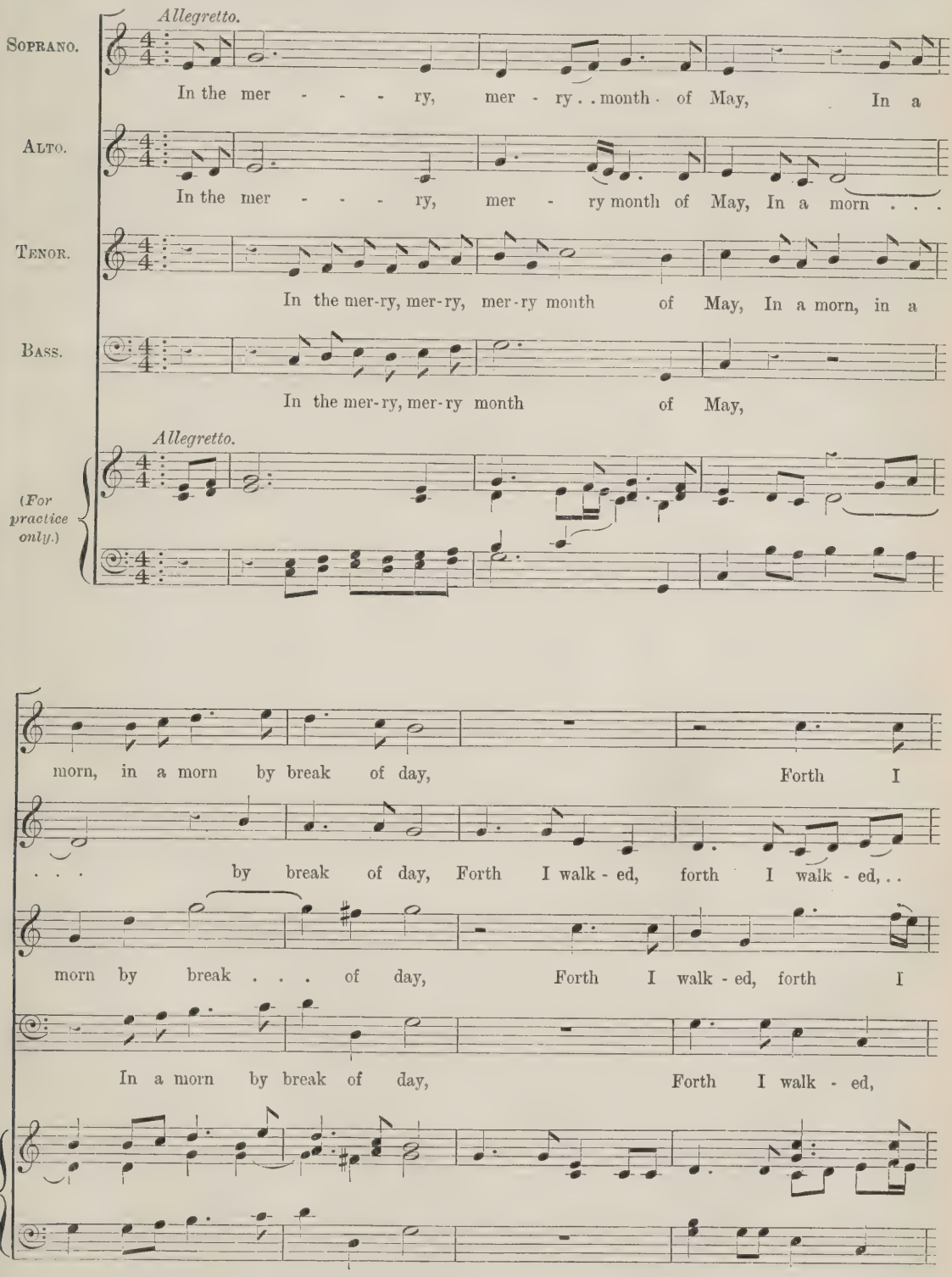
In the merry month of May.

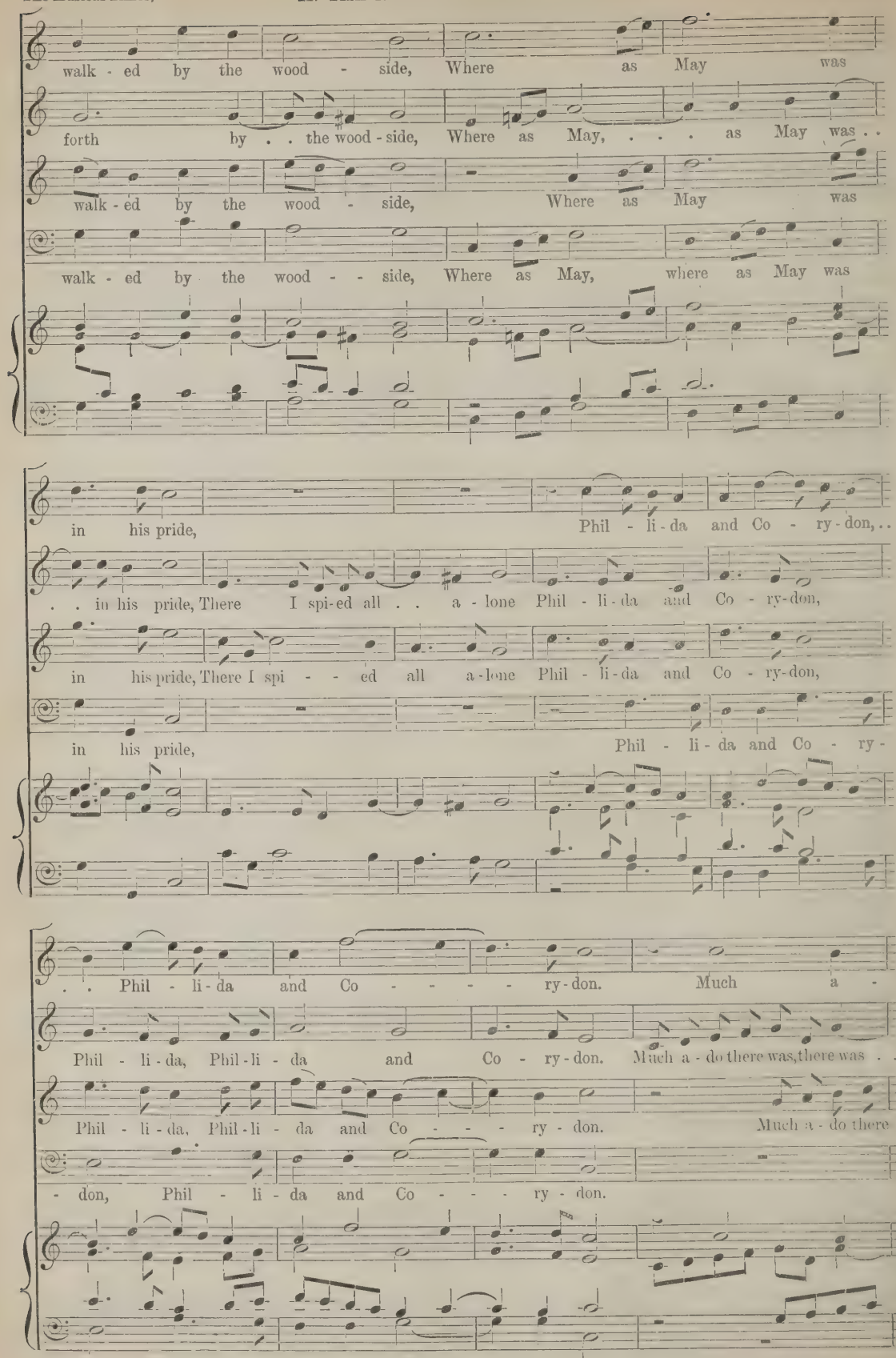
GLEE FOR FOUR VOICES.

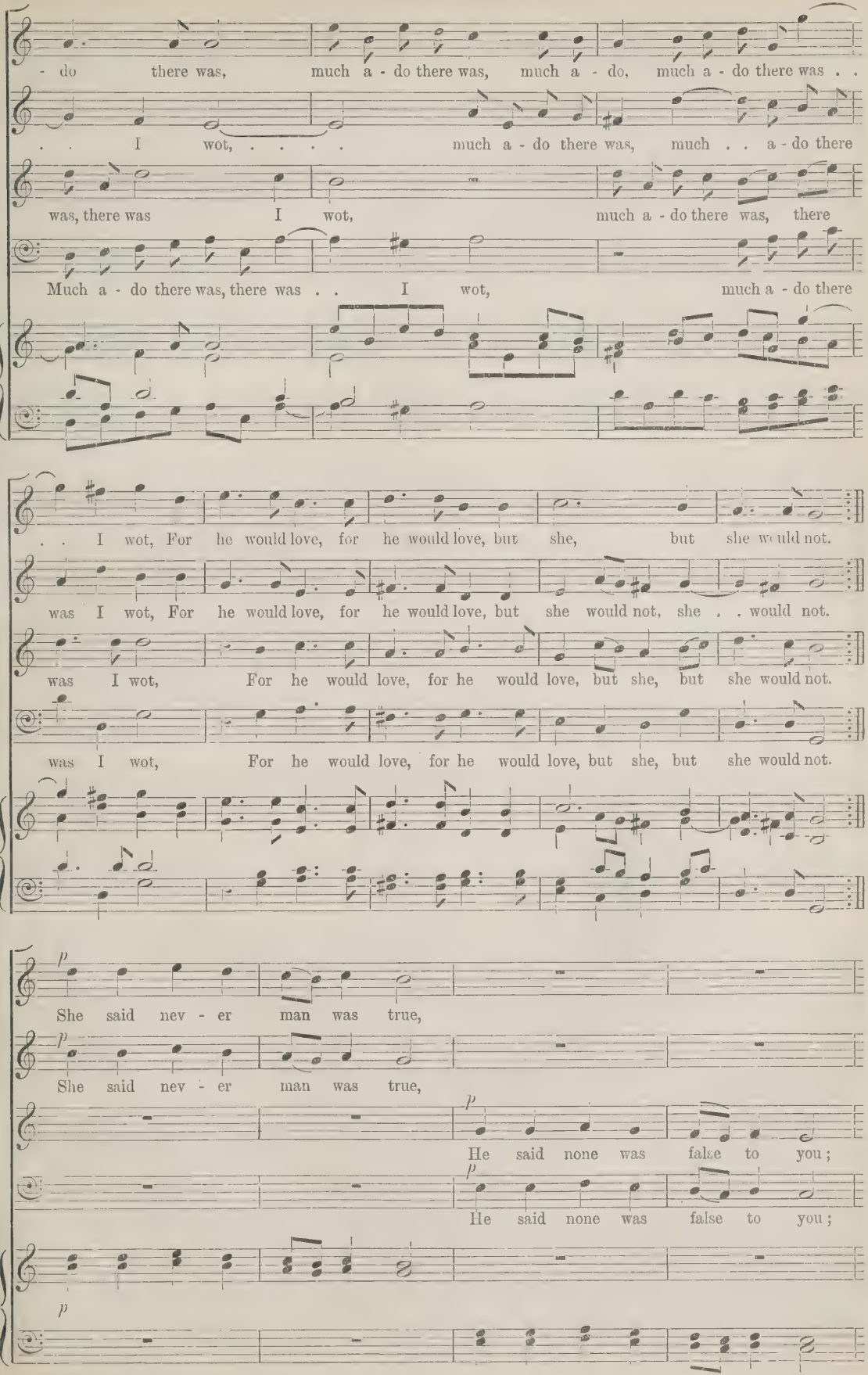
Words by Nicholas Breton, 1591.

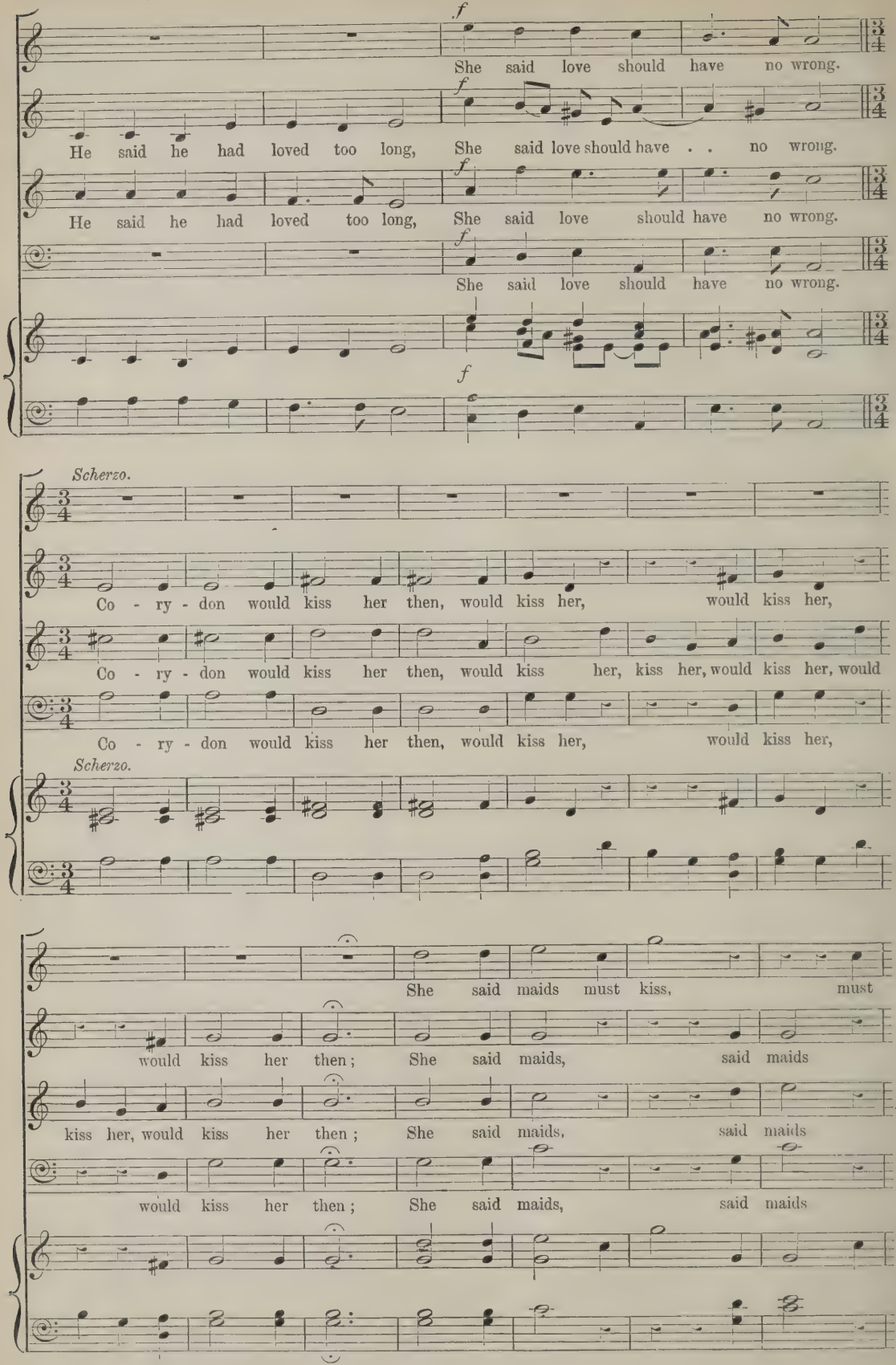
Composed by Dr. Cooke.

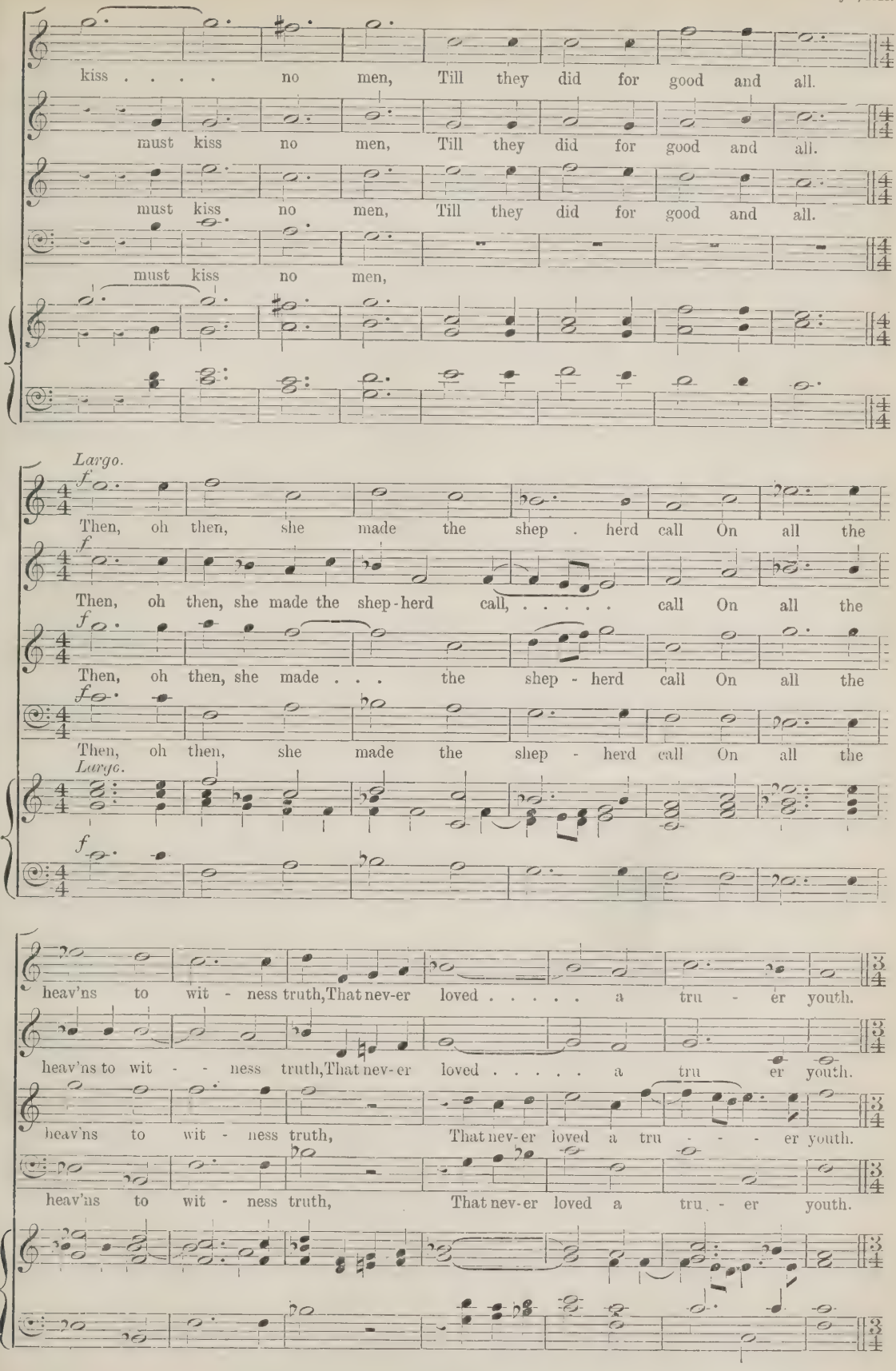
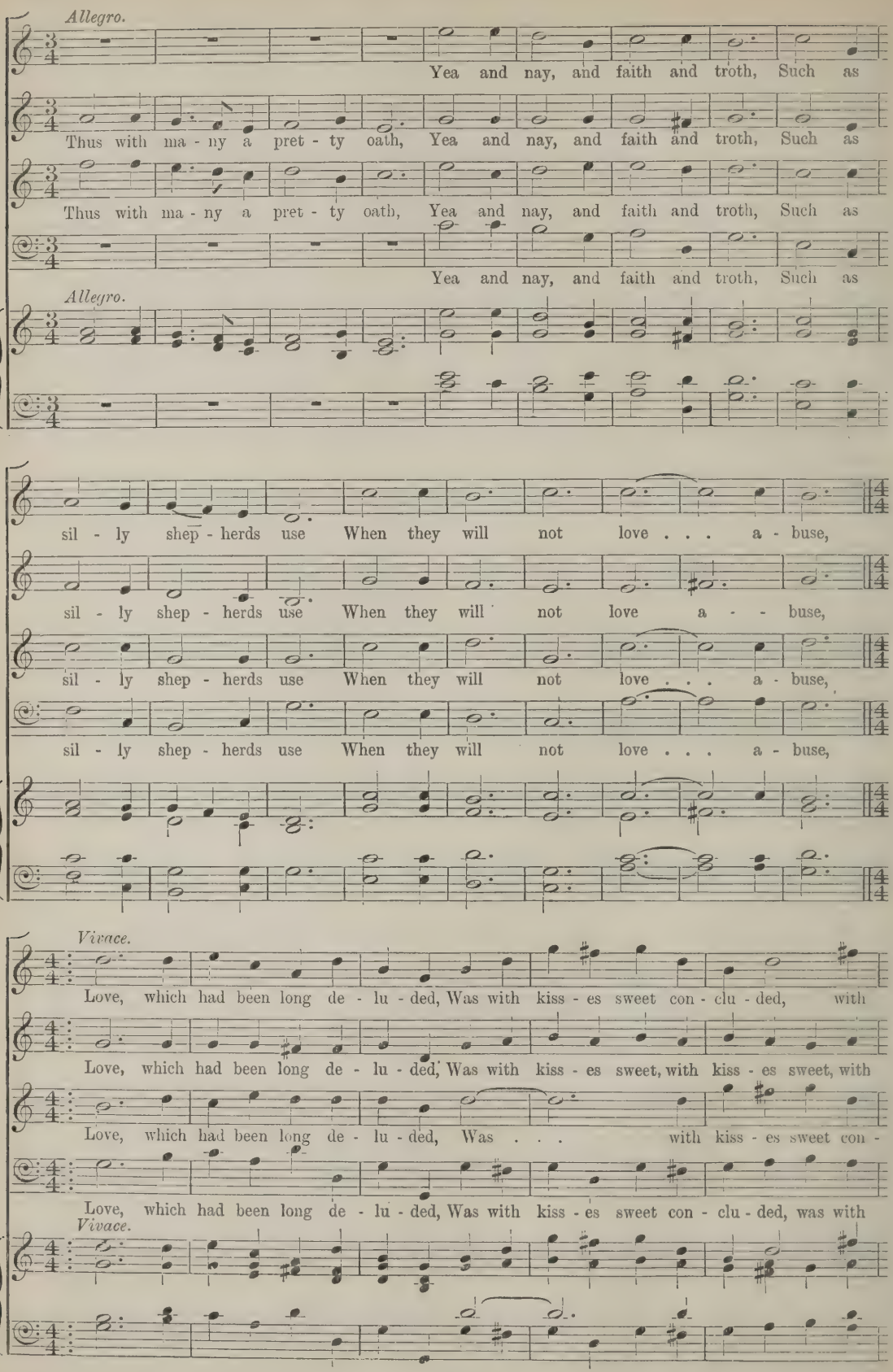
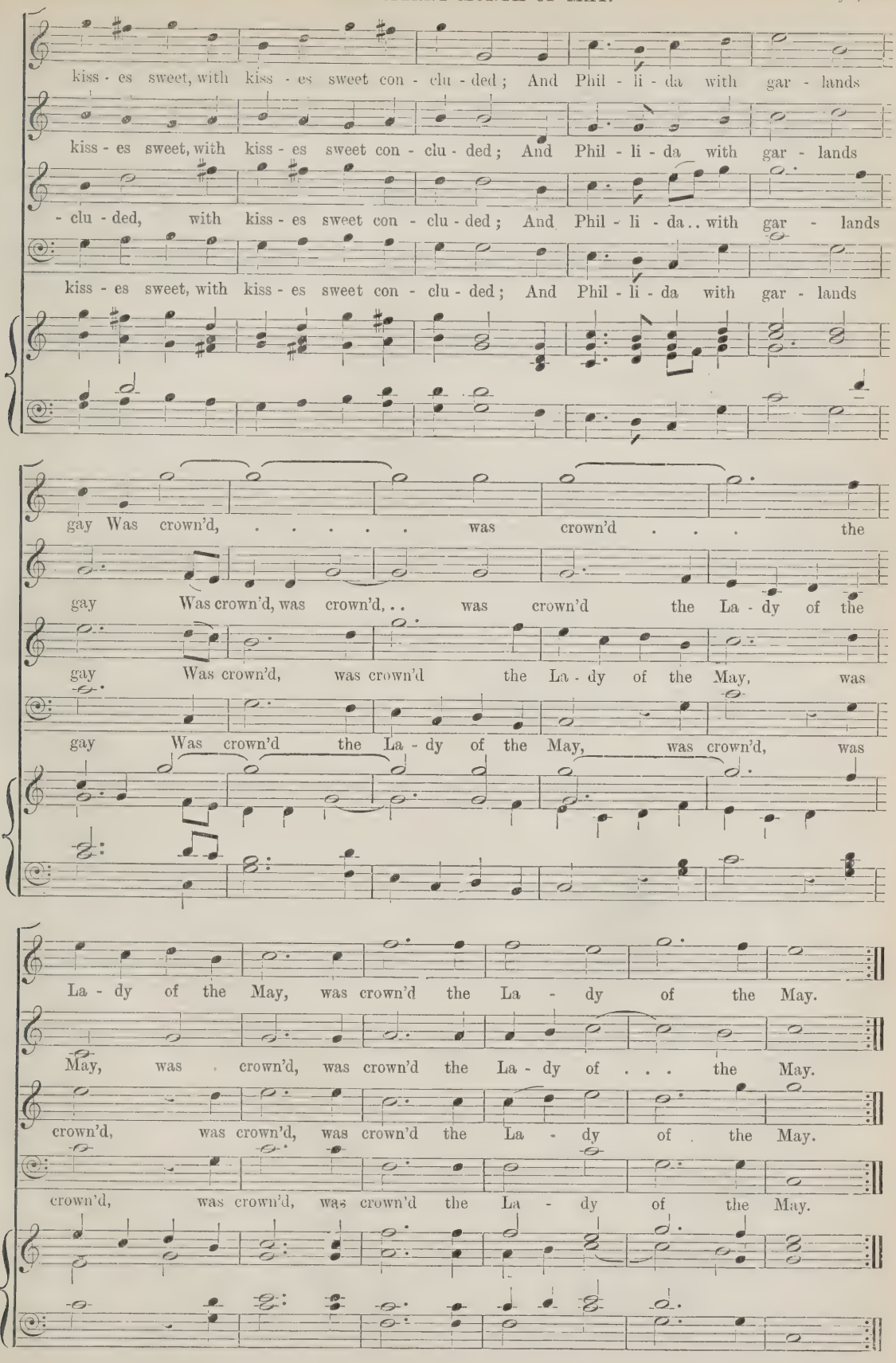
London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A


Allegretto.
Soprano.
In the mer - - - - ry, mer - ry . . month . of May, In a
Alto.
In the mer - - - - ry, mer - ry month of May, In a morn . . .
Tenor.
In the mer-ry, mer-ry, mer-ry month of May, In a morn, in a
Bass.
In the mer-ry, mer-ry month of May,
Allegretto.
(For practice only.)
morn, in a morn by break of day, Forth I
. . . by break of day, Forth I walk - ed, forth I walk - ed, . .
morn by break . . . of day, Forth I walk - ed, forth I
In a morn by break of day, Forth I walk - ed,


walk - ed by the wood - side, Where as May was
forth by . . the wood - side, Where as May, . . . as May was . .
walk - ed by the wood - side, Where as May was
walk - ed by the wood - - side, Where as May, where as May was
in his pride, Phil - li - da and Co - ry - don, . .
. . in his pride, There I spi-ed all . . a - lone Phil - li - da and Co - ry-don,
in his pride, There I spi - - ed all a - lone Phil - li - da and Co - ry-don,
in his pride, Phil - li - da and Co - ry -
. . Phil - li - da and Co - - - - - ry - don. Much a -
Phil - li - da, Phil - li - da and Co - ry - don. Much a - do there was, there was . .
Phil - li - da, Phil - li - da and Co - - - - ry - don. Much a - do there
- don, Phil - li - da and Co - - - - ry - don.


- do there was, much a - do there was, much a - do, much a - do there was . .
. . I wot, ... much a - do there was, much . . a - do there
was, there was I wot, much a - do there was, there
Much a - do there was, there was . . I wot, much a - do there
. . I wot, For he would love, for he would love, but she, but she would not.
was I wot, For he would love, for he would love, but she would not, she . . would not.
was I wot, For he would love, for he would love, but she, but she would not.
was I wot, For he would love, for he would love, but she, but she would not.
p
She said nev - er man was true,
p
She said nev - er man was true,
p
He said none was false to you;
p
He said none was false to you;
p


f
She said love should have no wrong.
He said he had loved too long, She said love should have . . no wrong.
He said he had loved too long, She said love should have no wrong.
She said love should have no wrong.
Scherzo.
Co - ry - don would kiss her then, would kiss her, would kiss her,
Co - ry - don would kiss her then, would kiss her, kiss her, would kiss her, would
Co - ry - don would kiss her then, would kiss her, would kiss her,
She said maids must kiss, must
would kiss her then; She said maids, said maids
kiss her, would kiss her then; She said maids, said maids
would kiss her then; She said maids, said maids


kiss . . . . no men, Till they did for good and all.
must kiss no men, Till they did for good and all.
must kiss no men, Till they did for good and all.
must kiss no men,
Largo.
f
Then, oh then, she made the shep . herd call On all the
Then, oh then, she made the shep-herd call, ... call On all the
Then, oh then, she made . . . the shep - herd call On all the
Then, oh then, she made the shep - herd call On all the
Largo.
heav'ns to wit - ness truth, That nev-er loved . . . . . a tru - er youth.
heav'ns to wit - - ness truth, That nev-er loved . . . . . a tru er youth.
heav'ns to wit - ness truth, That nev-er loved a tru - - - - er youth.
heav'ns to wit - ness truth, That nev-er loved a tru - er youth.

Allegro.
Yea and nay, and faith and troth, Such as
Thus with ma - ny a pret - ty oath, Yea and nay, and faith and troth, Such as
Thus with ma - ny a pret - ty oath, Yea and nay, and faith and troth, Such as
Yea and nay, and faith and troth, Such as
Allegro.
sil - ly shep - herds use When they will not love . . . a - buse,
sil - ly shep - herds use When they will not love a - - buse,
sil - ly shep - herds use When they will not love . . . a - buse,
sil - ly shep - herds use When they will not love . . . a - buse,
Vivace.
Love, which had been long de - lu - ded, Was with kiss - es sweet con - clu - ded, with
Love, which had been long de - lu - ded, Was with kiss - es sweet, with kiss - es sweet, with
Love, which had been long de - lu - ded, Was . . . with kiss - es sweet con -
Love, which had been long de - lu - ded, Was with kiss - es sweet con - clu - ded, was with
Vivace.

kiss - es sweet, with kiss - es sweet con - clu - ded; And Phil - li - da with gar - lands
kiss - es sweet, with kiss - es sweet con - clu - ded; And Phil - li - da with gar - lands
- clu - ded, with kiss - es sweet con - clu - ded; And Phil - li - da.. with gar - lands
kiss - es sweet, with kiss - es sweet con - clu - ded; And Phil - li - da with gar - lands
gay Was crown'd, ... was crown'd . . . the
gay Was crown'd, was crown'd, . . was crown'd the La - dy of the
gay Was crown'd, was crown'd the La - dy of the May, was
gay Was crown'd the La - dy of the May, was crown'd, was
La - dy of the May, was crown'd the La - dy of the May.
May, was . crown'd, was crown'd the La - dy of . . . the May.
crown'd, was crown'd, was crown'd the La - dy of . the May.
crown'd, was crown'd, was crown'd the La - dy of the May.

(*Continued from page 288.*)

truth. As has been said, music itself is but a small part of the total output of controlled activities called out in this stirring time. But it is no small thing for a great art that new urgency has come into it. New audiences have come into being, and as my friends of the choir could tell you, they are distinguished for sincerity. Soldiers will tell musicians when they have had enough. They will take a moving part in the concert. They will even do us the invaluable service of starting a tune of their own, if our utterance interests them less than theirs. If only such sincerity pervaded the output of our post-European-War art, there would then be no more blasé affectation. Creative energy would work in composer, player, and listener alike in such strength and breezy sincerity that we shall write the common chord anew and aright, because we love it anew and aright. There is certainly hope that one of the incidental joys resultant upon and evoked by a great sorrow and anxiety will be, that the much-desired national art will now become naturally emergent and understood. We shall speak our own language, to the joy of England, and, let us hope, to the enrichment and gratification of her Allies and her enemies alike.

PLAINSONG: SOME PROS AND CONS.*

By Harvey Grace.

Although plainsong is steadily advancing in favour, and is being studied more generally and sympathetically than ever before, it still labours under some disabilities. To many it smells of Popery, and is promptly damned on that account alone. Samuel Sebastian Wesley's amusing letter to an inquiring pupil is significant:

> 'Your question about Gregorian Tones has caused me much pain. I thought I had made a better musician of you. I am sorry for this. I beg to assure you that I am a Musician, a Protestant, and Yours truly,
>
> S. S. Wesley.'

Bearing in mind the prevailing ignorance on the subject at that time, we need not attach much importance to Wesley's objections on musical grounds. Given our opportunities of studying and hearing plainchant, a man with Wesley's sense of the strong and dignified in Church music would assuredly have been speedily converted. I fancy the really important word in the letter is 'Protestant.' We must remember, too, that the most earnest plainsong revivalists then were parsons and ecclesiastically-minded laymen with more zeal than knowledge. I seem to have read somewhere of a vicar who was so fond of the psalm tones that he conversed with his wife in inflections, and held a Gregorian festival off his own bat with a choral force consisting of the cook, a couple of servant girls, and a boy in buttons. Advocacy of this kind could hardly do other than prejudice the professional musician unfavourably. To-day, happily, we find many of our leading musicians both in and out of the Church interested in the revival of this old music, and composers of various schools are showing themselves fully alive to the charm of its modal and rhythmical characteristics. Apart from the 'Protestant' objection, perhaps the cause of plainsong now suffers most from some of its devotees' insistence on its antiquarian and historical side. They forget that antiquaries and trained musicians form but a very insignificant proportion of our congregations. What the man in the pew needs is not lectures on the origin and antiquity of plainsong so much as demonstrations of its fitness for regular use in our services. He is apt to point out that there is no virtue in mere age, else a shop egg would be esteemed a delicacy. But if you begin by convincing him by the evidence of his ears that this old music is pre-eminently fitted for a particular purpose, and then point out that, in addition to this fitness, it has the added weight that comes from generations of use, you will be in a fair way to making a convert.

A short time ago I met an old friend who had stood by my side and sung Anglican chants when we were boys together. He has remained faithful to that type of Church music ever since, it being the only kind with which he is familiar. He was bitterly bemoaning the fact that he and his fellows were threatened with plainsong. He had protested in the manly and effective way adopted by choirmen when faced with the uncongenial,—that is to say, he had handed in his resignation. He opened his mind to me very fully. Briefly put, here is his case, and it may be taken as typical: Plainsong is (*a*) monotonous; (*b*) dull; (*c*) ugly; (*d*) not music at all, but crude and barbarous attempts at music; (*e*) its revival is putting back the hands of the clock; (*f*) it is uninteresting to the choir.

When people say that plainsong is monotonous they generally refer to its use in chanting the Psalms, so we will consider it in that connection.

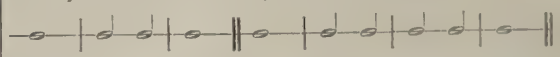
In the first place, have we not rather misled people by speaking of *singing* the Psalms? If we remember that chanting is merely reading with inflections, we shall have a much clearer idea as to the method of performance: more important still, we shall make no mistake as to the kind of variety to be aimed at, which is rhythmical rather than tonal.

There are three ways of reading the Psalms: (*a*) the go-as-you-please method, with each reader a law to himself as regards pitch, accent, and inflection; (*b*) the monotone; (*c*) a mixture of monotone and inflection—the latter now being reduced to a system instead of being improvised by the individual. This third method is known as chanting, or singing, and the farther we get away from the ideas suggested by these terms, and the more we regard the process as organized and inflected reading, the nearer we shall approach a rendering worthy of some of the finest prose in our language.

It is obvious that the most satisfactory formulæ for use as inflections will be those that approach most nearly to the involuntary cadences used by the average speaker. Take the simplest form of plainsong, the versicles and responses, as examples. It will be noticed how inevitable and natural these are. I have on several occasions found their naturalness proved in a most convincing fashion. I have heard children in schools recite the Creed. Nominally, they monotoned it; actually, in course of time, they had unanimously adopted a system of rising and falling accents almost exactly on the lines of the responses.

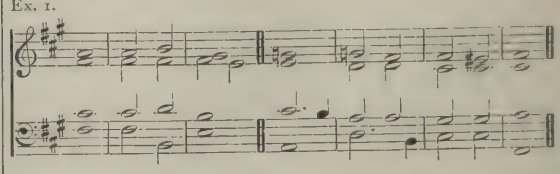
The same kind of thing is to be found in some of the old street cries. We have all heard a hawker apparently breaking forth into ecclesiastical song, when he was really only crying his wares, and adopting such inflections as would make his call more arresting. The plainsong Psalm tones possess just this easy naturalness.

It is of course a truism that any musical phrase that has to be repeated many times *must* be simple. It may be taken as axiomatic that the more striking the phrase, whether as to melody, harmony, or rhythm, the less well does it bear repetition. In chanting the Psalms we are faced with the fact that the musical setting has to be provided for any number of verses from four to seventy-six. With a plainsong tone, the melodic simplicity, the absence of fixed harmony, the fact of the last note frequently suggesting a half-close rather than a cadence, and the freedom of rhythm enable us to go through a long Psalm with no sense of monotony. As to rhythm, in a Psalm of thirty verses you will find hardly two with a similar scheme, whereas with an Anglican chant you will hear this rhythm thirty times:



Moreover, the latter has a definite musical form, fixed harmony, and often a striking progression that, pleasing for a few verses, ends in becoming wearisome. Take for example the well-known chant of Wesley,—one of the most beautiful ever written:

Ex. 1.



This little piece of music contains as much charm as could well be packed into such a small compass. But its most effective point,—bar 4—when it had been recited on

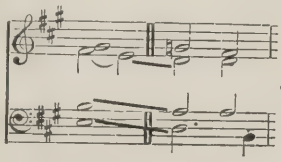
* The substance of a lecture delivered before the Church Music Society on March 20.

for many verses would become a burden to all but the most unmusical listener.

Dvorák, Sir Charles V. Stanford tells us, was driven nearly crazy by his first experience of Anglican chanting, which he described as a barbarous repetition of a poor tune. As a matter of fact, even a good tune cannot survive the ordeal of some dozens of *da capo*. Perhaps the real trouble, however, is the insistence on one little rhythmic formula. Heroic efforts are sometimes made to sing it with the freedom of good plainsong chanting. Sometimes a fair measure of success is attained, though the fact of the choir singing in harmony makes complete success impossible. Moreover, there is one step towards freedom that cannot be taken in Anglican chanting, and that is the elision of the reciting note to meet the case of a very short half-verse. In adapting a plainsong tone, a *note* only is removed: in adopting an Anglican chant a *chord* has to come out, and this is possible only when the harmony happens to allow of such a proceeding.

If, for example, we wish to elide the reciting chord in the second half of the Wesley chant, we have this progression left:

Ex. 2.



&c.

Such short half-verses as 'O, Lord,' 'Beasts and all cattle,' 'Mountains and all hills,' 'Shall serve me,' 'Thy salvation,' 'For who doth hear,' and many others, can only be rendered with correct accentuation by shortening the chant accordingly. You will find very few Anglican chants that will admit of this cutting of the coat according to the cloth, hence such commonly-heard absurdities as 'Thy-y-y-y salvation,' 'Beasts and aw-awl cattle' (or 'beasts *and* all cattle'), 'Sha-a-all ser-erve me,' &c.

But perhaps the most unkind blow at the Anglican chant is dealt it in the house of its friends, who are always crying out for new ones. Plainsongites are content with their mere handful of convenient and time-honoured inflections. They would decline without thanks the offer of a Ninth Tone, even as they have no use for new settings of the responses or 'Sursum corda.' But your Anglican chanter is like the daughter of the horseleech, ever crying out for more. You may provide a choir with the best collection yet published, but that will not serve for long. Inquire a year later, and you will find the choirmaster has started compiling a MS. book, with some tasty 'little things of his own,' or the vicar's wife's, or of some amateurs in the congregation. It is a solemn thought that long after you and I have resolved our final discord, composers at present in their nurses' arms, bald and toothless, with no language but a cry and no action but a stagger and a clutch, will still be writing Anglican chants.

After all, there need never be any shortage. When the supply of original ideas gives out (and there are signs that the day is fast approaching) there is the whole of musical literature at our disposal for adaptation, after the manner of the notorious perversion of the slow movement of Beethoven's 'Pathetic Sonata.'

I have no wish to belittle the merits of our national chant, considered as music. It is astonishing how much beauty some composers have managed to include in such a small compass. In many cases we may fitly apply the poet's words, and call it 'a box where sweets compacted lie.' But while these pleasing musical miniatures may be sung with delightful effect to metrical verse, they are too formal for use with prose, and hopeless anachronisms when allied with the rugged prose-poetry of the Psalms. Even so would a suit of broadcloth and a silk hat become King Lear or Macbeth.

Now we come to the second objection: that plainsong is dull. I should be claiming too much if I said that there was *no* dull plainsong. I am bound to say, however, that I know very little that deserves to be so called. But after all, modern Church music is not *always* palpitating with life and interest. Even Peerybingle in B♭ has his dull moments! Still, because some modern music is dull we do not therefore condemn the whole of it. Plainsong suffers from various other kinds of injustice. For example, if a choir sings a service by Peerybingle very badly, the indignant amateur in the pew does not blame Peerybingle. He blames the choir and sympathises with the composer. But if the same choir sings plainsong badly, the blame usually falls on the music and the sympathy goes to the choir.

The best answer to the charge of dullness is the fact that the ancient melodies to such hymns as 'Sing, my tongue,' 'The Royal Banners,' 'Blessed city,' 'The Lamb's high banquet,' &c., are now widely sung and appreciated. The one charge that cannot be brought against such vigorous tunes is surely that of dullness. There are scores of fine plainsong tunes that only need to be well known to be equally popular.

Then it is sometimes said that plainsong is ugly. Here of course we can see the reason for the complaint. The idiom of plainsong is unfamiliar, and we know that what is odd generally strikes us as being ugly. This objection usually dies a natural death on the music becoming familiar. There is however a vast quantity of plainsong that is quite tuneful, even at first hearing. An unbiassed study of the publications of the Plainsong and Mediæval Music Society will bring to light page after page of smooth, tuneful strains, so vocal that they almost sing themselves. The Introits for the year, the Ordinary of the Mass, and the various Sequences are now available for use in the English Church, and are a rich mine of pure melody that, adequately rendered, makes an instant appeal to all save those who have no ear for anything but violent and highly-coloured music.

Now I come to one of the commonest of all arguments against plainsong—that it is not music at all, but an early, crude, and barbarous attempt at music. It is an astonishing thing that you may hear this kind of remark made by people who have received quite a good musical education. They imagine the case to be something like this: In the dark ages, when harmony was not discovered, and when there were no instruments, a few decrepit anchorites tried to write tunes. They hadn't our beautiful modern major and minor scales, and the luxury of numerous sharps and flats was also denied them. They had no nicely ruled music paper—indeed, they had for a long time no recognised system of notation. With such disadvantages they could hardly be very successful in their attempts at composition. They did their best according to their lights, but their lights were decidedly poor.

This objection is based on the fallacy that plainsong left off when harmonized and measured music began. As a matter of fact plainsong was being composed as recently as the 17th century; indeed, it would be possible to go on composing it now, but the results would probably be unsatisfactory. We are now so obsessed with harmonic considerations, and our sense of rhythm is so much influenced by the regular accent of measured music, that we are unable to approach the question of pure melody with sufficient detachment.

What our opponents do not seem to realise is that in the history of an art, though the general progress is slow, certain forms may reach perfection in very early days. At a time when practically all music was vocal and one-dimensional nothing was more natural than that the composition of melody should quickly attain a high degree of excellence. Exactly the reverse is the case to-day, when, music having progressed enormously in such matters as harmony, thematic development, and instrumental colour, composers are becoming less and less inclined (or able) to write a decent melody of any length. A case analogous to that of plainchant is of course folk-song. Nobody, even the most modern of moderns, denies the charm of our old popular melodies. When we realise the antiquity of some of the most beautiful of these, we need not be surprised to find the same tuneful qualities in plainsong, much of which was contemporary, or very little earlier, in date. If we regard plainchant as a kind of sacred folk-song, we shall perhaps approach it in the right spirit.

Then we are told that in using plainsong we are putting back the hands of the clock. Are we to apply that argument generally in musical matters? If we are to leave plainsong on the shelf because the art has made progress since it was composed, then Bach and Beethoven must go there as well. Where are we to draw the line? If we carry out the theory to its logical (and decidedly bitter) conclusion, we shall hear

no music to-day but that of Schönberg & Co. The fact is that plainsong, like any other music, must be judged purely on its merits, and its practicability for use to-day. If it is good, it is in spite of, not because of, its age. Works of art, whether literary, pictorial, or musical, on which Time has laid his cold hand in vain, and which still have a message for us, we call classical. Hitherto the term has been used only in connection with the works of the great masters. It may quite well be applied to the best examples of plainsong and its lay-sister, folk-song.

The last objection may be dismissed in few words. We are told that plainsong should not be used because it is uninteresting to the choir. The obvious answer, of course, is that the object of Church music is far other than to provide choirs with pleasant Sunday mornings and evenings. It will be wise, however, to recognise that men and boys giving up a good deal of their spare time for choir work should not be expected to confine their efforts entirely to plainsong. By all means let them devote their skill in part-singing to the best anthems and cantatas, and perform them at organ recitals or on some other special occasions. There is no reason why they should not sing a good piece of modern music at the offertory. Then there are plenty of excellent faux-bourdon treatments of plainsong which are delightful to listen to, and very engrossing to the singers. Even good hymn-singing will give the best of choirs plenty of work.

Moreover, the use of other music is a necessity for vocal reasons. The very thing that makes psalmodic and hymnodic plainsong so excellent for congregational singing—its moderate compass—unfits it for sole use where trebles are concerned, since it employs only the lower and middle registers. The average boy is a soprano, and to give him no opportunities for using the best part of his voice is to deny ourselves one of the most delightful of vocal effects. On the other hand, it must be said that the use of plainsong, where the middle notes are properly produced, develops and makes effective a part of his voice that is only too often either coarse or inaudible.

On the whole, the prospects of plainsong revival were never so promising as to-day, in spite of old prejudices and misconceptions. Among the latter, by the way, one of the most fatal is to be found in the often heard remark 'Gregorians sound very fine when sung by a large number of voices.' It would be as illuminating to say that they sound fine when sung by people with one leg longer than the other, or by a choir with red hair. The remark applies no more to plainsong than to any kind of music. This insistence on mere weight loses sight of the fact that one of its chief charms is its elasticity. The old idea that demonstrations of plainsong could be made only with vast, unwieldy choirs led to the rigid and crude performances that naturally brought the music into disrepute. So far from plainsong requiring great choral forces for its rendering, it may claim to be the one kind of Church music that is effective 'where two or three are gathered together.' Modern hymn-tunes and chants, deprived of their harmonic interest, too often have little enough left. For Guild offices and occasions when no choir or organ is available, plainsong,—being pure melody, simple, and of moderate compass,—is the music *par excellence*. It may be sung effectively by any number of people, from two upwards.

What the cause needs now is demonstrations (especially by small choirs), and congregational practices. Given these, this old music may again become (as it is already in many parishes) the people's song. We have not outgrown it any more than we have outgrown a fine old Norman or Gothic church. And just as we think of the walls of these venerable sanctuaries as being steeped with the prayer and praise of generations of worshippers, and respect them accordingly, so the old melodies used as a medium for this prayer and praise must have a special claim on us that no other music, however beautiful, can put forward.

The open competition for Mr. Clifton Cooke's £100 Vocal Scholarship and extra cash prize offered by Messrs. J. B. Cramer & Co., will take place at 20, Bloomsbury Street, W.C., on Saturday, May 8. Entries close May 4. Mr. Claude Landi and Mr. Clifton Cooke will adjudicate.

London Concerts.

ROYAL CHORAL SOCIETY.

The performance of 'Messiah' on Good Friday drew a vast audience. Following the excellent precedent of recent concerts, it was held in the afternoon, and thus suburban folk were attracted. The soloists were Miss Ruth Vincent, Madame Kirkby Lunn, Mr. John Coates, and Mr. Harry Dearth. Sir Frederick Bridge conducted.

ROYAL PHILHARMONIC SOCIETY.

The last concert of the season was given at Queen's Hall on April 13. Debussy's 'La Demoiselle élue' and Stravinsky's 'L'Oiseau de Feu' were the attractive items. In the former work, Madame Marie Anne Weber-Delacre (from Brussels) and Miss Dilys Jones were the very competent soloists, but the choir of ladies was not wholly satisfactory. A Symphony of Mozart's in C (not the great 'Jupiter') the Epilogue from Delius's opera 'Koanga,' McEwen's Ballad for orchestra, 'Grey Galloway,' and Berlioz's Overture 'Le Carnaval Romain' were the other items.

QUEEN'S HALL ORCHESTRA.

On Good Friday the 'Parsifal' music provided an all-sufficient programme. Miss Carrie Tubb and Mr. Robert Radford were the soloists. A concert was given on April 10 for the benefit of the Endowment Fund, and drew a large audience. Mackenzie's Overture 'Britannia' opened the programme. Beethoven's Symphonies in A and in C minor were finely played, and Master Solomon gave a brilliant performance of Schumann's Pianoforte concerto in A minor. The extra Symphony Concert given on April 17 was made specially interesting by reason of the programme including an orchestral version scored by Sir Henry Wood of Moussorgsky's 'Pictures from an Exhibition.' These ingenious little pieces afforded ample scope for effective orchestration such as Sir Henry Wood was fully competent to undertake. It may be said that in some numbers sonority is gained at the expense of beauty, but on the whole the newly clothed work was very successful. Madame Clara Butt sang Gluck's famous 'Che Faro' and some of Elgar's 'Sea-Pictures' with impressive effect. Tchaikovsky's fifth Symphony was also played. Sir Henry Wood conducted on all of the above occasions.

LONDON SYMPHONY ORCHESTRA.

At the concert given on April 12 much interest was felt in the appearance of Mr. Sammons to play Beethoven's Violin concerto. His great reputation led the audience to expect a fine performance, and they were not disappointed. Although at the start Mr. Sammons seemed out of sorts, and his E string was troubling him, he played with rare delicacy and finish. The slow movement especially was beautifully played. Mendelssohn's 'Italian' Symphony was welcome to the audience, and Tchaikovsky's F minor Symphony was another success. M. Savonov conducted.

ROYAL ACADEMY OF MUSIC.

At the Students' Chamber Concert at the Royal Academy of Music on March 24, a varied and interesting programme included Bach's Chromatic Fantasia and Fugue, a movement from Beethoven's F minor Quartet, the Andante and Scherzo from Brahms's Pianoforte quintet, Albanesi's Suite of old dances, and songs by Stanford and Vaughan Williams.

TRINITY COLLEGE OF MUSIC.

This educational institution is pursuing its activities successfully in spite of the War. On March 26 the prizes and certificates were presented to the students of the London Centre. The director of examinations, Dr. Pearce, was optimistic. He mentioned that the students had presented a motor ambulance for the use of the wounded. An orchestral concert was given at Queen's Hall on April 8, when the orchestra, under Mr. Sachse, played Smetana's

Overture to 'The Bartered Bride,' and, amongst other items, a movement from Goldmark's Violin concerto (Miss Phyllis Allen), Wienawski's Concerto in D minor (Master Reginald Whitehouse), and Sterndale Bennett's Caprice in E for pianoforte and orchestra (Miss Doris Drewery).

At Mr. M. Barthelmy's chamber concert at Steinway Hall on March 30, Bach's Trio for pianoforte, flute, and violin, Beethoven's Quartet in F major, and Tchaikovsky's Quartet in D were performed. The artists were Madame Barthelmy-Lauweryns (pianoforte), M. Van de Kerkoven (flute), and the Belgian String Quartet.

An excellent programme was submitted on April 18, at the South Place Popular Concerts, amongst the works played being Handel's Sonata in D for violin and pianoforte, Vitali's Chaconne for violin and organ, viola solos by Wolstenholme, and Jongen's Trio for pianoforte, violin, and viola. The performers were Messrs. Joseph Jongen, Désire Defauw, and Lionel Tertis. Mlle. Marguerite Rollet sang songs by Duparc, Chausson, and Roussel, and Miss Ethel Attwood accompanied. This may be considered typical of the programmes given week by week at these admirable concerts.

The Classical Concert Society gave its fourth and last concert of the series at Æolian Hall on March 24. Beethoven's Quartet, Op. 59, No. 3, was performed by the English String Quartet, Mr. Gervase Elwes sang, and Miss Myra Hess played pianoforte solos.

The London City and Westminster Bank's Orchestral Society gave an excellent concert at the Cripplegate Institute on March 24. Mr. Vincent Thomas has brought this orchestra nto a satisfactory condition.

At one of Mr. de Lara's War Emergency Concerts, given at Steinway Hall on March 25, Mr. John Ireland produced his new Trio for pianoforte, clarinet, and violoncello.

The London String Quartet, led by Mr. Albert Sammons, gave a concert at Æolian Hall on March 25, at which a new 'Phantasy' Quartet by Mr. Sammons was brought forward. There was much to admire in the new work, and it was admirably performed. Dvorák's Quartet, Op. 81, allowed the youth Solomon to show that he can play chamber music with judgment and skill.

The Bach Choir performed Bach's 'St. Matthew' Passion at Westminster Abbey on March 25. It was regrettable that Dr. Allen was too unwell to conduct, but his place was well filled by Mr. Harold Darke. The soloists were Miss Ada Forrest, Miss Dilys Jones, Mr. John Adams, Mr. Campbell McInnes, and Mr. Bertram Mills. The orchestra was led by Mr. W. H. Reed. Sir Frederick Bridge was at the organ.

Mr. William Murdoch displayed his fine talent at the pianoforte recital he gave at the Bechstein Hall on March 27, when the programme was selected from works by Debussy and César Franck.

Mr. Benno Moiseivitsch demonstrated his popularity at Bechstein Hall on April 10. The audience was large and enthusiastic. The programme included Bach's Organ fantasia and fugue in G minor, and two Sonatas,—Beethoven's in A (Op. 2, No. 1), and Schumann's in F sharp minor. Busoni's arrangement of Liszt's Fantasia on a theme from Mozart's 'Figaro' provided a virtuoso conclusion.

Mr. J. D. Davis's new march 'Pro Patria' was performed at the Sunday afternoon concert, April 11, at the Royal Albert Hall by the New Symphony Orchestra, under Mr. Landon Ronald. Although disadvantageously placed at the beginning of the programme, it made an excellent impression.

The Westminster Orchestral Society gave a concert at Westminster Hall on April 16 for the benefit of the Committee for Music in War-time Fund. It was venturesome to attack Brahms's Symphony in C minor, but success justified the experiment. Mr. Lennox Clayton is not only an able conductor, but he is obviously a skilful orchestral trainer. Miss Dorothy Bridson played the solo in the Vivaldi Violin concerto, and Mr. Henry Rabké was the singer. We hear that the concert yielded a substantial profit. We trust that the good example of this orchestra will be followed by other musical organizations which are likely to command audiences. The Committee of Music in War-time is doing a splendid work for the musical profession, and it needs and deserves all the pecuniary support it can get.

Suburban Concerts.

Under the auspices of the Ilford Catholic Council, Rossini's 'Stabat Mater' and Gounod's 'De Profundis' were successfully performed in the Ilford Town Hall on Saturday, March 13. Mr. M. C. Molony was the conductor.

At the concert of the Streatham and South London String Orchestra, on March 17, at Streatham Town Hall, the programme included a Suite by Glazounov, works for strings by Percy Grainger, and Bach's Pianoforte concerto in D minor (Miss Winifred Christie). Mr. Redgewell Dansie sang his own 'Cavalier songs,' and Mr. Sidney Robjohns conducted.

The Wimbledon 1914 Choral Society performed Dvorák's 'Stabat Mater' at the Baths Hall, Latimer Road, on March 22. The programme also included Beethoven's Overture in C, and Stanford's 'Cavalier' Songs. Dr. G. Coleman Young conducted. The proceeds were devoted to the local Belgian Refugees Fund.

Sullivan's 'Martyr of Antioch' was performed at the Goldsmiths' College, New Cross, on March 27, by the Dulwich Philharmonic Society, preceded by Sullivan's 'Overture di Ballo' and the National Anthems of the Allies. The soloists were Miss Lilian Dillingham, Miss Gladys Palmer, Mr. Frederick Blamey, and Mr. Dawson Freer. Mr. W. E. Ball was at the organ, and Mr. Martin Klickmann conducted.

At Mr. Stanley Blagrove's concert at Wimbledon Hill School on March 27 the programme included Schumann's Quartet No. 1, and Dvorák's Quintet for pianoforte and strings, played by the Blagrove Quartet, with Miss Annie Grimson at the pianoforte.

On April 8 Mendelssohn's 'Hymn of Praise' was performed at the Forest Hill Wesleyan Church with full orchestral accompaniment, the soloists being Madame Winifred Richardson, Miss Jessie Atkins, and Mr. Charles Saunders. Mr. A. D. Thornton-Smith, the organist of the church, conducted, and Dr. Abernethy was at the organ.

On Aprit 14 the Pinner Choral Society sang Parry's 'Pied Piper of Hamelin,' and an excellent selection of British madrigals, part-songs, and folk-songs. Mr. Claud Powell conducted.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic Society brought a successful season to a close with its fourth concert on March 26. The programme was for a provincial Society and in these difficult times a decidedly ambitious one, and the fact that it was carried through brilliantly reflects much credit on all concerned. Elgar's very difficult work 'Caractacus' was the principal item, the only other being 'Tod und Verklärung' of Richard Strauss. The preparation for such works involved much labour and perseverance, and these were cheerfully rendered by the Society's conductor, Mr. E. Godfrey Brown, and by his forces—choral and instrumental. The soloists were Miss M. Leighton, Mr. Joseph Cheetham, and Mr. Jackson Potter—who at extremely short notice took the place of Mr. Harry Reynolds, who had been engaged but was unable to appear. Three local singers, Messrs. Laird, Morrow, and Kerr, took minor parts very artistically.

BIRMINGHAM.

The present musical season at Birmingham is practically at an end, and the future outlook is not very encouraging, for we shall be deprived of two important events owing to the War, which will be a great loss to this city and a great disappointment to all classes of music-lovers. In the first instance the interesting and enjoyable three weeks' season of the Theatre Royal Promenade Concerts, which for the last ten years have been held during June, will not take place, as the committee cannot risk any loss under present conditions; and for a similar reason our Triennial Musical

Festival, which in the ordinary course would have been held in October, has also been postponed.

The last Catterall String Quartet concert of the season, given under the auspices of the Birmingham Chamber Concerts Society, took place at the Royal Society of Artists' gallery on March 16. It proved a splendid finale to an excellent series of chamber concerts which has been so successful and so well attended that an announcement was made by Mr. Gerald Forty, the director of these Concerts, that they will be continued next season. The Catterall Quartet submitted at its last concert Haydn's String quartet Op. 20, No. 2, in C major, four movements of Beethoven's Serenade Trio Op. 8, in D major, and Brahms's String quartet Op. 51, No. 1, in C minor.

Under Prof. Granville Bantock's conductorship, the Midland Institute School of Music orchestra gave an interesting concert in the large Lecture Theatre on March 22. Russian music figured largely in the programme, but the chief event was centred in a fine performance of Jean Sibelius's Symphony in C, No. 3, Op. 32. Rimsky-Korsakov was represented by the Symphonic-poem 'Sadko,' Tchaikovsky by a Cossack dance 'Hopak,' and Moussorgsky by the lugubrious song 'Field-Marshal Death,' sung by Mr. Frank Mullings with quite emotional and dramatic effect. He also gave 'Three Songs of the Hebrides,' by Kennedy Fraser, which he sang with extraordinary emotion and vocal ability. The orchestra improves at each hearing, and now forms a splendid body of instrumentalists, assisted by professional players.

The Birmingham Symphony Orchestra gave its last concert of the current series in the Town Hall on March 20, under the able conductorship of Mr. Julian Clifford, of the Harrogate Kursaal orchestra. The orchestral items were of quite a popular character, comprising the overtures to 'Raymond' and 'Tannhäuser,' Tchaikovsky's exhilarating 'Capriccio Italien,' Luigini's fascinating 'Ballet Russe,' and Mr. Julian Clifford's dainty and melodious 'Fairy Fancies.' The solo pianist was Miss Marie Levinskaya, who played Chopin's first Pianoforte concerto in E minor, accompanied by the orchestra. Her splendid technique enabled her to cope with the extraordinary difficulties with perfect ease and freedom.

The newly formed Barfield Choir, of which Mr. E. St. Clare Barfield is the director and Mr. Joseph Lewis trainer and conductor, gave its second public concert in the Town Hall on March 24. A feature of the concert was the first performance here of Prof. Bantock's Choral Symphony for unaccompanied voices, entitled 'Vanity of Vanities,' first performed by the Liverpool Welsh Choral Union at Liverpool, on February 14 last, under the direction of the late Mr. Harry Evans. The work was so fully described in the *Musical Times* in the March number, 1915, that there is no need again to dwell upon its construction, which totally differs from that of the Choral Symphony 'Atalanta in Calydon.' It is more appealing to the senses, and more melodic, indeed there are passages of great beauty in it as well as choral effects of great originality. The choir had evidently been well schooled, and gave on the whole a remarkably impressive performance. Bantock was further represented by his beautiful part-song, 'The seal woman's croon.' Among the new part-songs heard for the first time were Julius Harrison's eight-part chorus (*a cappella*), 'Blow the wind to-day'; Hugh Priestley Smith's 'A winter Requiem,' for men's voices, in four-parts (unaccompanied); and two short part-songs by Clifford Roberts for mixed voices (unaccompanied), respectively entitled 'A dirge' and 'Weep you no more.' Miss Fanny Davies, our great English pianist, played Schumann's 'Etudes Symphoniques,' including three of the posthumous Variations, and four groups of pieces—Belgian, British, Russian, and French. She was in excellent form, and played throughout with the consummate artistry for which she is famed. The Barfield Choir also gave a popular Saturday night performance of the above new choral works at the Town Hall on April 10.

The Birmingham Choral Union successfully revived Haydn's 'Creation' at the Town Hall on March 27, giving an admirable and impressive performance under Mr. Richard Wassall's reliable conductorship. It is interesting to recall an historical fact respecting the first performance of the 'Creation' in England. There was some years ago considerable controversy respecting this matter until, in March, 1836, a writer in the *Musical World* indisputably settled the date and locality, which were Covent Garden, March 28, 1800. The first performance at Paris took place in December of the same year, when Napoleon I. escaped the infernal machine in the Rue Niclaise.

The second part of the programme was of a miscellaneous character, comprising some orchestral numbers, exceedingly well performed, and songs contributed by two of the solo singers who took part in the 'Creation,' Madame Laura Taylor and Mr. Sam Hempsall. It should also be mentioned that Mr. Richard Spurrell ably represented the part of Raphael in the 'Creation.'

The Midland Musical Society's fine performance of Bach's 'St. John' Passion at the Town Hall, on Good Friday evening, was a complete success. Not only was there a crowded assembly present, but the work seemed greatly to appeal to them. Thanks are due to Mr. A. J. Cotton, the conductor, who had so admirably prepared the work, the splendidly constituted choir especially distinguishing itself in its superb delivery of the chorales. The orchestra was thoroughly well-equipped, and care was taken to make the instrumental obbligati as complete as possible, the fine playing of the flutes, violas, and cor anglais being conspicuous features; but best of all was Mr. Hock's exquisite obbligato on the viola da gamba to the contralto aria 'It is finished.' Mr. Mullings was the Evangelist, Miss Alice Phillips undertook the soprano soli, and Madame Poncia gave the contralto soli, the utterances of Christ being allotted to Mr. Frank Macnamara, whilst some of the important baritone soli were assigned to Mr. Arthur Cranmer. The part of Pilate fell to Mr. Harry Downing. Mr. C. W. Perkins was the organist, as usual rendering valuable assistance.

BOURNEMOUTH.

The concluding weeks of the winter musical season are not being allowed to run out with any of that sense of indifference or that lack of vigorous activity which sometimes cloud the final phases of a long-sustained effort. In all departments of the art there is a continued assiduousness that leaves no loophole for an apathetic listlessness which might almost imperil the successes hitherto attained. If we investigate but one issue in the whole problem—say, for instance, the Symphony Concerts—it is as clear as day that in order to ensure their successful continuance it is a prime necessity that the programmes and the playing must be maintained at the highest possible level. And what is true for these concerts is equally true for all the other musical enterprises for which the Winter Gardens' management is responsible. But, as we have said, no falling-off has occurred, and indeed is not likely to occur so long as the principal control is vested in such an excellent musician and man of business as Mr. Dan Godfrey has proved himself to be. The most recent of the Symphony Concerts have been full of interest, and the orchestral playing has left little to be desired; in fact, many sterling performances have been given, and only limitations of space prohibit the detailed criticism that these deserve. The following may be cited as the most attractive compositions recently played: Symphony in C minor by Brahms; Persian Dance from the Opera 'Khovantchina' (Moussorgsky); Tchaikovsky's 'Romeo and Juliet' Overture; Beethoven's fifth Symphony; Haydn's 'Oxford' Symphony; one of the movements from Roussel's 'Evocations' Suite (first performance here); the 'Parsifal' Prelude, and the Introduction to Act 3 of 'Lohengrin' (Wagner); the César Franck Symphony; Rimsky-Korsakov's symphonic suite, 'Antar' (first time at these concerts). As for the soloists, we have had Mr. Charles Fletcher, the doyen of Bournemouth musicians, who, despite only a partial recovery from severe illness, accounted for the Wieniawski D minor Violin concerto in most courageous fashion; Miss Maud Agnes Winter, whose performance of MacDowell's Pianoforte concerto in A minor was rather unequal; little Raoul Vidas, the very youthful French prodigy, who astounded everyone with his extraordinarily precocious playing in Lalo's Violin concerto entitled 'Russe'; and Mlle. Levinskaja, who, although a thought uncertain here and there, revealed musical insight combined with a delightfully pearly touch in Chopin's Pianoforte concerto in E minor.

A break at Easter in the continuity of the Monday 'Pops' series divided a couple of 'one-man' programmes from a concert of a more diversified nature. Of these affairs the most noteworthy were a Wagner programme and a Beethoven programme.

Vocalists have considerably outnumbered other types of performers so far as the miscellaneous concerts are concerned. A so-called 'Patriotic and Irish Programme' on St. Patrick's Day was to have included Madame Ada Crossley, but the popular contralto was prevented through illness from appearing, Mr. John Coates singing in her stead. Mr. Coates was content to be represented by some very minor items, and it was a disappointment that this fine artist was not heard in something more worthy of his talents. A concert given by Madame Clara Butt showed little deviation from the established vogue proper to these functions, and the vocalist's admiring hosts assembled in profusion to cheer her to the echo: Madame Butt was in her best form, singing a Handel aria particularly well. On March 23 the terminal concert of the Bournemouth School of Music was given, the exacting programme, which consisted of vocal, pianoforte, violin, and violoncello solos, together with some ensemble music, being carried out with conspicuous intelligence and showing that there is an abundance of promising material at the thriving institution controlled by Mrs. Farnell-Watson and Mr. Hamilton Law. A recital on the following day, given under the auspices of Mr. Graham Peel, the well-known song-writer and a resident at Bournemouth, brought together Miss Agnes Nicholls, Miss Ivy Angove, Mr. J. Campbell McInnes, and Mr. Hamilton Harty. The eminent soprano sang with all her accustomed skill, and Mr. McInnes worthily seconded her efforts, although we think that this very able artist still requires to cultivate a little more tonal variety. Miss Angove played the violin with entire acceptance, and Mr. Harty maintained his position as a veritable king of accompanists. In the same week, Miss Isolde Menges appeared at an instrumental concert in the Brahms Violin concerto. Her reading of this work is undoubtedly her greatest achievement, and of how good her best is it is by this time unnecessary to speak. Another delightful event was the violin and pianoforte recital by Miss Daisy Kennedy and M. Benno Moiseivitsch, and the mass of the music-lovers of Bournemouth little know what they missed by being represented in such meagre numbers on such an artistic occasion. On Easter Sunday evening a concert in aid of the Mayor's local War Fund was very well attended; the solo performers were Madame Ada Crossley—not altogether recovered from her recent indisposition—Miss Ellen Bowick (recitations), and Mr. Charles Tree. A rather conventional type of programme was discharged to the complete satisfaction of the audience. On the Tuesday following the feature of an orchestral concert was Sapellnikov's magnificent playing in Tchaikovsky's B flat minor Pianoforte concerto; Mr. Charles Tree and Mr. Ernest Hastings (humourist) were also in the bill. Sapellnikov remained in order to give a recital the next day. At this his playing was rather more variable, the majority of his contributions, however, being excellently done. A return visit from Ysäye drew a large audience; his treatment of the Beethoven Violin concerto was rather too free and in other respects not entirely satisfactory, but his performance of the D minor Concerto by Wieniawski wa ssuperb.

BRISTOL.

On March 24 a special musical service was held in Temple Church, and a large congregation appeared much impressed. Mr. C. R. Fothergill conducted. There was an orchestra, Mr. H. Darby was the principal violin, and Mr. C. W. Stear was at the organ. The Introduction to Beethoven's 'Mount of Olives,' Mendelssohn's 'Hear my prayer,' with Leslie Owen as soloist, and Harold Moore's 'The Darkest Hour' were amongst the items. At the conclusion Stainer's Sevenfold Amen was sung.

At a concert given by the Royal West of England Academy on March 26, Miss Kittie Newton played César Franck's Prelude, Chorale and Fugue, and Paderewski's Variations and Fugue in A minor, and Mr. Maurice Alexander (violin) played a Rêverie by Vieuxtemps and Sarasate's Spanish Dance No. 3. There were songs by Miss Hilda Blake, Mr. W. E. Fowler being the accompanist.

The Cecilian Choral Society, whose members are employes of the firm of Messrs. J. S. Fry & Sons, Ltd., gave a performance of 'Messiah' on April 2 at the Bristol Hippodrome, under the direction of Mr. Charles Read. The soloists were Miss Hilda Blake, Miss May Williams, Mr. Henry Turnpenney, and Mr. Herbert Tracey. Mr. Maurice Alexander led the orchestra. The audience numbered upwards of 3,000.

At the Prince's Theatre, on Good Friday, a sacred concert was given by Cavaliere F. Castellano, of the Italian Opera Company. Miss Barone, Miss Evarti, Miss Annetta, Miss Jeune, Messrs. Kay, Farrai, Hallet, Vail, and Morris were the soloists.

On April 14 the Bristol New Philharmonic Society gave a concert in the spacious hall of Bristol Grammar School. The proceeds were in aid of the Prince of Wales's Relief Fund. There was a large attendance, and a varied programme was highly appreciated. Mr. Harold Bernard was leader of the orchestra, whose principal work consisted of Tchaikovsky's fourth Symphony in F minor, and it was excellently interpreted under the direction of the Society's conductor, Mr. Arnold Barter. The female members of the choir exerted themselves efficiently in Debussy's 'The Blessed Damozel,' Miss Dorothy Silk being the solo vocalist and Miss Grace Shepherd the reciter. Choral Hymns from the 'Rig-Veda,' first group (Gustav von Holst), and Elgar's 'Give unto the Lord,' composed for the Festival of the Sons of the Clergy, 1914—were finely rendered. The concert was brought to a termination with Elgar's 'Carillon,' effectively played, the verses being admirably recited by Miss Phyllis Lett, who also contributed several solos.

DEVON AND CORNWALL.

DEVON.

Good Friday and Easter were marked by a more than usually extensive musical recognition. Among anthems, Stainer's 'They have taken away my Lord' had the greatest use; Maunder's 'Christ is risen,' 'Thanks be to God,' and 'Oh, how amiable,' were also selected. More performances of Stainer's 'The Crucifixion' were given on Good Friday than usual, and Pearce's 'Man of sorrows' came next in popular choice. The churches where special effort was made to mark the days by appropriate music were St. Andrew's, Emmanuel, St. Catharine's, St. Simon's, St. George's, and King Street and St. Levan Wesleyan Chapels. On Tuesday before Good Friday a service of Passion music was performed in Exeter Cathedral, with Dr. Wood at the organ. The selections included Mendelssohn's 'Christus' and 'My God, My God,' and Mr. Dean Trotter was the soloist. Barnstaple, Lynmouth, and Lynton Church Choirs severally made particular effort at Easter; and in Lynton Congregational Church the cantata 'Our blest Redeemer' was sung, the Rev. W. Jordan conducting.

The choir of Shebbear College sang excellently at a concert on March 25, when patriotic music chiefly comprised the programme, and a gratifying sum was raised for War funds. The girls of St. John's Street School, at Devonport, on April 14, capably performed the operetta 'The Armada' and choruses conducted by Miss W. M. Statton. The Plymouth Orpheus Male Choir, conducted by Mr. David Parkes is extraordinarily successful in raising money, and the amounts it has given to various War funds must already reach a large total. On April 14 the Choir made nearly £70 for the local V. T. C. at its annual Spring Concert, when a programme of high standard was efficiently discharged. Miss Carrie Tubb, Miss Constance Collier, and M. Maurice Dambois assisted.

Finding it impossible under War conditions to organize their Musical Matinées which, in former seasons, have provided the town with much high-class music, the Misses Smith have started informal weekly performances of chamber music at their private house, at which a collection is made for the Music in War Fund. Certainly appreciation of chamber music at Plymouth is developing, and no one has accomplished more to this end than the Misses Smith. The Extempore Chamber Music Club (Messrs. Ball, Coombe, Fouracre, and Pike, and Dr. Lake) continues its meetings as regularly as circumstances will allow, and works new and of standard order find place in its répertoire.

TORQUAY.

It is impossible for us to do much more than allude with satisfaction to the remarkable activity of the Municipal Orchestra. The daily programmes bear evidence of an endeavour to bring forward the best music, and the leaning to the British composer is a welcome feature. On March 31, Mr. Albert Sammons played Elgar's Violin concerto at the Symphony Concert.

In the course of a special week's programme for Easter, a first performance was given on April 8 of a Sacred Legend for orchestra composed by G. Clerici.

The Municipal Choir, prepared by Mr. Ernest Goss, on April 14, in a performance of 'Elijah' gave evidence of good training. The principals were Misses Ada Forrest and Dorothy Webster, and Messrs. Sydney Coltham and Charles Mott. The Municipal Orchestra collaborated, and Mr. Basil Cameron conducted.

On April 6, Mr. Percy E. Fletcher conducted his March, 'The spirit of Pageantry,' and in the 'Poem and arabesque' for violin and orchestra Mr. Barry Squire was the soloist. Saint-Saëns's Pianoforte concerto in C minor, with Mlle. Marguerite Louis as soloist, Miss Agnes Nicholls, Mr. Hamilton Harty, and Miss Carrie Tubb were announced.

It should have been stated in our April issue that at the Symphony Concert given on March 3, Moiseivitsch played the G minor Concerto of Saint-Saëns. The programme had announced that Miss Daisy Kennedy would play, but the arrangements were altered. Further, it was Borodin's Symphony in B minor, and not Kalinnikov's Symphony, that was played on March 17.

On the occasion of the meeting at Torquay on April 10 of the South-Western Section of the Incorporated Society of Musicians, particular interest centred in the quartet playing of Mr. H. Crocker's String Quartet Party. Enjoyable readings were given of Mozart's No. 15 and of Dvorák's Op. 98.

OTHER TOWNS.

'The Revenge' was the chief work sung by the Barnstaple Musical Festival Society, conducted by Dr. H. J. Edwards, on April 12, though the choir reached its highest standard in Mendelssohn's 'Judge me, O God.' The ballad and choruses were supported by organ (Mr. Ernest Manning) and pianoforte (Mr. Roland Simper), and those who contributed to the programme were Miss May Peters, Dr. S. R. Gibbs, and Mr. John Northcote (songs), Miss Muriel Donne (violin), Dr. Edwards (pianoforte), and Mr. Hugh McWhinnie (flute). On the same date Combemartin Ladies' Orchestra assisted at a concert given for War purposes.

The War has called into existence a Patriotic Choral Society at Ilfracombe, where choral music has for some time lain dormant. On April 13, this party gave at its second concert a very fair performance of 'Messiah,' conducted by Mr. G. K. Batten and assisted by Ilfracombe Amateur Orchestra, and with Miss Copner, Mrs. Masland, Mr. Appleyard, and Mr. S. J. Bishop (of Exeter Cathedral) as soloists.

CORNWALL.

The Wesleyan Choir at St. Erth gave a sacred concert on March 31, and on Good Friday programmes of part-songs, choruses, and solos were sung by St. Issey Congregational Choir, St. Agnes Wesleyan Choir (Mr. J. Angwin), St. Agnes United Methodist Choir, and Sennen Wesleyan Choir. Special music for Easter was sung by the choirs of St. Michael's, Newquay, St. Day, St. Dennis, St. Breock, and by Camborne and Treverva Wesleyan Choirs. St. Dennis Temperance Band has reached a position of some importance under the training of Mr. W. H. Bugle, and assisted at a concert at Bugle on Good Friday; and at Lostwithiel a complimentary concert was given to Mr. E. A. Russell, organist of St. Bartholomew's, in recognition of the good work he has done for music in the town. Sacred music was sung at a concert on April 9 by St. Erth and Canonstown Choirs. Excellent male-choir singing was heard at the first annual concert of the Mousehole and District Choir, conducted by Mr. Fred Roach, on April 10, and on April 11 from Trethosa Male Choir, conducted by Mr. I. R. Minear.

EDINBURGH.

The only event of outstanding importance since the last report has been the visit of Sir Edward Elgar and the London Symphony Orchestra. The programme included his now famous 'Carillon,' with Miss Constance Collier as reciter. Dvorák's 'From the new World' Symphony, and Saint-Saëns's Concerto for pianoforte, with M. Arthur de Greef in excellent form, completed a scheme of great artistic excellence. This was the fourth concert of the Harrison series, and was given on March 5. The Royal Choral Union gave a concert-performance of Gluck's 'Orpheus' on March 20, under Mr. Charles Inches. Madame Kirkby Lunn was in the title-rôle, Miss Blomfield and Miss Chris. Steven completed the cast. The advanced class of the Royal Choral Union continues to do excellent work under Mr. Gaven Godfrey, and gave a successful concert on April 10.

GLASGOW.

The concert by the Glasgow Orpheus Choir on March 23 calls for special notice, as it marked the tenth anniversary of the choir's existence. Mr. Hugh S. Roberton, the conductor and founder, may justly claim to be the pioneer of the 'new choralism' at Glasgow, and the history of the Orpheus Choir has been one of uninterrupted progress. The souvenir programme issued gave a brief history of the choir, written by the conductor, and an appreciation of the choir's work by Prof. Granville Bantock, the honorary president. For the anniversary concert, Mr. Roberton fitly selected a large number of pieces from past programmes, with an admixture of new music which included Elgar's 'Love's tempest' and Bantock's arrangement of 'The seal woman's croon.' The choral singing was varied by songs and violin solos given by Mr. Frank Mullings and Miss Kathleen Parlow respectively, and most artistically accompanied on the pianoforte by Mr. Wilfrid Senior. On the same evening the Glasgow Ladies' String Orchestra, under Miss Hilda Bayley, gave a successful concert.

On March 30 the Bach Choir, conducted by Mr. J. M. Diack, sang the 'St. John' Passion in the Cathedral. Considerable care had been bestowed on the preparation, and a fine interpretation resulted. The solo music was sung by Mr. John Adams, Mr. William Hayle, and the members of the choir, and the organ accompaniments were played with faultless taste by Mr. Herbert Walton. This Eastertide seemed to have brought an increasing number of performances of Stainer's 'The Crucifixion' in our city churches. Impressive renderings were given at Hillhead Parish Church, Maxwell Parish Church, Pollokshields West United Free Church, and College and Kelvingrove Church.

For the Choral Festival on April 30 and May 1—the scope purposely modified this year—forty-eight choirs and forty-eight solo-singers have entered.

LIVERPOOL.

The twelfth and final concert on March 23 was by no means the least interesting of the series which the Philharmonic Society has carried through troublous times with credit to the committee and benefit to the community. The note of patriotism has stirred us deeply at each of the concerts in the strains of National Anthems, our own by the way gaining nothing from the hand of the modern arranger. The presence of Sir Henry Wood gave distinction to the final concert, and we are indebted to him for first hearings from the Philharmonic orchestra of three notable works: Stravinsky's 'Fireworks,' Dohnányi's Suite in F sharp minor, Op. 19, and Sibelius's 'En Saga.' Of this trio the first-named affords an ear-tickling five minutes. Animal spirits, invention, and humour are valuable possessions. Far higher qualities are shown in Dohnányi's Suite, in which it would appear that the days of absolute music are not yet numbered with the past. The Suite made a deep impression by its effortless beauty of thought and expression, its continuous interest, and mastery of technique. Here indeed is music worthy of the name which does not require a programme-crutch. 'En Saga' derives its inspiration and atmosphere of grimness from a national source. It is a big, if not great, work, mysterious as well as noisily heroic by turns, but one loses interest far from the end. As a national epic 'Finlandia' is more compact and forceful.

Other features of the programme were songs by Miss Elsie Cochrane, a soprano who gave a flexible performance of Mozart's florid air 'Non paventar,' and violoncello solos by Mr. Gerald Maas, whom the fortunes of war have driven from Frankfort. In Haydn's Violoncello concerto in D, Mr. Maas displayed a good broad tone and considerable executive facility. The choir sang well in the truly beautiful choral ballad 'A little bird in the air,' from Elgar's 'King Olaf.'

It is reassuring to note that the Philharmonic Society has already fixed the dates for next season's concerts, the first of which is to be held on October 5; and the Church Choir Association, which for one or two good reasons did not hold its annual Festival last year, has plucked up courage to fix November 25 for the date of this year's Festival, which it is hoped will be a doubly important affair. There are few church choirs at the present time unaffected by a shortage of tenors and basses who have joined the Army.

With Dr. A. W. Pollitt at the organ, and sung by the well-trained choir of St. Mary's Church for the Blind, Dr. Arthur Somervell's church oratorio 'The Passion of Christ' had an impressive performance on Good Friday evening. As an alternative to a work of greater dimensions, or to one of the familiar and well-known Lenten cantatas in vogue at this season, Dr. Somervell's 'Passion' should be found useful, especially to choirs possessing good soloists. The influence of Bach is distinctly traceable, especially in the vocal lyrics, and if the dramatic element is not a strong feature there is a welcome absence of melodrama or sentimentality. The prevailing mood of the music is devotional, and there are hymns and chorales in which the congregation are invited to join.

The time-honoured free performance of 'Messiah' was given in St. George's Hall on Good Friday afternoon, when the vocal principals were Miss Edna M. Barker, a new-comer who specially distinguished herself in the soprano airs, Miss Dorothy Trollope, Mr. Roland Jackson, and Mr. Norman Allin. The City organist, Mr. Herbert L. Ellingford, sustained the accompaniments on the organ, and Mr. Branscombe conducted the choir, which was organized by Mr. Riley, the Philharmonic Society's secretary, from the leading local choirs, including the Philharmonic and Welsh Choral Union. There was a crowded and intensely-appreciative audience, which included a number of wounded soldiers. Another unusual feature at a 'Messiah' performance was the singing of the National Anthem. But what could be more right and fitting at the present time?

Mr. Adrian C. Boult has had to make a full call on the guarantee fund established in connection with his popular orchestral concerts held recently in the Sun Hall. The musical interest of the programmes was undoubted, as was also the success of the performances which Mr. Boult ably directed; but from the report which he has circulated it is depressing to read that it was only at the last concert of the series that the receipts reached 50 per cent. of the cost of the occasion, although a full house would make possible the engagement of an orchestra twice as large. The problem is how to make the concerts self-supporting, and Mr. Boult does not despair of being able to solve it without losing touch with the growing working-class audience for which the concerts were primarily initiated. There is certainly a great need for a central and suitable building for such a purpose.

The Walton Philharmonic Society, conducted by Mr. Albert Orton, completed its sixth season on March 24 with a performance of 'Messiah' at which the vocal principals were Miss Bessie Lang, Miss Ethel Penhall, and Messrs. John Aiken and William Batey (the tenor and bass soloists at Hereford Cathedral). The leader of the small stringed orchestra was Mr. J. E. Matthews, with Dr. Stanley Dale at the pianoforte. As usual the choral-singing was marked by intelligence and precision, and there were few omissions from the full sequence of airs and choruses. The performance generally sustained the Society's reputation for high aim and achievement.

An interesting concert was given on March 20 by the Liverpool 'Cecilian' Ladies' Choir, conducted by Miss Gwladys Pritchard in combination with the vocal pupils of Mrs. Howard Stephens. The choir of twenty-one ladies sang with agreeable tone and careful finish, especially in Elgar's beautiful part-song 'The Snow,' with its two-part violin obbligato. Among the soloists was a highly promising young contralto, Miss Frances Rushton.

Mr. Roland Brewerton gave a pianoforte recital in the Rushworth Hall on March 27, on an instrument fitted with the Clutsam cradle keyboard, an invention which applies a curved fulcrum to the key-action in place of the fixed-pin fulcrum which has been in use for a hundred years or more. In fact, there has been no vital modification of key-action since the days of the spinet and virginals. The occasion was all the more interesting by reason of the lucid explanation of the new action which was given by its inventor, Mr. Fred. Clutsam, whose discovery seems worthy of consideration on practical as well as scientific grounds.

Thanks to the indefatigable exertions of Lord Derby a fine local military band has been organized for recruiting purposes, under the conductorship of Mr. Arthur E. Halford, and even the pulses of those who cannot join are stirred by the martial music which resounds daily in the city. The endeavour to raise a civilian band from the theatre orchestras fell through, much to Lord Derby's disappointment, but the new Recruiting Band makes ample amends. Its qualities were shown at a concert given in the Sun Hall on March 24, when an inspiriting selection was played in combination with the Pipers of the 10th Liverpool Scottish, the band of the 8th Irish Battalion K.L.R., and the fifes and drums of the 1st City Battalion K.L.R. ('Pals'). Suitable vocal items were contributed by Miss Annie Coxen and the Cynthia Male-Voice Quartet.

Dr. James Lyon gave a lecture on 'Manx Folk-song' to the members of the Liverpool and District Organists' and Choirmasters' Association on April 12, and Mr. F. C. Field-Hyde lectured to the Music Teachers' Association on 'The fundamentals of musical education,' in the Rushworth Hall, on April 24. Mr. Hyde laid special stress on 'ear-training' as the chief essential to true musical education, elementary or advanced; also the co-ordination of the singing-class with instrumental teaching.

MANCHESTER AND DISTRICT.

So important seemed the consideration of the orchestral developments of the past winter that last month adequate comment on some exceedingly interesting chamber concerts had to be withheld until now. Besides playing Delius's Pianoforte concerto at the Hallé Pension Fund Concert, Mr. R. J. Forbes was also engaged along with Mr. Arthur Catterall in the preparation of a new Sonata for violin and pianoforte (still in MS.) by Delius, the first performance of which was given here on February 24, in the composer's hearing. The now general custom of playing such new works twice during the evening enabled a very representative musical audience thoroughly to grasp its contents. On technical grounds the Sonata might challenge some surface criticism, there being little of the common interchange of ideas between the instruments. Standing out from a richly treated pianistic harmonic background, the melodic contour of the violin is traced with ever-growing grace and beauty, as though a wondrous embroidress were at work before our eyes. The slow movement towards the close, with its gently undulating movement gradually rising to a climax and then mysteriously melting away, was thoroughly characteristic, and on its repetition appreciated to the full. The César Franck Sonata was also included in this concert.

The annual orchestral concert of the Royal College of Music in the University, Whitworth Hall, on March 31, was mainly directed by Dr. Keighley, who conducted the vocal solos and choral music, which included two settings of 'Music, when soft voices die,' and 'When icicles hang by the wall.' Mr. R. J. Forbes took Dr. Brodsky's usual place as conductor in Beethoven's 'Egmont' and Debussy's 'Petite Suite.'

Dr. Keighley, at the closing concert of the Stockport Vocal Society on March 29, had as artistic associates Messrs. Arthur Catterall, R. J. Forbes, and Frank Mullings. The choral selections embraced many now familiar vocal miniatures.

At the Manchester Vocal Society's concert, on March 24, Stanford's 'The Revenge,' with pianoforte accompaniment, again emphasised the need for some sort of co-operation between amateur players and singers which would make

the performance of similar cantatas a greater delight both to executants and audience.

On March 29 a selection from Bach's 'Passion' music was given in the Cathedral, under the conductorship of Mr. Sydney H. Nicholson, the organist. A small and very efficient orchestra led by Mr. Rawdon Briggs, and Dr. Bullock at the organ, supplied the accompaniments. The solos were sung by members of the Cathedral choir, and Mr. Briggs played the obbligato violin parts with great efficiency.

Choral music seems destined to play a more important part in the Municipal Parks during the summer, and if adequate platforms of the alcove variety (as obtain so largely in Germany) were available, with the necessary turn-table device to meet the variations of wind, there is no great obstacle to the development of outdoor choral competitions.

In the language of the Cotton Market there are 'pointers' that next year Mr. Beecham (or he and his father) will not confine their endeavours to the concert-room, but will begin an opera-campaign intended to have permanent influences on our North Country musical life.

Blackpool at Eastertide had perforce to darken many of her numerous halls of song owing to stringent military regulations, doubtless due to her proximity (by water, not by rail!) to Barrow-in-Furness. The North Pier Pavilion had heavily-curtained windows and shrouded electric lights; many electroliers were minus bulbs. The effect on the audience during Mr. Speelman's concerts, one of which was 'Judas Maccabæus,' certainly showed that concerts of the 'promenade' type gain much by the adoption of 'lights out.' Whether it were due to this cause or not, the vocalists (Miss Jean Gibson and Mr. Hamilton Harris), and their accompanist (Mr. Vivian Jackson), greatly dared in the exercise of quick, magical pianissimos, the charm of the music being blended with the gentle lapping of the waves against the pier. The effect was indescribably beautiful, especially in a crooning Gaelic melody sung in the original by Miss Gibson.

On April 16 and 17 about a hundred students and players of the Manchester School of Music, under the direction of Mr. Albert J. Cross, gave performances of Auber's 'Fra Diavolo,' the proceeds being in aid of Manchester Relief and Red Cross Funds.

As was the case during the New Year holidays at Blackpool, so in mid-April at Manchester the Carl Rosa Opera Company has shown that with all the attendant disadvantages and difficulties of war-time its performances have risen to a higher level than in former and more peaceful days—chorus, orchestra, and staging, no less than leading voices, revealing improvement. One old face was missing from the chorus, that of Mr. John Cornwall, who died at the advanced age of seventy-eight at the beginning of April.

The Beethoven Amateur Orchestral Society concluded its twenty-seventh season on April 20, in the Town Hall, under Mr. Cockerill's conductorship. Miss Elizabeth Sleigh was the vocalist, Mr. Heward played a Mozart Concerto in C minor, and Mr. Sydney H. Nicholson played with the orchestra the symphonic version of Guilmant's Organ sonata in D minor. The programme also included three movements of Kalinnikov's C minor Symphony.

NEWCASTLE AND DISTRICT.

The Newcastle and Gateshead Choral Union concluded its somewhat meagre season's work with a performance of Handel's 'Judas Maccabæus' on Wednesday, March 24. Miss Dorothy Silk, Miss Effie Martyn, Mr. Joseph Reed, and Mr. Herbert Parker were the soloists, and Mr. J. M. Preston was again at the organ. Dr. Coward conducted, but the choir was not quite up to its usual standard, singing without much enthusiasm and displaying an occasional unsteadiness that was all the more noticeable in a choir that is generally note-perfect.

The newly-formed Sunderland Vocal Union gave Mendelssohn's 'Elijah' in the Victoria Hall on Wednesday, February 24, with Madame Katharine Vincent, Miss Lottie Beaumont, Mr. M. Newton, and Mr. Herbert Brown as principals. The proceeds were devoted to the Mayor's Local Relief Fund. On the occasion of the first concert in October a sum of £96 was realised for this purpose, and as there was a crowded audience for 'Elijah,' equally satisfactory results are anticipated. Mr. W. Walker conducted an excellent performance.

On Wednesday, March 10, the Annfield Plain Gleemen, a choral body largely composed of miners, gave its annual concert in the Co-operative Hall, the principal works being Stainer's 'Bind my brows,' Goss's 'O thou whose beams,' Fletcher's 'Lorraine, lorraine, loree,' and Pinsuti's 'Eldorado.'

The Darlington Chamber Music Society has had an exceptionally interesting season of five concerts, the last being held at Polam Hall on March 25. Miss Norman O'Neil gave a pianoforte recital with a programme covering a wide range of refreshingly unhackneyed works. These included a group of harpsichord pieces by Scarlatti and Rameau, played with exquisite daintiness, Chopin's G minor Ballade and Etude in C minor, Mendelssohn's 'Prelude,' Op. 104, and Schumann's 'Novellette' in E and 'Kreisleriana' No. 6. Modern pieces by Debussy and Cyril Scott concluded a concert that proved most enjoyable, and one which displayed the performer as an accomplished artist with a thorough command of every style.

NOTTINGHAM AND DISTRICT.

The Easter music at Nottingham was represented by a performance of Spohr's 'Last Judgment,' at Wesley's Chapel, on March 28. Mr. Charles B. Morris conducted, and Mr. Blyton Dobson was at the organ. On the same date Maunder's 'Olivet to Calvary' was given at the evening service at Halifax Place Chapel. Mr. Blyton Dobson accompanied on the organ, and Mr. E. M. Barber conducted. Performances of 'The Crucifixion' (Stainer) were much in evidence on Good Friday, and 'Olivet to Calvary' was given at Castlegate Chapel on Good Friday.

On March 25 the united choirs of St. Mary's, St. Nicholas's, and St. Peter's gave a performance of Bach's 'St. Matthew' Passion in St. Mary's Church. A string orchestra and pianoforte supplemented the organ. The solos were taken by members of St. Mary's choir. Mr. Trivett was pianist, Mr. Selby organist, and Mr. J. E. Gomersal, organist and choirmaster of St. Mary's, conducted the performance, which was a thoroughly good one.

At the Albert Hall organ recital on March 28, the principal item was Bach's Triple Concerto in D minor, with the orchestral parts allotted to the organ. The soloists were Mrs. Gifford Oyston, Mrs. Godsell Prentice, and Miss Edwardes-Smith, Mr. Bernard Johnson taking the organ part. On April 11, Grieg's Pianoforte concerto in A minor (pianoforte, Mrs. Gifford Oyston) proved a great attraction, and selections from Mr. Bernard Johnson's compositions for the organ included his Concert overture in C sharp minor and an 'Aubade.'

The success of Miss Ida Kiddier in gaining the Goldberg Prize at the Royal Academy of Music is a matter for congratulation both to herself and her friends in this city.

SHEFFIELD AND DISTRICT.

A new choral work by Edwin H. Lemare was given its first performance in the Albert Hall, Sheffield, on March 25. The concert was organized by the Sheffield Musical Union in place of the usual Spring concert, the proceeds being devoted to the War Funds. Mr. Lemare's work is a setting of 'The Song of Songs' for chorus and orchestra. There being no orchestra on this occasion, the composer himself played the accompaniments on the fine organ of the Albert Hall. In the hands of so vivid a 'colourist,' striking contrasts of quality and tint were secured. The choral writing of the work is both grateful to the singers and effective as concert music. The poetic suggestiveness of the text has stimulated the composer towards a warm expressiveness, to which the splendid choir of the Musical Union did ample justice. Dr. Coward conducted the work, which was very cordially received. Mr. Lemare played a number of organ solos, and also co-operated with Dr. Coward and the choir in a stirring performance of Stanford's 'The Revenge.'

The Sheffield Philharmonic Orchestra relied largely upon standard works for its programme of a concert given in the Montgomery Hall on March 23. Schubert's 'Unfinished' Symphony is an ideal large-scale work for any well-equipped amateur body such as is the Philharmonic. The wind-players of the orchestra are excellent, a rare feature in amateur organizations. They were heard to advantage in

the Andante of the Symphony, which Mr. T. W. Hanforth, the conductor, treated very sympathetically.

The opening movement was brightly played, as also was Mendelssohn's ever green 'Ruy Blas' Overture. Among other works presented were Mackenzie's 'Britannia' Overture, and one of Elgar's 'Pomp and Circumstance' Marches. Mr. W. H. Peasegood was the soloist in Raff's Suite, Op. 200, for pianoforte and orchestra, of which the whole five movements were given. This engaging work, one of the few survivals of Raff's prodigal output, was made interesting by the soloist's strong and varied playing and by the well-prepared accompaniments of the orchestra.

An interesting local experiment has been carried out during March and April in the giving of a series of Wednesday afternoon concerts. Promoted by Miss Marie Foxon and Miss Lily Foxon, they have been held weekly in a small room at the Victoria Hall. Lasting only one hour, and at a uniform charge of one shilling, these concerts have been well supported. A large number of performers, chiefly pupils of the two promoters, have appeared. Variety in the programmes has been obtained by the engagement of Mr. Ellenberger's Quartet, the Colanri Trio, and some solo string performers. Excellent judgment has been shown in the compilation of the programmes, which have included, in addition to many art-songs and the better type of ballads, such unhackneyed works as Dr. Walford Davies's 'Pastorals' (for four solo voices and quartet of strings; a number of Bach's chorales sung by four solo voices; Beethoven's 'Kreutzer' Sonata for pianoforte and violin; Brahms's String quartet (Op. 51, No. 2); Mozart's Quartet (No. 17), in C major; Beethoven's Pianoforte trio in C minor (Op. 1, No. 3); Ritter's alto solo Cantata 'O amantissime sponse Jesu'; Bach's soprano solo Cantata 'Jauchzet Gott in allen Landen'; Schumann's pianoforte concerto; Beethoven's Sonata, 'Les Adieux, L'Absence, et Le Retour'; Debussy's 'Rustic Scenes'; and Franck's 'Prelude, Chorale et Fugue.'

Haydn's third Mass was the chief work given at a musical service at Pyebank Church on March 11, under the direction of Mr. G. A. Woodcock. The excellent choir and orchestra also performed some selections of Beethoven's Mass in C and Rossini's 'Stabat Mater.'

The St. Oswald's Choral Society gave a spirited performance of Elgar's popular cantata 'The banner of St. George' in the Parish Hall on March 19. There was the usual shortage of men's voices, but such as could be spared from their tasks at the armament works in the district gave a good account of themselves in the congenial music. The female voices, in both departments, sang with pleasant tone and a regard for expression. Miss Parker Machon was the soloist. Mr. J. C. Simon conducted.

The Sheffield Symphony Orchestra, an amateur body, entertained Mr. J. A. Rodgers as guest-conductor of their concert given in the Albert Hall on April 20. Schubert's 'Unfinished' Symphony found the players keen and well-prepared, thanks to the labours of Mr. J. H. Parkes at preliminary rehearsals. The 'Dream Pantomime' from 'Hänsel und Gretel' was a severe tax, but in this grateful music and in Saint-Saëns's 'Le Rouet d'Omphale' the orchestra played with both accuracy and good style. The Overture to 'The Magic Flute' and some smaller pieces were also played. Miss Daisie Evans, a contralto of exceptional gifts of voice and temperament, and with an engaging manner, sang a number of ballads and art-songs, and Mr. Collin Smith played violoncello solos with finished technique and beautiful tone.

YORKSHIRE.

A 'close time' has now begun for music in Yorkshire, and the only opportunities for hearing serious music are those afforded by the Harrogate Symphony Concerts, which began on April 7, and are being continued on every Wednesday afternoon till October 6. At the first, Mr. Julian Clifford and his small but complete and efficient orchestra gave an excellent performance of the F minor Symphony of Tchaikovsky, distinguished by unusual clearness of detail, Saint-Saëns's Violin concerto in A minor, the solo part being artistically played by Mr. Arnold Trowell, and Percy Grainger's brief and sparkling 'Shepherd's Hey.' At the second, on April 14, Miss Una Truman, of Nottingham, played brilliantly and sympathetically, Arensky's Pianoforte concerto No. 1, and Schumann in D minor was the Symphony. On April 16, Miss Una Truman played Morsky's Pianoforte concerto No. 1. During the season it is intended to give Beethoven's Choral Symphony, with the co-operation of a newly-formed Municipal Choir, trained by Mr. Ernest Farrar, and visits are promised by Cowen, Hervey, Somervell, Charles Maclean, Percy Fletcher, Ernest Farrar, and Robert Chignell, to conduct their own compositions. A Concertstück for six drums and orchestra, by Dora Bright, will be a curiosity, as will, to many, the 'Fireworks' Fantasia of the erratic Stravinsky.

On March 24 the Leeds Philharmonic Society gave a concert at which Mr. Landon Ronald and the New Symphony Orchestra gave a fine reading of the 'New World' Symphony' (the third performance of this work at Leeds during the past season!), and Elgar's always-welcome Variations. Sir Charles Stanford appeared to conduct his 'The Revenge,' which this Society had given on two previous occasions, but never more appropriately than now. Two days later the choir took a passive part in a novel function, meeting at the invitation of Mr. Verbrugghen, who is busy training it for the London Festival of 'The Three B's,' to listen to his excellent quartet in movements from Beethoven, chosen to illustrate some remarks which he made to the singers, more especially with reference to the 'Missa solennis,' which is one of the features of the Festival. On March 29 the annual performance of Bach's 'Passion' music at Leeds Parish Church took place, under Mr. Willoughby Williams's very capable and sympathetic direction, the principal soloists being Miss Ackroyd, Mr. Middleton, and Mr. W. Hayle. On March 31 the English version of Dvorák's 'Stabat Mater' was given in Ripon Cathedral. Dr. Bairstow was at the organ, Mr. C. H. Moody conducted, and the principals were Miss Lottie Beaumont, Mr. Frank Smith, and Mr. Edward Woodhouse. The Ilkley Vocal Society, of which Mr. A. Akeroyd is the conductor, gave a concert on March 27, the chief feature of which was Stanford's 'Battle of the Baltic' and Elgar's 'The Banner of St. George,' both of which were sung with considerable vivacity.

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—The chief event of the musical season has been the performance of the 'Passion according to St. Matthew' by the Bach Society in St. Ninian's Church on March 31. The church was filled by a reverent congregation, on whom the great work made a profound impression. The dramatic intensity was heightened, but without sacrifice of the devotional atmosphere, by the fact that the Evangelist sang from a lectern in the chancel, while the choir and orchestra were placed in the west gallery. The soloists were Mr. John F. Adams, Mr. William Hayle (Leeds Parish Church), Master Duncan Reid (Paisley Abbey), and Mrs. James McAllan, a local singer of quite exceptional excellence. The accompaniments were artistically played by Mr. F. Boothroyd (Paisley Abbey), assisted by a small orchestra. The president, Mr. R. F. McEwen, of Bardrochat, accompanied the Evangelist on the pianoforte in faultless style. At the conclusion the Marquess of Aberdeen addressed his congratulations to the performers and especially to Mr. Warren Clemens, an intuitive Bach conductor and the focus of local musical progress.

BOOTLE.—The Orrell Park Musical Society gave a Patriotic Concert in the Town Hall on March 6 in aid of local Relief Funds, and successfully performed German's 'Merrie England.' Mr. P. Hilton Radcliffe conducted.

GRAVESEND.—The Philharmonic Society performed 'The Messiah' in the Factory Hall, Northfleet, on April 2. The soloists were Miss Florence Fleming,

Miss Marion Battishill, Mr. Henry Beaumont, and Mr. Charles True. The choir and orchestra (local) numbered 150. Mr. Percy G. Hart was at the organ, and Mr. David J. Thomas conducted.

MAIDENHEAD.—At the Philharmonic Society's concert on April 15 the programme included Bridge's 'Flag of England' and Bunning's 'Lest we forget.' Miss Alys Bateman was the soloist. Mr. Bertram Mills, Mr. E. Parlovitz, and the Westminster Singers contributed to the miscellaneous part of the concert. There was a crowded audience, many people being turned away. The proceeds were given to the *Daily Telegraph* Belgian Relief Fund.

NORWICH.—In Holy Week, on March 28 and 31, the 'St. Matthew' Passion of Henry Schütz (1585-1672) was sung—probably for the first time in English—in Cottishall and Horstead Churches, by the Cottishall and Horstead Musical Society. The Rev. J. R. Milne, author of the article on Schütz in Grove's 'Dictionary of Music,' translated the recitatives, and the choruses were translated and copied by the conductor, the Rev. V. N. Gilbert. The work proved to be admirably suited for performance at Passiontide, for though the short choruses are full of dramatic energy, yet the whole is suffused with an atmosphere of devotion and reverence. The simple presentment of the story of the Passion is uninterrupted by arias or chorales, so that the impression given differs from that of the Bach Passions. It is interesting to compare the 'St. Matthew' Passions of Schütz and Bach, written in 1665 and 1729 respectively. The choruses, 'Lord, is it I?' are identical in shape. In accordance with the apparent intention of the composer, the choruses were sung unaccompanied, the light organ accompaniments to the recitatives, given in Breitkopf's edition, being played with careful restraint by Mr. Bertie Norgate. The part of the Narrator was sung by Mr. Percival Griffiths, and that of the Saviour by Mr. Walter Ivimey. Both were admirable for devotional feeling and musicianly perception. The short recitatives allotted to St. Peter, Pilate, Caiaphas, Judas, the Maid-servants, and Pilate's Wife were sung by members of the choir. Four hymns from the 'English Hymnal,'—'O sacred Head,' 'Ah, Holy Jesu,' and 'All glory, laud and honour,' (J. S. Bach), and 'Drop, drop, slow tears' (Orlando Gibbons), were sung at intervals by choir and congregation.

SHANKLIN, I.O.W.—The recently-formed Musical Society gave a successful performance of Cowen's 'The Rose Maiden' on March 10, conducted by Mr. E. G. Medley.

SOUTHPORT.—The Orchestral Society gave its third Subscription Concert of the season on March 26, when an attractive programme included Bizet's Overture 'Patrie,' the Prelude and Liebestod from 'Tristan und Isolde,' Grieg's Pianoforte concerto (M. Arthur de Greef), Bantock's 'Old English Suite,' and Saint-Saëns's Serenade for cor anglais, viola, and harp. Mr. William Rimmer conducted.

TAUNTON.—A very successful performance of 'Elijah' was given by the combined Societies of Taunton and Bridgewater, on March 28. The soloists were Miss Florence Baker, Miss Marian Neale, Mr. Frank Webster (who, as noted on page 274, owing to sudden inability of Mr. Austin to proceed, took both tenor and bass solos), and Mr. Frederic Austin. Mr. Reginald Ward conducted.

Miscellaneous.

The Great Eastern Railway Musical Society (hon. conductor, Lieut.-Col. W. J. Galloway) has been engaged in the good work of entertaining H.M. Forces, visiting Southend on April 18, White City on April 13, and Stratford on April 16, its efforts on each occasion being heartily appreciated. The Society has had the valuable help of well-known soloists, including Mr. Ben Davies and Mr. Thorpe Bates.

With reference to the Festival of British Music to be held at Queen's Hall on May 11, 13, 15 (see page 268) Mr. Howard-Jones has formed a committee to promote the sale of tickets, and has arranged with the Festival promoters that half the amount of the tickets sold by this committee will be given to the Committee for Music in War-time. Applications should be made to Miss Nancy Gilford, 9, Graham Street, W.

Definite statements are current to the effect that Mr. Wladimir Rosing will commence a season of Russian and French opera at the London Opera House during May. Tchaikovsky's 'Pique Dame,' 'Eugene Onegin,' Rimsky-Korsakov's 'La Fiancee du Czar' and 'Mozart and Salieri' are mentioned as part of the répertoire.

Mr. William C. Webb gave a lecture on 'The development of the modern Part-song' at the Hampstead Garden Suburb on April 14, when a varied and interesting series of illustrations were well sung by the Free Church Choir.

Mr. George Dyson has resigned the post of music-master at Rugby School, and Mr. A. H. Peppin has been appointed.

Answers to Correspondents.

BRISTOLIAN asks (*a*) for the name of the longest pianoforte piece and how long it takes to play, and (*b*) what are the different throat-structures of the various voices (soprano, bass, &c.). Answer: (*a*) You unduly flatter editorial omniscience. All we can say is that some pianoforte pieces appear to us to be infinitely long. But Time after all is only an idea. See Bergson for further particulars. (*b*), Throat-structure is practically the same in all voices. Differences of range arise from the varied powers of individuals over the vocal cords and the command of the use of resonance chambers.

Other answers are held over or dealt with privately.

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THREE Extra Supplements are given with this number:

1. *Portrait of Emil Mlynarski.*
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(PSALM XXIX.)

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April 21, 1915.

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5.	There be none of Beauty's daughters ...	Byron
6.	Bright star	Keats

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*3.	Love is a bable	Anon.
*4.	A lover's garland	Alfred P. Graves
5.	At the hour the long day ends ...	Alfred P. Graves
6.	Under the greenwood tree	Shakespeare

SEVENTH SET.

1.	On a time the amorous Silvy	Anon.
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3.	Ye little birds that sit and sing ...	Thomas Heywood
4.	O never say that I was false of heart ...	Shakespeare
5.	Julia	Herrick
6.	Sleep	Julian Sturgis

EIGHTH SET.

1.	Whence	Julian Sturgis
2.	Nightfall in winter	Langdon Elwyn Mitchell
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4.	Dirge in woods	George Meredith
5.	Looking backward	Julian Sturgis
6.	Grapes	Julian Sturgis

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1.	Three aspects	Mary E. Coleridge
2.	A fairy town (St. Andrews) ...	Mary E. Coleridge
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4.	Whether I live	Mary E. Coleridge
5.	Armida's garden	Mary E. Coleridge
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Step and fetch her, or Follow your Lovers.
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Hunt the Squirrel.
Tink-a-Tink.
Three meet, or Pleasures of the Town.

SET III.

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Putney Ferry.
Mage on a Cree.
The Fine Companion.
Newcastle.
Gathering Peascods.
Oranges and Lemons.
Dull Sir John.
Rufty Tufty.
Parson's Farewell.
The Glory of the West.
Saint Martin's.
Hey, boys, up go we.
Grimstock.
The Beggar Boy.

SET IV.

Chestnut, or Dove's Figary.
The Black Nag.
Cheerily and Merrily.
Ten Pound Lass.
Nonesuch, or A la Mode de France.
Dargason, or Sedany.
Goddesses.
New Bo-Peep, or Pickadilla.
Staines Morris.
Amarillis.
Black Jack.
Jamaica.
My Lady Cullen.
London is a fine Town, or Watton Town's end.
The Twenty-Ninth of May.

SET V.

Catching of Quails.
If all the World were Paper.
Up Tails all.
Winifred's Knot, or Open the Door to Three.
Chelsea Reach.
Fain I would.
Hyde Park.
Hunsdon House.
Althea.
Argeers.
Lady in the Dark.
The Merry Conceit.
Adson's Saraband.
Confess.
Maiden Lane.
The Old Mole.
Shepherd's Holiday, or Labour in Vain.
Upon a Summer's Day.

SET VI.

Broom, the bonny, bonny Broom.
Lady Spellor.
Lord of Carnarvon's Jig.
Lull me beyond thee.
The merry, merry Milkmaids.
The Phœnix.
Spring Garden.
Bobbing Joe.
Catching of Fleas.
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The Musical Times
AND SINGING-CLASS CIRCULAR.
JUNE 1, 1915.

ALEXANDER SCRIABIN.

By Rosa Newmarch.

A year has barely elapsed since I published in the *Musical Times* an analysis of Scriabin's latest and most fully self-expressive work, 'Prometheus: the Poem of Fire.' A few days before the composer's first appearance in this country, at a concert of the Queen's Hall Orchestra, on March 14, 1914, when he played the remarkable pianoforte part in 'Prometheus,' with its deep psychological import, we had spoken together of all that he wished to convey in the work, and of all that I had doubtless failed to discover beneath the veil of mysticism and the new methods which enwrapped it. While we talked, he gave me the impression of a man whose music was a medium carefully evolved, considered, and rarefied, for the expression of his philosophy, or religion; and that apart from the expression of his spiritual experiences it had neither meaning nor purpose for him. My personal intercourse with Scriabin—brief though it was—entirely convinced me that his spiritual outlook guided the employment of his creative gift, and that there was no ground whatever for the charge of insincerity occasionally brought against him: namely, that he wrote eccentric works and attached theosophical programmes to them as an afterthought. He then assured me that he intended ere long to reveal his ideology more fully with the publication of his future works, each one of which would be a new stone in the building up of his musical and philosophical creed. The 'Mystery' to which he was even then giving a definite plan, was to be a symphony of music, words, and gesture, accompanied by secondary symphonies of colour and perfume. It would, in fact, be a ritual; but a ritual which set up no barriers between the celebrants and those who were passively initiated. In spite of the physical suffering he was undergoing while in London, he was obviously full of the quiet joy of life and work, while contemplating this setting free of his powers in new creative forms. All this was only a year ago—and now he has solved the greatest of all mysteries, and while in the very midst of his activities he was ever seeking the end, 'crying for the across,' the Ferryman met him and carried him to the spirit-world wherein his thought and imagination were already moving in freedom.

On May 2, I received from Scriabin's devoted friend M. Briantchaninov, who had accompanied the composer on his visit to this country, the following touching telegram:

> 'Our dearest, greatest Prometheus suddenly passed, through the same lip disease, having just finished the most wonderfully poetic text, the prologue to the Mystery. We are collecting funds for his children, Ariadna, Julian and Marina; perhaps English friends and admirers could do same. His last words, beginning his painful agony were, clenching his hands: "I must be self-possessed, like Englishmen are." His wonderful death testifies to a terrible mystical fight above us in this war.'

Scriabin's last words constitute an eloquent message from Russia to England at a moment when every expression of mutual sympathy is worth its weight in gold. They show so clearly and poignantly in what high estimation Russians hold the British character, with its sangfroid, fortitude, and cheerfulness, even in the face of danger and death.

The swelling on the upper lip, which ultimately occasioned Scriabin's end, made its appearance only a day or two before he reached this country. It was impossible to take any drastic remedy at the moment, as he was anxious to fulfil his engagements here; and there is no doubt that he suffered severe pain and had to exercise a good deal of that quality of self-possession which he so greatly admired in us in order to do so. Commenting upon his untimely death, one who was often with him during those days wrote to me: 'He had an intense horror of anything of the nature of blood-poisoning, and perhaps his extraordinary sensitiveness predisposed him to the very thing he dreaded.'

As a sympathetic and capable analysis of Scriabin's scheme of harmony, by Mr. Clutsam, appeared in these columns in March, July, and August, 1913, I need hardly dwell on that side of his art. Moreover, there is no composer whose continuous and logical development is more clearly displayed in his works for those who care to make a systematic study of them. I do not as yet possess information as to the work left unpublished and unfinished at the time of the composer's death. Some valuable musical fragments of the 'Mystery' may already have been in existence, besides the literary sketch of the Prologue.

When we recall the personality of Scriabin—at least, the gentle and fragile outer man—it seems strange to think how narrowly he escaped an uncongenial military career. It was chiefly owing to the interest which he inspired in Professor Taneiev, who gave him private lessons when he was ten years old, that he was taken away from the Cadet School and permitted to study at the Moscow Conservatoire, where he finished his course in 1891. He was then twenty, and had composed a few pianoforte pieces—the Etudes and Mazurkas, which were a kind of youthful homage paid to his idol, Chopin. At the very outset of his career he had the good fortune to meet Belaiev, the wealthy amateur publisher, who immediately undertook to bring out his compositions, and assisted him to make a long concert tour in order to make them known in Western Europe. From 1897 to 1903, Scriabin was Professor of Pianoforte at the Moscow Conservatoire; but he relinquished the

post because it interfered with his creative work, to which from that time forward he devoted himself entirely. He spent a good deal of time abroad, in Switzerland and Brussels, only appearing in public now and again as the exponent of his own compositions.

His artistic development was comparatively slow, for he was not one of those temperaments that pour forth their best inspirations in early years and soon begin to draw over and over again upon the same sources. Scriabin rarely repeated himself, and never looked back. Each new work of importance was the logical outcome of its predecessor; what might seem merely sketchy or vaguely suggestive in one composition, is generally made clearer, deeper, and more convincing in its successor. Hence that remarkable unity of thought and feeling observable in his whole output, which may be compared to one great continuous poem, of which the individual works are merely episodes.

From Op. 50 we begin to realise that he had found the solution of those problems of form which at first obviously hampered the expression of his very individual moods and emotions. The two pieces Op. 52, the five Sonatas and the 'Poème de l'Extase,' show how he contrived a basis of form wholly adequate for the new and somewhat elusive thoughts he desired to translate into musical terms; and this he accomplished not so much by destroying the convention—for his works are never formless—but by emphasizing the spirit of form. A Russian writer, Boris Schletser, has characterized Scriabin's music in a few pithy formulas: 'Perpetual movement. Continuous process. Unceasing transition. Flight. Aspiration.'

Although Scriabin was not a national composer in the narrow significance of the word, which would limit musical expression to the 'national idiom' and the geographical boundaries of a composer's country, yet he was clearly representative of one most attractive aspect of the Russian soul—I mean its mysticism; being more occupied with the spiritual than the natural world, and wholly opposed to the material view of things from which we have revolted in the later works of Richard Strauss. His loss at the time of this Armageddon seems to our finite visions cruel and incalculable; for, with his sense of supernatural joy, his strangely beautiful language of ecstasy, and his aspiration to pierce the frontiers of this world, he was perhaps the best fitted among contemporary composers to celebrate the millennium which lies beyond the present strife.

Alexander Nicholaevich Scriabin was born at Moscow, January 10, 1872 (December 29, 1871 O.S). He died on April 30 (?).

His principal works are as follows:

Symphony in E major, Op. 26 (with Choral finale);
Symphony in C minor, Op. 29;
Rêverie, Op. 24;
Pianoforte Concerto in F sharp minor, Op. 20;

Three Sonatas for pianoforte, Opp. 6, 19, 23; Allegro appassionato, Op. 4; Concert allegro, Op. 18; Fantasia, Op. 28; Studies, Op. 8; Impromptus, Opp. 7, 10, 12, 14; Mazurkas, Opp. 3, 25; Preludes, Opp. 11, 13, 15, 16, 17, 22, 27; besides Nocturnes, a Valse, and other small pieces.

ENGLISH CARILLONS.

By W. W. Starmer.

About half the counties of England possess published records of their church bells from which an approximate estimate can be made of the number in existence. From these records it would seem that there are in this country at least 70,000 bells, mostly hung for change-ringing. Such a number represents a large weight of metal of great value, as the composition of the alloy may be assumed to be copper and tin in the proportion of 13 to 4—a metal of greater value than the bronze used for our coinage. But although we have so many bells there are at present only four carillons with clavier in the United Kingdom. This is accounted for by the fact that change-ringing requires the notes of the major scale only, which never exceed twelve in number. A fifth is in course of construction by Messrs. Taylor, of Loughborough, for Queenstown Cathedral, Ireland. Seventeen bells have already been cast—the largest weighing 3 tons 8 cwts. (note A), the total weight being 16¼ tons—so that the addition of the smaller bells necessary to complete the full compass will not involve serious monetary considerations. These 17 bells form the nucleus of a very fine carillon. May it soon be completed!

It is of course the large weight of metal required for the bells of the lowest octave that is the most important item in the cost of a carillon. Carillons with clavier have been erected at Cattistock (Dorset), Aberdeen, Bournville, and Loughborough.

THE CATTISTOCK CARILLON.

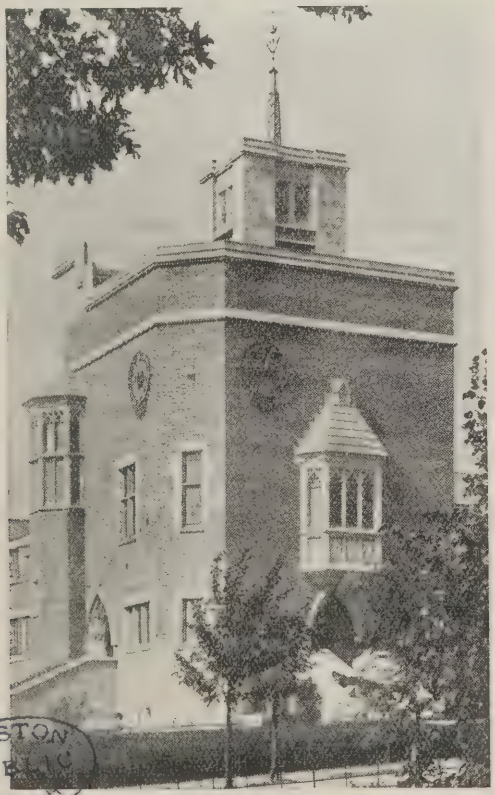
In 1863 the Rev. H. Keith Barnes became rector of Cattistock, and being a great lover of bell music he determined that he would have a suitable tower built to his church which should contain a carillon with clavier. The old tower was too small, and could not in any way be made to suit the requirements, so Mr. Gilbert Scott, Junr., was employed to design a campanile. The tower was completed in 1876, and is 100 feet high, the bells being about 75 feet up. The design is excellent, but if it could have been made another 50 feet higher it would have been a great advantage to the carillon. For carillon use bells ought never to be less than 100 feet from the ground. The cost of the tower was £3,000, defrayed by Mr. Barnes. There are 35 bells, of which 33 were cast in 1882 and 2 in 1899—the former by Severin van Aerschodt and the latter by Felix van Aerschodt. The largest bell weighs 19 cwts., and the total weight of the carillon is 4 tons 17½ cwts.

Mr. Barnes completed his scheme by leaving a sum of money for the special purpose of providing for the upkeep of the carillon.

Taking the bells as a whole they are good representative work of the period when they were cast, but do not fulfil the modern requirements as to tune. Bells at the present time can be tuned to the accuracy of a single vibration, and in England

THE BELL-TOWER AT CATTISTOCK. [p. 330.

THE BELL-TOWER AT LOUGHBOROUGH. [p. 333.



THE BELL-TOWER AT BOURNVILLE. [p. 332.

THE BELL-TOWER AT EATON HALL. [p. 335.

now better than in any other country. The present rector, the Rev. R. P. Stickland, has nobly carried on the project initiated by Mr. Barnes, and once a year on the last Thursday of July M. Josef Denyn gives a recital and also arranges the tunes for, and directs the work of setting them on, the chime-barrel.

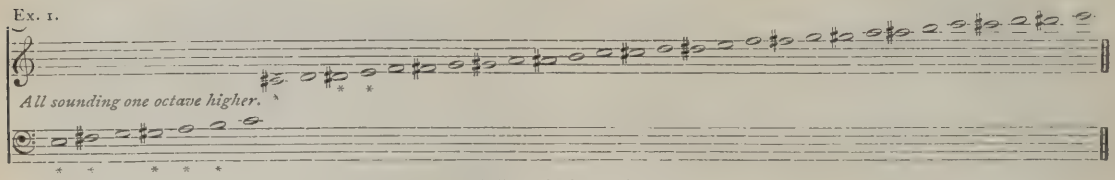
The chime-barrel contains no less than 7,200 holes, into which the studs are fixed according to the requirements of the music.

There are 72 chime-hammers, 60 of which are in active use. The multiplication of hammers is to facilitate quick repetitions.

Eight bells are used as a ringing peal.

SCALE.

Ex. 1.



* Bells of ringing peal.

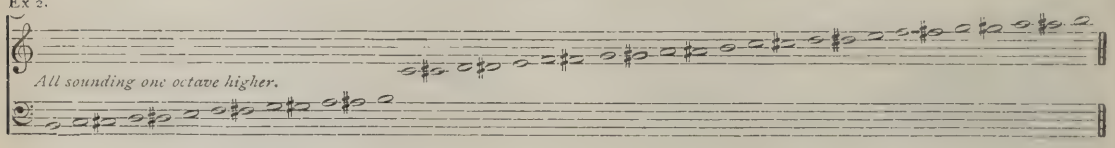
THE ABERDEEN CARILLON.

These thirty-seven bells are in the tower of St. Nicholas Church, and were cast by Severin van Aerschodt in 1887. The cost, with expenses of erection, was £3,000. The height of the tower and spire of St. Nicholas is 195 feet, but the bells are about 80 feet up, and are too low in the tower to be effective. The structure is not well suited for a carillon. The inauguration took place on June 18, 1887, in connection with the local celebrations of the Jubilee of Queen Victoria, when the player was Klein, the carillonneur of Middelburg. A recital has also been given by M. Denyn.

The largest bell weighs 2 tons 18 cwts., and the total weight of the bells is 13 tons 13 cwts. The chime mechanism is by Michiels, of Malines. The clavier, with its connections, has been allowed to get into a state of disrepair, and at the present time only the larger bells are used for the chime-playing. The bells are not very satisfactory as to tune, particularly the smaller ones.

SCALE.

Ex 2.



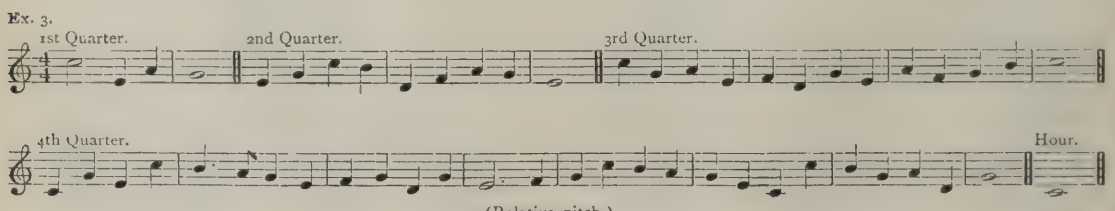
THE BOURNVILLE CARILLON.

This carillon consists of 22 bells, by Messrs. Taylor, of Loughborough, and was put up in 1906. The bells are placed in a tower 70 feet high—part of the beautiful school buildings given to Bournville by Mr. George Cadbury—and are excellent both as to tone and tune. It is to be hoped that the 13 bells required to complete the compass of three octaves will soon be added.

The largest bell weighs 17½ cwts., and the total weight of the carillon is 4 tons 7¼ cwts. The chime mechanism is by Smith, of Derby, and is the most modern English machine yet devised. The quarter chimes (Guildford) are worthy of notice. They were composed by George Wilkins, organist of St. Nicholas's Church, Guildford, and originally set up in Holy Trinity Church in that town, in 1843. They were first copied at Chard, but have since been put up at Irthlingborough, Macclesfield, Northleach, Helmsley, and other places. For an eight-bell quarter-chime they are perhaps the best yet written :

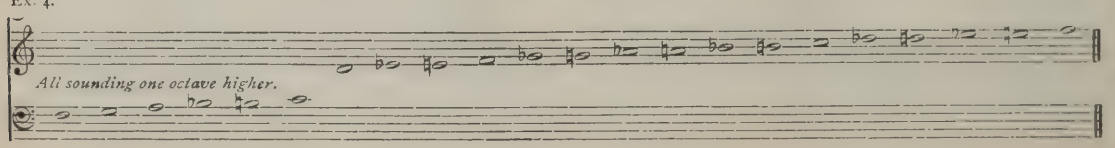
SCALE.

Ex. 3.



(Relative pitch.)

Ex. 4.



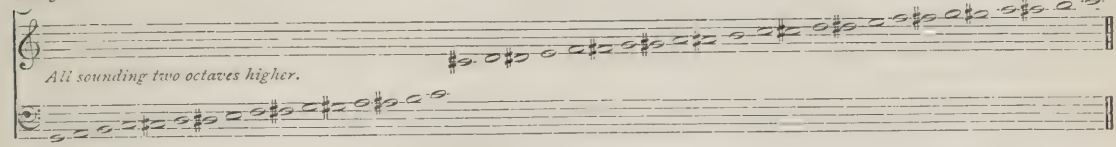
THE LOUGHBOROUGH CARILLON.

This is a carillon of small bells designed to show the perfection of tune now possible with improved machinery and an exact method of tuning. Small bells have always presented great difficulties to bell founders, but this beautiful set of forty—the largest weighing only 10 cwts.—is a veritable triumph of the founder's art. They were cast in 1906 and 1912 by Messrs. Taylor, and placed in a specially erected tower close to the tuning room in their works. It is one of the most accurately tuned series of small bells in existence. Recitals have been given on them from time to time with great success by MM. Josef Denyn and J. van Beers.

The total weight of the bells is $3\frac{1}{2}$ tons.

SCALE.

Ex. 5.



It seems strange that in a bell-loving country such as England there should not be a good representative carillon. We know much about change-ringing, but very little of the real musical art in carillon playing and in that particular use of bells.

There is not much to say with reference to bell sounds produced by a mathematical formula in which musical considerations have hitherto played only a small part, although in recent years much attention has been given by the composers of peals to the elimination—as far as possible—of changes containing unmusical cadences. It is not possible, however, to get rid of the unsatisfactory musical effect of the finals of some changes.

Far be it that change-ringing should in any way be discouraged, but as stated in the previous article music played from the clavier raises the bell to a much higher plane, and makes the musical expression almost as great in its possibilities as in pianoforte playing. When listening to the fine performances of such an artist as Josef Denyn, it is difficult to realise how such effects can be obtained by means of a mechanism that is of comparatively rude construction. There is much room for improvement in the action-work connecting the clavier with the bells, but there is not the slightest difficulty in accomplishing this.

It is probable that in the near future the action-work will be pneumatic, electric, or both—ensuring such control of expression, that the player can use a keyboard identical with that of the pianoforte, thus avoiding the great physical exertion which is now often necessary. With such an action the finger will do what is now done by the hand, and the playing of the pedal will be no more laborious than is the case with the modern organ.

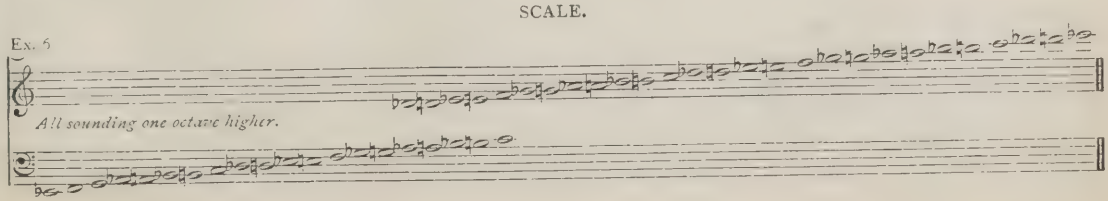
Mr. J. J. Walker, of organ-building fame, has invented a pneumatic system and successfully carried it out for the playing of bells with expression absolutely under the control of the player. The mechanism can also be operated automatically, reproducing the exact performance of the player. It was exhibited and used for the purpose of illustration in a course of lectures on 'Bells, Carillons and Chimes,' given a short time ago at the Royal Institution by the writer of this article. If Mr. Walker can so construct his action that both small and large bells can be played equally well and with the same control, it will indeed be a most valuable invention.

PROPOSED WESTMINSTER CARILLON.

Of all the towers we possess there is none better suited for a carillon than the clock tower of the Houses of Parliament (height 316 feet), which is about the same height as the Malines tower. There is plenty of room at the top of the tower for the necessary bells to form a magnificent carillon. The bells would be at a satisfactory height, and no doubt would be heard well over an extensive area—proximity to the Thames being an advantage in this respect. We should then be rid of cracked Big Ben and his cacophonous voice, and get a bell slightly lower in pitch which would be of correct proportions, a true and sound casting and perfectly tuned. Such a bell sounding the note E flat would weigh 10 tons instead of the present $13\frac{1}{2}$ tons. The notes of the quarter chimes which are now known all over the world as 'Westminster Quarters' (although they were copied from St. Mary's, Cambridge, where they were put up in 1794) must ever be the same. The carillon with a compass of four octaves, containing forty-seven bells, would weigh 55 tons. The cost—including the necessary connections for the quarter chimes and the clavier, and allowing for the metal of the present bells—would be approximately £14,000. Such an instrument would be worthy of the nation and a fit possession for the greatest city in the world.

SCALE.

Ex. 6



Although we have only four carillons with clavier we have many which are played automatically and familiarly known as 'chimes.' With us, melody only is played, and rightly too, for as a rule our bells are much heavier than those on the Continent, which are used for two-, three-, or four-part harmony. Heavy bells, especially when the notes are near together, would be unbearable in combination, because their harmonic tones would greatly interfere with each other. This interference would be greatly accentuated in any extended compass, because until recent years all sets of bells in this country—whether diatonic or chromatic—have been on the ringing scale, which means that they are thicker and heavier than they should be for carillon use. Perhaps this has been unavoidable, as in several instances a specified number of bells in the scale have been hung for change-ringing. It is well to state that it is most undesirable to make bells on the ringing scale for carillon use, and it is equally undesirable to use bells made on the carillon scale for ringing purposes. The demands in both instances differ widely, and the bells cannot be made to serve two purposes satisfactorily or equally well. Until recently this has not been properly understood in England. The late Lord Grimthorpe is responsible for much of the trouble relating to thick bells. He insisted on having all bells over which he had any jurisdiction made on an abnormally thick scale. Experience has shown that on this point he was wrong, although his crusade may have prevented many bells from being made too thin!

As automatic carillons of special interest those of Manchester Town Hall, Abberley Hall, Worcester Cathedral, and Eaton Hall will be dealt with.

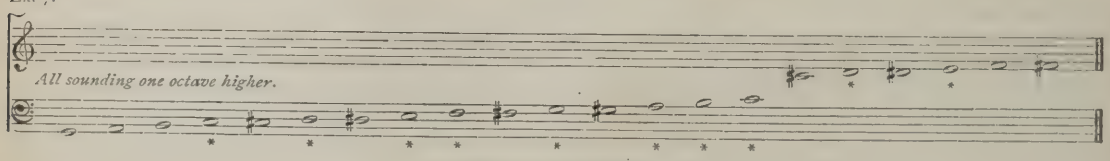
MANCHESTER TOWN HALL CARILLON.

This carillon of twenty-one bells is most probably the heaviest set of its kind in the world. The largest bell weighs 8 tons 2 cwts., and was cast in 1882, replacing the original bell of 1877. All the other bells were cast in 1877. The tower in which they are hung is a fine one, and the height of the bells is over 100 feet. Ten are hung for change-ringing. The total weight is 35 tons—considerably heavier than any carillon in Belgium, Holland, or France.

All the bells are by Messrs. Taylor, of Loughborough, and the carillon machine, playing thirty-five tunes, by Gillett, of Croydon.

SCALE.

Ex. 7.



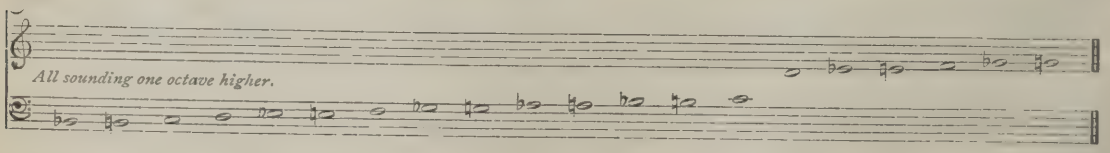
* Bells of ringing peal.

ABBERLEY HALL CARILLON.

Here there are twenty bells, by Messrs. Taylor, all cast in 1884. The largest weighs 3 tons 18½ cwts., and the total weight is 20¾ tons. The chime mechanism is by Messrs. Gillett, and plays forty-two tunes. The bells are hung in a tower which is well situated in the park, and which was specially built for the purpose, being 161 feet high.

SCALE.

Ex. 8.

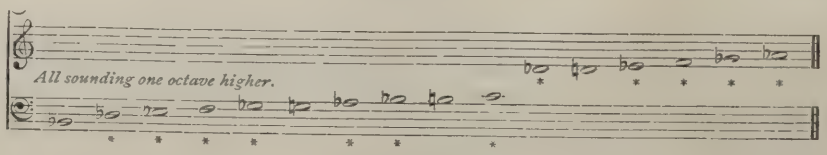


WORCESTER CATHEDRAL CARILLON.

There are sixteen bells, by Messrs. Taylor; the largest, weighing 4½ tons, was cast in 1868. Twelve were added in 1869 and two in 1875. The total weight is 17 tons. Twelve are hung for change-ringing—key, D flat. The chime mechanism is by Messrs. Gillett, and plays twenty-eight tunes.

SCALE.

Ex. 9.



* Bells of ringing peal.

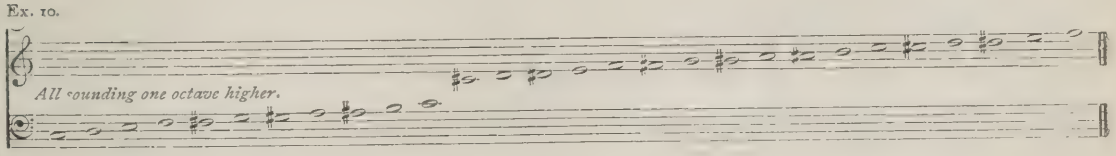
EATON HALL CARILLON.

Here there is a fine tower 178 feet high, and specially designed for its carillon by the eminent architect Waterhouse. The general features of the structure are suggestive of the tower of Manchester Town Hall, which was built about the same time from the designs of the same architect. There are twenty-eight bells—the largest weighing 2 tons—the total weight being $9\frac{1}{4}$ tons (estimated). They were cast by Severin van Aerschodt in 1879. The clock, quarter-chimes (Westminster) and carillon machine are by Messrs. Gillett. The bells are defective as to tune, and at the present time the carillon machine is out of order. It seems a pity that there is no clavier, because the compass is considerable, and such a set of bells ought surely to be made the most of.

The position of the bells in the tower is by no means the best available. From the louvered openings it will be seen that the bells are below the clock dial (see illustration). There is ample room above the clock dial, and this is a much better position than where they are now hung. They would gain much in effectiveness and be heard to much greater advantage if placed there.

SCALE.

Ex. 10.



THE BASIS OF INDIAN MUSIC.

By KATHLEEN SCHLESINGER.

F. Inst. Archæol. Univ. Liv.

The Music of Hindostan. By A. H. Fox-Strangways. [Oxford, Clar. Press, 1914. 21*s.*]

Indian Music. By Shahinda (Begum Fyzee-Rahamin). [William Marchant & Co., Goupil Gallery, 1914. 2*s.* 6*d.*]

Thirty Indian Songs from the Panjab and Kashmîr. Recorded by Ratan Devi, with Introduction and Translations by Ananda K. Coomaraswamy, and a Foreword by Rabindranath Tagore. [Novello & Co., Ltd. 10*s.* 6*d.*]

The Music and Musical Instruments of Southern India and the Deccan. By C. R. Day, Capt. Oxfordshire Light Infantry. [Novello, Ewer & Co., and Adam & Charles Black, London, 1891. 73*s.* 6*d.*]

Introduction to the Study of Indian Music. By E. Clements, of the Indian Civil Service. [Bombay Press, 1913. 6*s.*]

Some Indian Conceptions of Music. By Maud Mann. [Theosophical Publishing Society. 6*d.*]

The Music of India, a classic Art. The Nineteenth Century and after. By Mrs. E. A. R. Haigh. [November, 1914.]

It is when Music has become an *experience*, a revelation of the life in the innermost nature of things, that it assumes some of the characteristics of individuals and nations. Music in remote antiquity was one, but the attempts to reflect, translate and make it objective have been many. The Individualist turned it into an Art; the Philosopher correlated it to the laws of the Universe and of Being; the Theorist invented or discovered a system on which to base his attempt to explain the spontaneous outpourings of musicians and people.

The music of India, handed down, it is averred, from high antiquity by tradition, has proved baffling to most Western musicians like the music of ancient Greece; perhaps because the method of approach was a wrong one, and perhaps also because the common basis of all music in antiquity has been unsuspected until now.

The books and articles mentioned above form an important contribution to the literature of our subject: 'The Music of Hindostan,' 'Introduction to the study of Indian music,' 'The Music of Southern India,' will all appeal to the serious student as well as to the general reader. Captain Day's great work has long been known and appreciated as a classic on the music of the South, but it cannot well be allowed to pass unnoticed when the music of India is under discussion; he supplies information concerning the stringed instruments which is unfortunately not obtainable in the other books. It is a matter for regret, however, that the importance of the part played by wind instruments in the development of music and of musical systems is not more generally recognised.

Mr. Clements's book deals exclusively with Hindostan, and contains much important and valuable matter, but suffers somewhat from want of clarity in expression, which may be the result of undue compression. The method of arriving at intonation by means of the vibration numbers is the only one capable of giving definite and unequivocal results, and it is to be hoped that it will be more generally adopted. It is a thousand pities, seeing how inaccessible are the old Sanskrit authorities, that Mr. Clements should have given such scanty selections from them.

Shahinda's 'Indian Music' will be read for pure enjoyment; it gives an impressionistic view of the subtlety and delicacy of the music of India, expressed with a naïve elusiveness which

demonstrates the fallacy of trying to reduce the musical systems of the East to an exact science, since this is unnecessary as part of a practical musician's training.

The ninety-six pages of this little book are full of good things expressed in an unusual manner; as, for instance, in the descriptions of the Rāgmālas, where the significance of the Rāg is frequently suggested with more or less subtlety. Amongst the good things are the twelve reproductions in black-and-white of some of Mr. S. Fyzee-Rahamin's Rāgmālas (pictorial representations of the modes). Some idea of the beauty of conception, and of the mystical significance of these works of art, exhibited nearly a year ago at the Goupil Gallery, may be gained from the illustrations; but the exquisite beauty and delicacy of the colour-schemes, and the power of the Rāgmāla to suggest the ethos of the modes, is, unfortunately, lost in reproduction.

From Mrs. Maud Mann's short paper, read before the Musical Association in 1912, we get into closer touch perhaps with the true spirit of Indian music, for she understands India and Indian music, and moreover knows the needs of the Western mind; she is able, therefore, to create the spiritual atmosphere while explaining the intricacies of the Art. This she likewise does while singing.

As Rabindranath Tagore says in the foreword to Ratan Devī's thirty Indian songs: 'Listening to her, I felt more clearly than ever that our music is the music of cosmic emotion.'

Ratan Devī's offering of songs to the West, collected and noted during her wanderings in India, and annotated by Dr. Ananda K. Coomaraswamy, is a delightful one, especially to those who have heard her sing the songs, and the text and notes are both valuable and interesting. A further selection would be very welcome, and if phonograms of the songs with the vibration numbers of the principal notes attached could be included a very high scientific and archæological value* would be added to the literary and artistic merit of the contribution.

In 'The Music of Hindostan' Mr. A. H. Fox-Strangways has presented the very remarkable results of his investigations. He has succeeded in investing his subject with living interest, and has treated it with clarity of thought and with all the resources of a highly-cultured musician, and therefore the book makes a strong appeal to the imagination of the reader. Mr. Fox-Strangways does not anywhere claim to have finally solved, to his satisfaction, the problems he undertook to investigate, and much of the charm of this book is due to his manner of stating his objective and the results. If the author has failed to discover any natural clue that would satisfactorily account for the evolution of Indian music during the past two or three thousand years, this may be due to the very perfection of his equipment for the study of Western music that has evolved in a diametrically opposed direction for a thousand years or so. Since modern Indian scholars and philosophers themselves cannot get behind the *śruti* as ultimate factor, it is scarcely strange that Western musicians should come up sooner or later against a blank wall, wrapped round as they are in an impenetrable atmosphere of harmony, regarded as the one and only path of evolution and thinking in terms of disjunct motion.

Mr. Fox-Strangways's field is comprehensive; he embraces both East and West. His method is both comparative and antithetical: he brings forward a wealth of examples from the music of the West as illustrations of analogy or of antithesis to the elements and laws underlying Indian music, as, for instance, in the chapters on Melody, Scale, Rāga and Drumming. In the last-named an interesting parallel is drawn between the cross-rhythms of counterpoint and of those used in Indian Drumming.

With regard to the subject of the Sāman Chant, which is of absorbing interest, one cannot help feeling that as it deals with one of the ancient esoteric rituals of India, it needs a more thorough investigation and treatment than is possible in preparing a book of this kind, and also perhaps a different equipment. Attention might be drawn in this connection to the subject of Note 1 on p. 160 in which, in the course of a discussion on conjunct and disjunct motion, is given the Sanskrit equivalent for *the leap to the fifth: Himkāra* (making the sound *Him* or *Om*, the syllable of the sacred name: *the application is obscure*').*

The sacred name *Aum* consists of three separate sounds, the last of which, according to a Commentary on one of the Upanishads, is possessed of the highest significance. When uttered in a certain way, during concentration, the *M* sound causes the inner voice or note to be heard. The *Hum* is chanted at the beginning, the *Aum* at the end of the Sāman hymn. Translated into musical terms, the *M* thus uttered brings out very strongly the harmonics in the voice, and causes the third member of the series (the interval of the twelfth from the fundamental) to ring out with great persistence, but chiefly of course in the consciousness of the singer. The application of the word Himkāra, or Humkara, to *a leap to the fifth* thus becomes obvious.

Erwin Felber, on page 68 of his work on 'The music of the Vedic and classical periods' (see 'Bibliography,' No. 50, page 351, 'Music of Hindostan'), relates in connection with the Sāman chant that 'the hymn is accompanied throughout by several singers who murmur the syllable *Ho* on a note of deep pitch which produces the effect of a kind of drone bass.' The murmuring of the syllable *Ho* is another instance of the method adopted to make the harmonics, the third predominating, ring out more clearly above the bass notes of the men's voices. We may see here the origin of the drone element which pervades Indian music, and of the burring notes of the tambūra, which produce a similar effect.

We gather from Mr. Fox-Strangways's Preface that he has not been attracted to the study of Indian music entirely for its own sake, but partly also, in his own words, because 'here is melody

* This will be better understood from what follows.

* The italics are mine.—K. S.

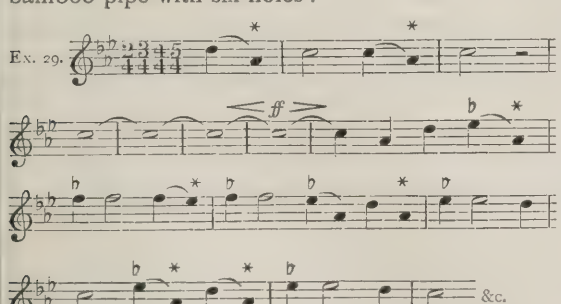
absolutely untouched by harmony, which has developed through many centuries tendencies which have the force of laws; and the examination of these enables us to some extent to separate the respective contributions of melody and harmony to the final effect in our own music.' If this be strongly felt throughout the book, it will but prove an additional attraction to the large majority of readers to whom Indian music is still more or less a *terra incognita*.

In the Introduction (p. 5) he gauges the chief difficulty against which the Western mind comes sooner or later in seeking to contact Indian Music or Art: 'If we look away, however, from the less worthy kind [of music], which is apt to deal in cheap contrast and to indulge in personal display, to the noblest which is to be found there, our chief difficulty is to feel the religious element in it which an Indian feels.'

The *Musical Diary* of the tour through the Central Provinces covers two chapters, and gives very precious documents of Indian folk-song. The author explains his difficulty in obtaining phonograms, or we would wish fervently that the true intonation, which, after all, is the vehicle of the life and soul of song, had not habitually been left to the imagination. Those few examples which contain indications of approximate intonation reveal a common basis in the music of ancient Greece and India, and we find later on in the chapters dealing with modes and the Rāgs, further evidence that the whole of the complex structure of the Rāgs of India is based on what is known as pre-Aristoxenian forms of the chromatic and diatonic *genera* of the Dorian, Phrygian, and Lydian *harmoniai* and *tropoi*, and their modifications.

Let us examine, for instance, Ex. 29, p. 30, a tune played by a Māria Gond on the *bāṇshrī*, a bamboo pipe with six holes:

Ex. 29.



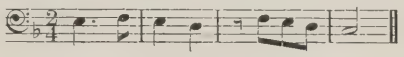
* The asterisks indicate the weak or passing-notes of the Rāg.

The author states that '*assuming the C to be in tune, the higher notes were all a little flat, the F most so*, and the lower one a little sharp; the C itself sharpened a good deal under the overblowing of the crescendo.'

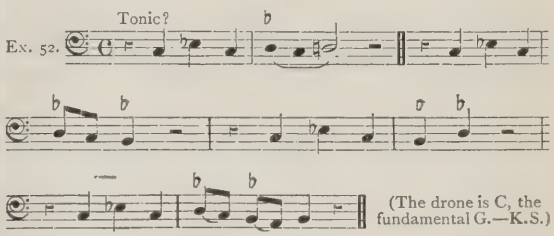
The flattened F (less than a semitone), and the curious circumstance that all the notes above the C *were a little flat*, show conclusively that the melody is in *Rāg Mālkos* (*see* Appendix ii, p. 345), what we may call the very ancient Dorian Conjunct Tropos in B flat minor (neither B flat nor G flat occurs in the tune) with C as tonic or drone note, and harmonic F as *aṁśa* or *mese*. From the equivalent vibration numbers given below* it will be seen that the notes played on the bāṇshrī are in fact flattened,—flatter, that is, than they would be if C = 512 were the fundamental.

At Alleppey, we read (p. 37), there were Hindu boatmen landing Arabs at the pier. The boatmen sang:

Ex. 51.



The Arabs replied (in the ancient Phrygian (Disjunct) Tropos in G minor.—K. S.):

Ex. 52.

This again is an important and valuable document. The notation gives definite indications of intonation; The D should in effect be flattened, *i.e.*, flatter than the D derived from C as fundamental, but the B should be noted B flat sharpened instead of B natural flattened.

The fact is that a very fundamental issue is at stake here, which is perhaps worth discussing.

It would seem from the above analysis† that (1) if the music of ancient Greece and ancient India had a common basis, which it is possible to establish through the folk-music of the present day, there must be very definite laws underlying; (2) The apparent arbitrariness of the system founded on the *śrutis* is due to a lack of understanding of its origin, and that the *śrutis* are in effect a manifestation of that underlying law.

The present writer has traced in the music of ancient Greece and of ancient Egypt (through practical experiments with exact facsimiles of ancient pipes as well as from literary sources) three definite stages of development which appear to have been common to ancient India likewise.

(1.) The *natural*, during which unconscious use was made of (*a*) the natural scale of the astronomical *do*; *i.e.*, the harmonic series derived from the fundamental C = 1 vibration per second, the basis of our philosophical pitch, a scale or sequence common to the whole of antiquity, and from which was derived the ancient Sa-grama of

* Vibration numbers of actual sounds (supposing the Bānshrī flute's intonation to have been absolutely correct) for Rāg Mālkos (K. S.):

B flat = 896, or 448.
C = 512, or drone C.
D flat = $551\frac{5}{13}$.
E flat = $597\frac{3}{5}$.
F flat = $651\frac{7}{11}$.
A flat = $398\frac{2}{8}$.

† Necessarily incomplete, since it is based on an entirely new conception of music in antiquity, as yet unpublished, which has furnished some not unimportant clues as to the definite laws governing the evolution of music from the basis of harmonics. It is impossible to develop these here, but the calculations are based on those clues.—K. S.

India; (*b*) other sequences founded on the same ratios and initiated from one or other of the notes derived from (*a*), and used in their turn as fundamentals (*harmoniai*).

(2.) (*a*) The conscious use of this natural scale in sections, the selection being directed by the early steps in musical science derived from practical experience with stringed instruments and primitive reed-pipes and straws; (*b*) certain modifications of the scales thus obtained by means of which the *tropoi* were discovered.

(3.) Nature and her irregularities corrected by musical science. During this stage the powerful distinctive *ethos* characteristic of each *harmonia* and *tropos* (and in India of the Rāgs) was weakened or destroyed by man's endeavour to make the unequal tetrachords of nature perfectly symmetrical, thus destroying homogeneity of intonation, and continuity in the sequences which the ear had until then recognized as inevitable. It is evident from the two examples analysed above and others, that stage (2) had been reached by India at some unknown period, but the unequivocal indications of intonation obtained by phonograms, afterwards read by means of some such instrument as Appun's *Tonmesser*, which determines the vibration numbers with scientific accuracy, would be necessary to enable one to make a scientific analysis of the principal Rāgs, pure, mixed and altered.

In order to gauge the full significance of these steps in evolution, it is necessary to accept for the time being the working hypothesis *that primitive man, near to the heart of Nature, heard freely, in every sound initiated, the harmonic overtones;* that his ear in fact had not yet learnt to synthesize the different elements of the natural tone-pictures which centuries of culture have converted for us into the psychological effect known as timbre or tone-colour.*

To many musicians this hypothesis will appear to be nothing short of revolutionary, but nevertheless a little thought will doubtless establish as fact the hypothesis that the hearing of overtones is a natural and not an acquired faculty: for it is surely more natural to perceive and give attention to separate units, than to co-ordinate and coalesce them into definite group-sounds having collective characteristics of a subjective nature by which the ear distinguishes one from another.

Many musical people still have the vaguest ideas about harmonics, derived mostly from text-books on acoustics. Let them come to grips with the real thing: single notes on the pianoforte will do as a beginning. With a little perseverance, what is meant here by 'natural tone-pictures' will be realised; Nature's polyphonic music on a drone bass will be heard.

Let us see how far Mr. Fox-Strangways has gone in this direction: 'What is it, then,' he asks, 'to sing in tune?' (p. 123)—'It is to be able to hear, *with* a given note, certain other notes which are present in it at various pitches and intensities,' the 'note is known as the fundamental, and the other notes as upper partials,' &c. . . . . and further on: 'Human powers of hearing vary a good deal, and still more the power of defining and naming what is heard—so that individuals and tribes may be classified according as their powers extend to the third, fifth or even seventh upper partial; there is no certain record of powers that have exceeded that.' (Such are available.—K. S.)

Again, on p. 125, 'If any people hears septimal intervals, the Indians and Greeks with the fine ear which practised, and the fine discrimination which recorded the niceties of the *genera* and the *grāmas*, would have been among the first to do it; but to establish the fact, it requires, in the complete absence in their theoretical works of any hint that they did so, a broader basis of observation than is provided by the performance of a single singer.'

Mr. Fox-Strangways devotes several pages to the discussion of the theory of the influence of *quintal* and *tertian* harmony in the building-up of scales. He may be surprised to hear of a photograph taken by the Rev. F. Oldrieve, and published in a book by John H. Weeks, 'Among the primitive Bakongo,' showing a Bakongo of Equatorial Africa plucking a string, and interrupting the vibrations of the string in such a way as to bring out a sequence of harmonics (there is no reference to this in the text; the author is apparently not a musical man). The attitude of the performer is unmistakable to anyone who has practised this method of producing harmonics. Among the *Zanzes* in the ethnographical collections from the Congo at the British Museum, there are some in which some such harmonic sequences have been crystallised. The Zanze is a little instrument composed of a resonating body, over which is fixed a series of thin strips of cane or metal of graduated sizes, slightly bent at the tips, which on being stroked with the finger nail and then released, give out notes of sweet tone. The scale is a fixed one.

On being tested, by courtesy of the authorities, one or two of these instruments gave several series of arpeggios *derived from the natural scale of harmonics*, the most frequent being:

G	B♭	D	F	A	(Fundamental = C).
6,	7,	9,	11,	13	

and:

A	C	E♭	G	B♭	(Fundamental = F).
5,	6,	7,	9,	11	

generally in duplicate but reversed groups. The curious thing is that these very sequences are heard when a metal string on the writer's octochord, 4-ft. 6-in. long, is played after the style of the Bakongo artist. This and other similar instances which have come under the writer's notice look like a corroboration of our working hypothesis.

Thanks are due to Mr. Clements for the Table of *śrutis* (pp. 7, 8), accompanied by their vibration numbers, which provide exact data. But why, one may ask, does he use as standard the European F as *Sa*, and give it deliberately the

* At present no adequate idea can be formed of the range of overtones discernible by the untutored ear of primitives, but it is a large one.—K. S.

comparative vibration number 240 for convenience? 240 is at philosophical pitch *b*♮. Why not use the vibration number of F, either:

$$\frac{128 \times 4}{3} = 170\tfrac{2}{3}$$

the perfect fourth, or:

$$\frac{128 \times 11}{8} = 176$$

the harmonic fourth?

By means of this table—derived of course from modern Indian sources—it is possible to identify in the ancient Indian Rāg *Bhairavī*, the member of the Dorian group of the Aristoxenian period having ratios 15 : 16 : 18 : 20; or $\frac{16}{15} \times \frac{9}{8} \times \frac{9}{10} = \frac{4}{3}$ repeated in the second tetrachord for symmetry, and therefore belonging to the third stage in development mentioned above. It is more than probable that the original form of the Rāg Bhairavī had not symmetrical tetrachords but those of the natural scale for the whole octave, *i.e.*, $\frac{11}{10} : \frac{12}{11} : \frac{13}{12}$ ⌒ $\frac{16}{15} : \frac{18}{16} : \frac{20}{18}$, the 14th harmonic belonging to the conjunct scale being omitted, and the alternative 15th used instead. Mr. Fox-Strangways gives a classified list of sixty-three Rāgs on a folding table facing p. 151, but in eight of these only is the correct intonation indicated (see Appendix II., p. 345). Rāg Mālkos, as already stated, seems to correspond in every respect with the ancient Dorian Conjunct Tropos in B flat minor with ratios $\frac{14}{13}, \frac{13}{12}, \frac{12}{11}, \frac{11}{10}, \frac{10}{9}, \frac{9}{8}, \frac{8}{7}$.

Granted that the Rags were founded originally on sections of the natural scale (*harmoniai* or *tropoi*), and that all their notes correspond to one or other of the members of the harmonic series taken in straightforward sequence, then Mr. Fox-Strangways's difficulty (pp. 140 and 155) as to how the hybrid Rāgs were produced from the *śuddha* (pure) melts away. The distinction between the śuddha-madhyama and the prati-madhyama, which turns on the particular kind of fourth used in the lower tetrachord, would likewise be settled as soon as definite vibration numbers could be obtained.

In connection with Bharata's explanation of the genesis of Rāga (quoted by Mr. Fox-Strangways on pp. 139, 140), we have only to realise that the harmonic series used with knowledge contains innumerable fourths and other intervals differentiated by the most delicate and exquisite shades of intonation—some *Mandragati* (low-going) [flat or diminished?] others *Taragati* (high-going) [*i.e.*, sharp, augmented?]—to see the immense possibilities opening out for the formation of mixed Rāgs by juggling with Nature, or by hybridising in the style of the Mixolydian. The possibilities are further increased by the use of the three Grāmas: the Sa-grāma, the Ma-grāma and the Ga-grāma. There seems to be some ground for regarding these as sections of the scale of astronomical *do*; Sa from 8 to 16; Ma from 11 to 22; and Ga from 10 to 20. All of these can be heard on one stretched string and enjoyed; and the same may be said of the Greek *harmoniai* and *tropoi*; even the fragments of Greek hymns recovered can be rendered on the one string when the use of the ratios is understood.

The *śrutis* represent the different shades of intonation obtained by the use of the various ratios, which on paper look so complicated. The wonderful cadences and gossamer graces and glides characteristic of Indian music, and the importance attached to improvisation, may both be traced to a system born of a cultivation and appreciation of harmonic overtones. The long, slender strings of the vīna and tambūra, the many *touches* used in setting them in vibration, in order to call forth certain groups of overtones, and to avoid others, may likewise be regarded as indications of such an origin. The possibility of identifying the Rāgs through the folk-song as well as through the singing of some of India's greatest artists, leaves the Western mind filled with wonder at the subtlety of the Indian sense of intonation which has persisted as a natural characteristic for at least two or three thousand years.

Finally, in the style of singing and playing known as *Dhurpad** we may see a relic of the music of bygone ages, when each note was dwelt upon long enough to allow enjoyment of the play of harmonics developing from it. Shahinda describes it thus (p. 39):

'Dhurpad is that style of singing which comprises *dwelling upon each note* [the italics are hers] with masterful control for some moments. A Dhurpad of any classical tune may be sung, provided the performer is able to do it. It is very ancient. It is a manly and heavy way of singing and is the most difficult of all methods. . . . When the notes of a Dhurpad of any Raag are struck with that accuracy and precision which it demands, a strange tremor overpowers one, so that one is conscious of nothing but the divine and rich sounds that fill the atmosphere, and hold one in a magic spell. Each note is sung clearly and distinctly in its own purity of sound with magical effect, and retained in its own glory, as long as the power of the performer will allow. Its theme is generally an historical or a religious one.'

Mrs. Haigh's thoughtful and illuminating article on Indian music is another sign of the awakening of the West to a better understanding of the spirit of the East, and will be read with interest.

We have received two numbers of *The Musical Quarterly*, a new periodical printed in the United States and published by Messrs. Schirmer in New York and London. Mr. O. G. Sonneck is the editor. In the first number there are ten articles, and in the second number twelve articles, all by writers of repute on this side as well as in the States. Altogether the enterprise is an important one, and so far is very ably carried out. We hope later on to devote particular attention to some of the most important contributions.

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* See also Fox-Strangways, pp. 160 and 286, and Ratan Devī, pp. 8 and 27.—K. S.

Occasional Notes.

AN ATTRACTIVE SCHEME.

The prospectus of the Glastonbury Festival School holds out promise of some very interesting musical happenings on that historic spot. The Festival lasts from August 11 to August 28. Performances will be given of Purcell's 'Dido and Æneas,' Bainton's 'Oithona,' Boughton's 'The Immortal Hour,' and 'The Birth of Arthur,' the Grail Scene from 'Parsifal,' and the Forging Scene from 'Siegfried.' There will also be competitions in dramatic singing, and a popular concert with dances. A good list of soloists has been engaged. The president is Mr. Thomas Beecham, and the director Mr. Rutland Boughton. Full particulars may be obtained of the hon. secretary, Miss S. F. Meade, Horsington, Templecombe.

BANDS, WAR, RACING, FASHIONS.

We have received from the front the following letter (which has duly passed the Censor) from Private Richard Capell (6th London Field Ambulance), who is well-known in the circle of Metropolitan musical critics :

> Does anyone at home know that the B.E.F. does now actually possess a full-fledged military band? Only one, I believe. You may like a paragraph about it. It happens by chance to belong to my unit. It is certainly one of the best bands in the Territorial Army. Quite how it managed to get here with all instruments and paraphernalia complete, I don't know. I fancy they were more or less smuggled among the medical equipment. The band was originally the Camberwell Municipal Prize Band (conductor, Mr. Carl Taylor). It enlisted *en bloc*, about forty-five all told. They really play jolly well, have some capital marches in the repertory, and their playing was a pleasure and a help on route-marches during training at home. The instruments have been out several times here, much to the astonishment of the French, who in the villages we have been through had seen such streams of English troops with no music but their own whistling, that they all thought we possessed no more organized military music. I don't mean to say that the band has played here in the spot where I am writing, which is an advanced 'dressing' station in the fighting line, about 1½ miles from the front trenches, in a desolate spot, deserted of all but a few inhabitants, ruined farms, shell-pitted roads. The band is a little farther back, at a clearing hospital. They play for church parade, and occasionally some dance-music for the officers' mess, or give a stirring tune for one or other of the battalions as it sets out for the trenches. I can't quite make up my mind whether or no a band out here is desirable. The War is such a business-like conducted affair—no time or place allotted for pomp and ceremony—that really a good band strikes one as inappropriate. More in keeping, the improvised 'drum and fife' band of some of the battalions—penny whistles, mouth-organs, and empty beef tins! Still, it is good to hear some solid trombone tone in 'O God our help,' at an open-air church parade. Music sometimes shows her timid head even amid the wreck and disaster of an advanced station. At one place I was at a shelled and battered vaulted wine-cellar was the only really eligible apartment. One man enlivened things by performing on a treasured mandoline Rubinstein's Melody in F, 'Hitchy koo,' &c., at eventide, as snipers' bullets were rattling on all walls above ground,—a heroic mandoline that lacked two strings, but had seen a month of fighting at Ypres, and heaven knows what desperate peril and glory. A little further down the road I heard actually a pianoforte one day—a pianoforte that still had a tinkle in it—in a village that had been occupied by Germans, by English, by French: a wonder how it escaped the usual raid for firewood by hungry arriving troops for so many months. The mandolinist determined to take it over when the troops in possession at the moment should have moved on to the trenches. How is the London musical world supporting the shock? There still seem to be a good many concerts, which really seems curious. The papers one gets seem to belong to a different world than this! Racing, women's fashions! People must have no imagination to be still interested in such things!

THE QUEEN'S HALL ORCHESTRA: A FINE RECORD.

The part the Queen's Hall Orchestra plays in the musical life of the Metropolis is a great one, and at no previous time have the managers displayed greater courage than during the season just concluded. They were faced with disastrous possibilities, but they resolutely 'carried on,' and it is safe to say that their enterprise has cheered and solaced many thousands of listeners. The number of concerts given during the past nine months, under the conductorship of Sir Henry Wood, totalled 112—namely, sixty-one Promenade Concerts, thirty Sunday afternoon concerts, fourteen Symphony Concerts, and seven private concerts. This was the nineteenth season of Symphony Concerts and the twentieth of Promenade Concerts, and was also the twenty-first anniversary of the fortunate association of Sir Henry Wood and Mr. Robert Newman with orchestral music at Queen's Hall. Soon after the War broke out it became obvious that few soloists from abroad would be able to fulfil their engagements in London. The War also made it impossible to procure foreign novelties, even if it had been considered advisable to introduce them here at such a moment. The programmes, therefore, were restricted to classical works, of which there have been some memorable performances.

A SUMMER OPERA SEASON.

We are promised some interesting operatic doings in May, June and July, when, under the direction of Mr. Wladimir Rosing, a French and Russian répertoire season will take place at the London Opera House. Popular prices will be charged. We hope the venture will be successful, not only for its own sake, but as marking a turning-point in the fortunes of the handsome but hitherto unlucky theatre in Kingsway.

MUSIC IN CAPTIVITY.

We are glad to be able to give our readers some tidings of Mr. B. J. Dale. In a letter to Mr. John E. West he says: 'There are many enthusiastic musicians among the prisoners here, and an orchestra and choir have been formed, which rehearse regularly. We have already performed "Elijah," "The Hymn of Praise," César Franck's "Psalm cl.," and part of "Messiah," as well as some orchestral works. We hope to perform "Hiawatha's Wedding-feast" soon.' He goes on to ask if Messrs. Novello & Co. will lend him a full score of the work. 'This,' he says, 'could be sent direct to me here [Ruhleben]. The parts would be copied by a willing and hardworking band of copyists in the Camp. If this request can be granted it will be conferring a boon on many hundreds of the prisoners, who will feel very grateful to the firm of Novello. The military authorities by attending our concerts and in many other ways show their interest in, and sympathy with, our musical work. I am quite well,

and as cheerful as the circumstances permit; you can imagine, however, how I long to get home again.' We need hardly say that the request for the 'Hiawatha' score was readily met by Messrs. Novello, and band parts were also sent.

MUSICAL DOINGS AT THE CAPE.

We have received a report of the musical directors of the Cape Town Corporation, dealing with the work of the Municipal Orchestra during the past year—the first of its existence. Owing to the demand on our space we are able at present to do no more than mention the fact that 103 indoor and 252 outdoor concerts were given, with an average audience of 775.

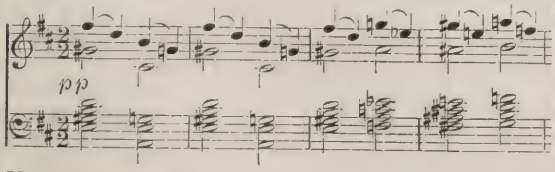
The programmes of the series of Promenade Concerts at the Albert Hall, organized by Mr. Thomas Beecham and Mr. Landon Ronald, give promise of an interesting season. The ban placed on old German composers is perhaps open to question, but it must be admitted that some very attractive programmes have been drawn up without them. We find ourselves wondering, however, at what date it will be considered not unpatriotic to return to our Bach and Beethoven.

CONCERNING CÉSAR FRANCK.

BY CECIL GRAY.

César Franck has always been a problem to musical theorists and historians—perplexing, on the one hand, those who claim that music has a national basis, by his singularly un-French characteristics, and on the other the upholders of the classic tradition, on account of his orthodoxy in matters of form as contrasted with the many daring harmonic progressions to be found in his works. These latter hesitate to admit into their midst so dangerous an ally. They are beginning to realise that if they accept Franck as the true spiritual heir of Bach, they are, as it were, leading the wooden horse within their walls in whose capacious belly are hidden a score or so of bloodthirsty impressionists. To admit Franck into the circle of the elect would almost amount to a surrender, to a tacit admission of the continuity of musical development from the classics through Franck to the impressionists. One has only to look at the following passage from Franck's Symphony to realise how much affinity exists between him and the modern Frenchmen:

CÉSAR FRANCK.



Hence the classicists are regretting their precipitation in welcoming him with open arms, some even going so far as to disown him completely.

Mr. Colles, it may be said, does not go so far as this. In his extremely interesting and able article in the April issue of the *Musical Times*, his contention is rather that Franck's greatest strength lay more in the symphonic-poem than in the symphony. But it does not seem to us that there is any very essential difference between the symphonic mind and the 'symphonic-poem' mind; in other words, a good symphonic-poem demands the same elements as a good symphony. As in the latter, 'the melodic ideas . . . . should grow gradually through the course of the movement by the force of their contact.' It is imagined by some that composers who are unable to write good symphonies have only to turn to the freer form. But nothing can be further from the truth. In forsaking a more or less conventional form such as the symphony, and taking upon himself the creation of a free, yet logical form, he is in reality only increasing the difficulties of his task. In fact, it takes a good symphonist to write a good symphonic-poem; and when an essentially un-symphonic writer, such as Liszt, turned to the symphonic-poem, he could only write bad symphonic-poems.

However, Mr. Colles bases his argument very largely on the nature of Franck's themes. He discovers, quite rightly, that Franck's themes revolve round a pivot, and goes on to say that 'the whole plan of sonata form, its development, and particularly its recapitulations, is conditioned by . . . . the travelling type of melody and not by the circling one.' The example he chooses to illustrate his theory is a very beautiful passage from Schubert's 'Unfinished' Symphony, in which, as Mr. Colles says, 'one sees the very antithesis of Franck's method in a series of adventures through keys each one of which is a determining factor in the development of the melody itself.'

Now, it would seem to us that the ideal thematic material for a symphony is quite different. The symphonic theme *quâ* symphonic theme (as Mr. Newman would say) is brief and to the point, pregnant with possibilities, and from which the whole movement inevitably evolves. Schubert was an unsuccessful symphonist mainly on account of his inability to write such themes. César Franck in his Symphony is perhaps the most striking example in music of this evolution of the whole from one germ. It is not too much to say that the entire thematic material of the first and third movements is derived from the first theme of the Lento. Furthermore, an examination of Beethoven's melodic material reveals the fact that the symphonic theme par excellence does not possess the characteristic of adventuring through keys, each one of which is a determining factor in the development of the melody itself. We might even go so far as to say that the best symphonic melodies are essentially of the circling variety—for example, the theme of the 'Eroica,' while for an example of 'hypnotic concentration on one note' one need look no further than the Allegretto of the Seventh.

Let it not be thought for a moment that we are attempting to lay down the law as to how a symphony should be written. We are merely questioning Mr. Colles's statement that 'the whole plan of sonata form . . . is conditioned by the travelling type of melody, and not the circling one.' It is a mistake to imagine that there is one symphonic style to which all must conform. On the contrary, its possibilities are inexhaustible. Time cannot wither and custom cannot stale its infinite variety. And the fact that Franck's symphonic style is the opposite from, say, that of Brahms or Schubert, is no more to Franck's detriment than it is to Brahms's. The symphony did not stop with Haydn, with Mozart, with Beethoven, or even with Brahms, nor is there any reason to suppose that the end is now reached. The symphony will continue to extend, receiving a new significance from each genius who touches it.

To conclude. Franck's Symphony is a great work, and no adverse criticism can ever remove it from the place it holds with the very greatest of symphonies. A new addition to the great chain of mountains, the legacy of the last two centuries, it stands somewhat apart from its fellows, but from the summit one can dimly discern through the veiling mists the faint shadowy beginnings of a new range; less austere and dignified, perhaps, but full of a mysterious and haunting loveliness.

DOWN CATHEDRAL ORGAN FROM THE EAST.

Church and Organ Music.

THE ORGAN AT DOWN CATHEDRAL.

By ANDREW FREEMAN.

The interesting old organ at Down Cathedral, Downpatrick, was reopened on May 19, 1914, after receiving restoration at the hands of Messrs. Harrison & Harrison. The restoration amounts to a complete, though conservative, rebuild. All the old flue-work has been most carefully preserved, and so treated that none of its old-world charm has been lost, whilst some defects in the tonal scheme have been rectified by the introduction of a certain amount of new work (with as few new pipes as possible), and by re-scaling the diapasons.

There is no documentary proof as to who was the original builder of the organ, for the instrument was almost certainly not new in 1802, the date of its erection at Downpatrick, but the evidence points most strongly to Samuel Green, of Isleworth, who died in 1796. Put briefly, this evidence consists of (1) the tone, scaling, age, and structure of the flue-pipes, which in the opinion of Mr. Herbert Norman (of Messrs. Norman & Beard) and of Mr. Arthur Harrison (of Messrs. Harrison & Harrison) exhibit all the characteristics of Green's work; (2) the strong local tradition that the organ was originally built for one of the Royal Palaces, whence it was obtained for Down Cathedral through the influence of Wills, Marquis of Downshire, a friend of George III.; (3) the fact that Green was the favourite organ-builder of the King—so much so, indeed, that George III. not only employed him to construct several organs for his own use as well as others which he gave away, but seems to have used his influence to procure him work from other clients; and (4) that the King subscribed £1,000 towards the restoration which the Cathedral underwent between 1790 and 1818.

As to which of the Royal Palaces the organ came from, the most diligent search in London, at Windsor and Downpatrick, and amongst the Downshire estate accounts, has so far been entirely fruitless. Two letters bearing on this subject appeared in the *Musical Times* for June and July, 1913, but there again the results were only of a negative kind. It is to be hoped that the efforts of Lord Arthur Hill (a descendant of the Marquis of Downshire above referred to) and of Mr. A. J. H. Coulter (the Cathedral organist), both of whom have spared no pains in searching for evidence and in following up clues, will eventually be rewarded by something tangible in the form of documents or by some other equally conclusive proof. Such keenness and perseverance, rarely shown in organ matters, might well be emulated by others who have interesting old organs under their control, or who have access to the records of historic churches. (It should here be stated that a full and extremely interesting article on Down Cathedral and its organ, written by Mr. Coulter for the *Down Recorder* of May 16, 1914, forms the basis of these notes.)

The organ arrived at the Cathedral in July, 1802, where it was set up by a Dublin organ-builder, Robert Woffington, whose name is sometimes given as Wulfenden and Wolfden. For this work, which

DOWN CATHEDRAL ORGAN FROM THE WEST.

must have included a certain amount of reparation and possibly something in the way of additions, Woffington received £190 7s. 6d. from the Marquis, whilst a further sum of £21 odd was paid by the Cathedral authorities to defray the cost of carriage.

Sixteen years later the organ needed extensive restoration, which was carried out by William Hull, another Dublin builder, who worked on the spot from July, 1818, till November, 1819, receiving payment week by week to the amount of about £650. No particulars of Hull's work can be found, but the sum is suggestive of a certain amount of tonal and mechanical additions, and probably includes a considerable sum expended on the renewal of the old action.

Mr. Coulter thinks that there is internal evidence of certain additions having been made between 1830 and 1874, but the only recorded alterations were carried out by Messrs. Telford, of Dublin, in 1874 and 1896. These included the enlargement of the swell-box and renewal of the pedal keys.

Previous to the recent restoration the instrument consisted of two manuals and the following stops :

GREAT ORGAN. G G TO F.

		Feet.
1.	Double open diapason	16
2.	Large open diapason	8
3.	Small open diapason	8
4.	Stop diapason	8
5.	Dulciana	8
6.	Principal	4
7.	Flute	4
8.	Fifteenth	2
9.	Twelfth	2⅔
10.	Sesquialtera 3 ranks.	
11.	Mixture 2 ranks.	
12.	Trumpet	8
13.	Cremona	8

Tenor C (No. 1); Tenor C (No. 3); Tenor G (No. 5); Fiddle G (No. 7); Tenor F (No. 13)

SWELL ORGAN. G G to F.

		Feet.
1.	Double open diapason	16
2.	Open diapason	8
3.	Stop diapason	8
4.	Dulciana	8
5.	Flute	4
6.	Dulciana flute	4
7.	Principal	4
8.	Piccolo	2
9.	Fifteenth	2
10.	Echo dulciana sesquialtera 2 ranks.	
11.	Trumpet	8
12.	Hautboy	8
13.	Clarion	4

Tenor C (No. 6); Tenor C (No. 8); Tenor C (No. 12)

PEDAL. C C C to C, with the Keyboard extended to F.

		Feet.
1.	Open diapason	16
2.	Unison diapason	8

The present scheme, which was drawn up by Messrs. Harrison & Harrison, in consultation with Mr. Coulter, is as follows :

PEDAL ORGAN, C C C to F.

			Feet.
1.	Open wood	Wood	16
2.	Sub-bass	(12 from No. 9)	16
3.	Octave wood	(18 from No. 1)	8
4.	Flute	(18 from No. 2)	8

1. Choir to Pedal.
2. Great to Pedal.
3. Swell to Pedal.

CHOIR ORGAN, C C to A.

			Feet.
5.	Claribel flute	Wood	8
6.	Dulciana	Metal	8
7.	Wald flote	Wood	4
8.	Clarinet	Metal	8

4. Swell to Choir.

GREAT ORGAN, CC to A.

		Feet.
9.	Double open diapason	Metal and Wood 16
10.	Large open diapason	.. .. Metal 8
11.	Small open diapason	.. .. ,, 8
12.	Stopped diapason	Metal and Wood 8
13.	Octave	.. .. Metal 4
14.	Super octave	.. .. ,, 2
15.	Sesquialtera, 12, 17, 19	.. .. ,, —
16.	Mixture, 22, 26, 29	.. .. ,, —

5. Choir to Great.
6. Swell to Great.

SWELL ORGAN, CC to A.

17.	Open diapason	Metal and Wood 8
18.	Lieblich gedackt	.. .. Wood 8
19.	Echo gamba	.. .. Metal 8
20.	Vox angelica .. (Tenor C) ..	.. .. ,, 8
21.	Principal	.. .. ,, 4
22.	Dulciana sesquialtera, 12, 15, 17 ..	.. .. ,, —
23.	Contra oboe (continued up extra octave) ..	.. .. ,, 16
24.	Trumpet .. .. (harmonic trebles) ..	.. .. ,, 8

7. Tremulant.
8. Octave.
9. Octaves alone. (This coupler enables No. 23 to be used in 8-feet pitch.)

ACCESSORIES.

Three combination pedals to the Pedal Organ; reversible pedals for 'Great to Pedal' and the Swell Tremulant; balanced Swell Pedal. Four combination pistons to Great and three to Swell; reversible piston for 'Swell to Great.'

WIND PRESSURES.

Action, 7 inches; Swell reeds, 5 inches; Pedal, 3½ inches; remainder of the organ, 3 inches.

The Pedal board is concave and radiating.

The draw-stop jambs are at an angle of forty-five degrees, and are fitted with ivory bushes. The stop-handles and pistons have solid ivory heads.

The action is tubular-pneumatic throughout, with the exception of the pedal couplers; these are mechanical.

The instrument is tuned to the new French pitch (517 vibrations at 60 degrees Fahr.), and the wind is supplied by a 3¾ h.p. Crossley gas-engine and Watkins & Watson 'Discus' fans, placed in a separate chamber outside the Cathedral.

The original case, of carved oak, with its two fronts of gilt pipes, has been retained. Though typical of a period when Gothic principles were misunderstood its retention is quite justified since it harmonizes so well with the rest of the interior wood-work of the Cathedral. Moreover, it is quite appropriate that an instrument which is still mainly characteristic of the latter part of the 18th century should be enshrined in a case of the same period. As will be readily seen from the accompanying illustrations it still happily occupies its position on the screen. The console is placed on the east front.

This account would not be complete without a list of the Cathedral organists:

1793 Filmar.
1802 Francis Holden.
1803 Robert McCune.
1817 William McCune.
1848 John Hobson Carroll.
1872 William Stevenson.
1877 Townley Blackwood Hardman.
1881 Charles Matthew Wilson.
1898 Albert J. H. Coulter.

We have been interested in some particulars of the music at St. Paul's Cathedral, Melbourne. At Easter the service lists included settings by Stanford in B flat, Selby in A, and Garrett in D, and the anthems were 'For us the Christ' (Gounod), 'Here on earth' (Brahms), 'Why seek ye' (Hopkins), 'The righteous live' (Stainer), and selections from 'Messiah.' Due largely to the efforts of the late organist, Mr. Ernest Wood, there has been from the first a properly-constituted cathedral choir, with nine professional lay-clerks, a choir school for boys, and daily choral Evensong. The library contains an excellent selection of Church music, ancient and modern. The present organist and choirmaster is Mr. A. E. Floyd (late assistant-organist of Winchester Cathedral).

The following is a list of Services used at provincial Cathedrals during one week in April. The figures show repetitions.

Alcock in B flat.
Aldrich in G (3).
Arnold in A.
Arnold in F.
Bailey in G.
Bairstow in D.
Barnby in E (3).
Bates in B flat.
G. J. Bennett in B flat.
G. J. Bennett in E flat.
Boyce in A (2).
Boyce in C (3).
Brewer in A.
Brewer in E flat.
J. C. Bridge in C.
Calkin in B flat (2).
Calkin in D.
Calkin in G.
Causton in F minor.
Clarke-Whitfeld in E.
Cobb in E.
Cobb in G.
R. Cooke in C.
B. Cooke in G.
Croft in A.
Cruickshank in E flat.
Dean in B.
Elvey in A.
Elvey in E.
Eyre in E flat.
Faning in C (2).
Ford in E flat.
Gadsby in C.
Gadsby in D.
Garrett in D (5).
Garrett in E.
Garrett in E flat.
Garrett in F (2).
Goss in A (6).
Goss in E (3).
Haigh in A flat.
Haynes in D.
Harwood in A flat (10).
Hathway in G.
Hopkins in D.
Hopkins in F (2).
Hoyle in D.
Iliffe in F.
Ivor Atkins in G.
Keeton in B flat (2).
Kempton in B flat (5).
King in C (4).
King in F (2).
Lee Williams in A.
Little in G (2).
C. H. Lloyd in E flat (2).
C. H. Lloyd in F.
Macfarren in E flat (2).
Macpherson in E.
Mann in A flat.
Mann in E.
Martin in A flat.
Martin in C.
Mendelssohn in A (4).
Miller in D (2).
Nares in C.
Nares in F (3).
Nicholson in D flat.
Noble in A.
Noble in B minor.
Novello in E.
Ouseley in A (2).
Ouseley in B minor.
Ouseley in E flat.
Ouseley in F.
Palmer in E flat (2).
Palmer in F.
Parker in E.
C. H. H. Parry in D (3).
Prout in F (2).
Read in D (2).
Roberts in D.
Rogers in D (3).
Rogers in F (4).
Russell in A (2).
Selby in F.
Smart in B flat.
Smart in F (7).
Stables in D.
Stainer in A (4).
Stainer in B flat.
Stainer in D.
Stainer in E.
Stainer in E flat (5).
Stanford in A (4).
Stanford in B flat (14).
Stanford in E.
Steggall in B flat.
Sullivan in D.
Tours in F (4).
Travers in F.
Tuckerman in E flat.
Turle in D.
Walmisley in B flat.
Walmisley in C (2).
Walmisley in D minor.
Walmisley in F.
Wesley in G.
Wesley in E.
S. S. Wesley in F (4).
John E. West in B flat.
John E. West in C.
John E. West in E flat.
Williams in C.
Wilson in E.

EDINBURGH SOCIETY OF ORGANISTS: PLEBISCITE RECITAL.

On May 4, Dr. W. B. Ross, president, gave an organ recital on the fine Willis and Norman & Beard organ in Broughton Place Church, Edinburgh. The recital was of unusual interest by reason of the programme being selected by votes of the members from a comprehensive list of pieces submitted under various headings of composers and styles. The following was the programme:

Sonata No. 3	*Rheinberger.*
Passacaglia in C minor	*Bach.*
Prize Suite	*W. B. Ross.*
Dithyramb	*Harwood.*
Variations, &c., from Fifth Symphony	*Widor.*
Marche Funèbre	*Guilmant.*
Overture to Oberon	*Weber.*
Prelude to 'Parsifal'	*Wagner.*
Overture to 'William Tell'	*Rossini.*

Harold Moore's cantata 'The darkest hour' was performed at Scots Church, Melbourne, on March 28. Mr. W. F. G. Steele conducted.

Dvorák's 'Stabat Mater' was sung with augmented choir at St. Thomas's Church, Toronto, on March 29, under the direction of Mr. Richard Tattersall.

Haydn's 'The Creation' was sung at the Wesley Chapel, Camborne, on April 2, by the Wesley Choir with full orchestra. Miss Dorothy Silk, Mr. Aldrovand Maynard, and Mr. A. E. Old were the soloists, and Mr. H. V. Pearce conducted.

At Pridy Church on April 25, the Cartmel Choral Society (assisted by some members of the Carnforth Society) sang Bach's Cantata 'God's time is the best,' and other items. Mr. Unsworth, of Carnforth, conducted, and Mr. George Rathbone accompanied at the organ. Mr. Rathbone played the slow movement from the Schumann Quintet, Parry's 'Fantasia and Fugue' and the 'Solemn Melody' of Dr. Walford Davies. Miss Sibyl Cropper sang the contralto solo in the Cantata.

The Carnforth Society gave a Festival Service at Warton Parish Church on May 2. The choral programme given on April 25 was repeated; Mr. George Rathbone presided at the organ, and played Dvorák's 'Largo' from the 'New World' Symphony, Parry's 'Fantasia and Fugue,' and Dr. Walford Davies's 'Solemn Melody.'

The Faversham Institute Philharmonic Society performed 'Messiah' at Faversham Parish Church on April 29. Mr. W. J. Keech conducted.

The seventh annual Conference of the Free Church Musicians' Union was held at Newport, Mon., on Thursday, April 29. Mr. Horace G. Holmes, of London, was in the chair, and delivered his presidential address. A united choir of 350 voices performed choruses under Dr. Coward, Miss May Doubleday being the vocalist. Dr. D. Vaughan Thomas, of Swansea, was elected president for 1916, and Messrs. H. F. Nicholls (Newport) and J. E. Leah (Guildford) were re-elected secretary and treasurer respectively. The Conference next year will be held in London.

The Walthamstow and Buckhurst Hill Choral Societies joined forces in a performance of 'Messiah' at St. John's Church, Buckhurst Hill, on May 6. Mr. Otley Marshall conducted.

Dr. E. H. Thorne has just given a series of five Bach recitals at St. Anne's, Soho. The programmes were of interest, as drawing attention to some of the less frequently played but by no means inferior works of the composer.

Mr. George Oldroyd, of Halstead, has just been appointed organist and director of the choir at St. George's English Church, Paris. The Church is a very prominent one, and has an elaborate musical service. The stipend is £120 per annum. The nomination was entrusted to Dr. Eaglefield Hull, of Huddersfield.

We have received a programme of a series of five historical organ lecture-recitals delivered at the Union Theological Seminary at New York. We hope to deal at some future date with this admirable scheme.

ORGAN RECITALS.

Mr. H. Matthias Turton, at St. Aidan's, Leeds (two recitals)—Prelude and Fugue, *Glazounov;* Five pieces, *Bonnet.*

Mr. Richard Tattersall, at St. Thomas's, Toronto, Ont.—Toccata in F, *Bach.*

Mr. George Tootell, at St. Thomas's, St. Anne's-on-Sea—Sonata in C minor, *Reubké.*

Dr. Orlando A. Mansfield, at Wilson College, Chambersburg, Pa.—Concert Toccata in C, *Purcell J. Mansfield.*

Mr. J. M. Preston, at Brunswick Wesleyan Church, Hull—Scherzo in F minor, *H. Sandiford Turner.*

Mr. F. J. Buckle, at St. Paul's, Herne Hill—Rhapsody, *Harvey Grace.*

Mr. Allan Brown, at Upper Tooting Wesleyan Church (three recitals)—Toccata and Fugue in D minor, *Bach;* at Northcote Road Baptist Church, Wandsworth—Overture in C, *Hollins;* at the Leysian Mission, City Road—'Pomp and Circumstance' March (No. 1), *Elgar.*

Mr. H. F. Ellingford, at St. George's Hall, Liverpool—Sonata in A, *F. E. Gladstone;* Overture in F, *E. H. Thorne.*

Dr. W. Rigby, at the Avenue Congregational Church, Southampton—Prelude and Fugue in E flat, *Bach.*

Mr. Herbert Hodge, at St. Mary's, Newington—Sonata in E flat minor, *Rheinberger;* at St. Stephen's, Walbrook—Study, 'The Brook,' *W. G. Alcock.*

St. Magnus the Martyr, London Bridge—Prelude Solennelle, *Purcell J. Mansfield.*

St. Nicholas Cole Abbey—Grand Chœur Dialogué, *Gigout.*

Mr. R. W. Browne, at St. Faith's, Wandsworth—Sonata da Camera, *A. L. Peace.*

Mr. F. Gostelow, at St. Stephen's, Walbrook (two recitals)—Fugue in D major, *Bach;* Symphony in E minor, *Holloway.*

Mr. A. E. H. Nickson, at St. Peter's, Melbourne—'The Seven Words from the Cross,' *Otto Malling.*

Mr. Matthew Kingston, at St. Mary's, Shortlands—'Storm Fantasia,' *Lemmens.*

Mr. Albert Orton, at Walton Parish Church, Liverpool—Basso Ostinato, *Arensky.*

Mr. Claude A. Forster, at St. John's, Forfar—Grand Chœur, *Salomé.*

Mr. J. A. Meale, at Wesleyan Central Hall—Organ Concerto, *Handel.*

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (four recitals)—Phantasy on National Anthems of the Allies, *Pearce;* Sonata in G, *Rheinberger.*

Mr. J. Gray, at Kirkcaldy Parish Church—Toccata in F, *Widor.*

Dr. E. H. Thorne, at St. Matthew's, Ealing Common—Choral Prelude, 'O Lamb of God,' *Bach.*

APPOINTMENTS.

Mr. Desmond Fitzgerald, organist and choirmaster, St. Michael's Parish Church, Kingstown, Co. Dublin.

Mr. Leslie H. Goldsmith, organist and choirmaster, Orpington Parish Church.

Mr. Richard Tattersall, organist and choirmaster, Old St. Andrew's Presbyterian Church, Toronto, Ont.

Mr. Bertram Waller, organist and choirmaster, Bexhill Parish Church.

LINCOLN'S INN CHAPEL AND ITS MUSIC.

By HARVEY GRACE.

There are few London features more delightful and characteristic than the numerous oases at which the traveller weary of the desert of bricks and mortar may refresh himself with quiet. Such a spot is Lincoln's Inn Fields. You have but to step a few paces from the whirl of the traffic of Holborn or Fleet Street to experience a change from noise to silence, from multitude to solitude, that is startling. As I am on a visit to the Chapel, and as this journal concerns itself solely with musical matters, I may not dwell on certain memories that cluster round the spot. Some, however, cry out for at least bare mention. For example, the long dingy wall in Chancery Lane loses much of its drabness when we recollect that it was the scene of Ben Jonson's labours as a bricklayer. Here, Aubrey tells us, 'rare Ben' worked with trowel, laying down that tool from time to time to dip into the Horace or Virgil he carried in his pocket.

It is true that later authorities dismiss the story as a legend, on the ground that when the wall was a-building, Ben had several successful plays to his credit, and was hardly likely to be still connected with his step-father's trade. But there is much in Leigh Hunt's remark (apropos this legend) that 'tradition is valuable when it helps to make such a flower grow on an old wall.' So as scepticism leaves the scene bare, the simple among us will wisely go on believing. For my part, I can never go down Chancery Lane without cocking an eye and seeing Ben—young, but already thickset and truculent—well and truly laying bricks.

As to the origin of the Inn, hear old Stow in his 'Survey of London': 'In this place, and in place of the house of the Black Friars, Henry Lacey, Earl of Lincoln, built his inn [or, as we should call it now, town house; A.S. *in*=room, dwelling] and for the most part was lodged there. He deceased in this house in the year 1310. . . . . This Lincoln's Inn . . . . is now an inn of court, retaining the name of Lincoln's Inn as afore, but now lately increased with fair buildings, and replenished with gentlemen studious in the common laws.'

Of the Square itself, an interesting fact not generally known is that Inigo Jones (says Leigh Hunt) 'gave to the ground plot the exact dimensions of the base of one of the Pyramids of Egypt. He could not have hit upon a better mode of conveying to the imagination a sense of these enormous structures.' In this Square, now a well-kept garden, with some noble trees, Lord Russell was beheaded in 1683 for alleged conspiracy against the life of Charles II.

Hither Pepys came often, bound for the Playhouse that then stood in the Fields, or on other junketing expeditions (he gives a minute and enthusiastic description of one of the old houses inhabited by his friend Povey, where he of course enjoyed 'extraordinary good cheer'), and here Dick Steele, *alias* Isaac Bickerstaff, the original *Tatler* and founder of our periodical literature (who lived across the road in Shire Lane), walked often 'by favour of the Benchers.'

The first chapel, dedicated to Our Lady, was built in 1459. The present one was consecrated in 1623. It was designed by Inigo Jones. 'It is built on massy pillars,' says an old writer, 'and affords, under its shelter, an excellent walk.' It contains some of the finest old stained glass in London. Though it is of respectable age, its musical annals resemble those of the poor, in that they are short and simple. An examination of the chapel records (known as the 'Black Book') discovers no mention of music in connection with the services until the year 1821, when 'payments were made to John Wheeldon (£10) for attendance in the chapel as a singer; to James Head (£7 10s.); to James Flight, the organist (£40); to William Wheatley, assistant to the organist, sometimes called organ-blower [!] £5.'

In 1841, the choirboy element seems to have become deficient in quality or quantity, for the Council decided 'to engage with Mr. Jolley, of 35, Burton Crescent (who supplies choristers to King's College), for three boys at £10, £8, and £6.' Three men, a bass, tenor, and counter-tenor, were also added to the establishment.

We find a notable name in the chapel records of 1846, when J. Alfred Novello was appointed bass singer. We are so accustomed to associate him with the history of music publishing that we are apt to overlook the fact of his being an accomplished bass soloist, with a long record in concert and oratorio work. His appointment to the post of choirmaster took place in 1852, following on what appears to have been an unsatisfactory period in the work of the choir. In 1848 we find the Council ordering that the chapel choir committee 'consider whether any means should be taken for the improvement of the chapel choir.' The committee appear to have shown no indecent haste in the matter, taking just four years before making any changes. In 1852 they recommended the retirement of the organist, and appointed J. Alfred Novello to act as choirmaster, and to provide an organist, six men, and four boys. Novello placed the organ in the hands of Josiah Pittman, an important figure in the musical world at that time. Pittman was a pupil of S. S. Wesley and Moscheles, and studied theory at Frankfort for a couple of years under Schnyder von Wartensee. His zeal and judgment were great factors in raising the music at Lincoln's Inn to a high standard. In support of his theories of reform, he published in 1858 a little book entitled 'The people in church.' He acted as operatic Maestro al Cembalo at Her Majesty's Theatre (1865-68) and at Covent Garden (1868-80). Best of all he worked hard with the Wesleys, Gauntlett, and Jacobs, to spread the gospel of Bach in England.

On Novello's retirement in 1855, the chapel just missed the services of one of the greatest organists this or any other country has produced. W. T. Best, who had come to London in the previous year, and was now playing at the Panopticon of Science and Art in Leicester Square (it requires some effort to associate organ music other than of the itinerant order with this neighbourhood), and at St. Martin-in-the-Fields, was appointed, *vice* Novello and Pittman. He held the post for but a month or two, before going to Liverpool to commence the work at St. George's Hall for which his name will always be famous. Pittman was called upon to return, and filled the post until 1863. He was succeeded by Charles Steggall, then at Christ Church, Lancaster Gate, and for a long time an important figure at the R.A.M. He will be best remembered by organists as one of the founders of the R.C.O. The Lincoln's Inn vacancy attracted the flower of English organ-playing at that time, among the candidates being Frederick Archer, J. W. Elliott, George Garrett, Samuel Reay, James Higgs, and S. S. Wesley.

Mr. Reginald Steggall, the present organist, who succeeded to the post on the death of his father in 1905, is an Old Westminster. His musical education was received at the R.A.M., under G. A. Macfarren, E. Prout, Oscar Beringer, and Charles Steggall. He is a Fellow of the R.A.M. (where he is also an organ professor), Examiner to the Associated Board of the R.A.M. and R.C.M., and for the (Metropolitan) L.R.A.M., &c. His compositions include:

ORCHESTRA.

Two Symphonies.
Two Suites.
One Symphonic-poem.
Dramatic Prelude.
Variations on an original theme.
Phantasy Overture.
Two vocal scenas for contralto and orchestra.

ORGAN.

Andante in G.
Fantasia and Fugue in D.
Suite.
Concertstück for organ and orchestra.

PIANOFORTE.

Three Pieces (Berceuse, Romance, Polonaise).
Five Pieces (Prelude, Nocturne, Valse, Intermezzo, Moto continuo).

Also chamber music and songs.

As bearing on a question very much to the fore just now, it may be mentioned that the Concertstück for organ and orchestra has been performed frequently in Germany, and several times in France. In England it has been played, so far as the composer is aware, but *once*, and that in the provinces. Perhaps, in some dim future period when our descendants find that the Queen's Hall organ may be used with orchestra in works other than Handel's 'Largo,' Gounod's 'Hymn to St. Cecilia,' and similar well-worn favourites, this Concertstück and other modern works for organ and orchestra may have a chance. Though modern in his sympathies, with distinct leanings towards the French school, Mr. Steggall, like so many

advanced musicians, is much attracted by the ancient types of Church music, as exemplified in plainsong and in the works of the great polyphonists. But he is, above all, eclectic, as we shall see when we come to consider the répertoire of the chapel choir.

So much for the organists: a short list but a notable one. What of the organ?

Truth to tell, the 'gentlemen studious in the common laws' were by no means anxious that their chapel should possess such an instrument. The Council, met in conclave on May 7, 1700, ordered 'that the proposal made by Mr. Weedon for setting up an organ in the chappell be refused.' Mr. Weedon thus satisfactorily crushed, the Council had rest twenty years. Then arose, greatly daring, another organ enthusiast, one Fellows. We read in the Council record for December 7, 1721, that 'whereas this Society is about repairing the west window of their chappell, it was in this Council proposed by William Fellows, Esq., that in case this Society would erect an organ loft under the said window, that he, the said Mr. Fellows, for the great respect he had for the Society, and for the better and more solemn celebration of Divine Service, would, at his own expence, freely give an organ suitable to the chappell. It is ordered that thanks be given to the said Mr. Fellows for his said generous offer, and that the same be taken into consideration.' The fact of the said Mr. Fellows having thanks tendered him, and his offer being accorded consideration, points to some weakening amongst these stern councillors. But they were staunch to their convictions, and the blow duly fell on the would-be donor a year later, when they refused the offer.

A century, less two years, elapses before we again find the hated instrument so much as named in the archives. But in April, 1820, the Council decided to buy an organ, and in December of the same year we find them paying the round sum of £1,460 2*s.* 10*d.* to Flight & Robson, who duly erected an organ in the following year, Mr. Flight being appointed as the first performer on it. In 1841 the same firm added a Swell at a cost of £120. No other details concerning this first instrument are available. Its lifetime was short, for in 1856 Messrs. Hill built the present organ. In 1882 a considerable portion of it was destroyed by fire at their factory, whither it had been removed during enlargement of the Chapel. It was rebuilt and erected in the same year, and save for the addition of a Pedal Trombone and a Swell Clarion, stood without change until 1905, when a further rebuild took place at the hands of Messrs. Norman & Beard. The specification now stands as follows:

GREAT ORGAN.	Ft.	SWELL ORGAN.	Ft.
Double diapason	16	Double diapason	16
Open ,, (small) ..	8	Open ,, ...	8
,, ,, (large) ..	8	Stopped ,, ...	8
Stopped ,, ...	8	Salicional	8
Viol da Gamba	8	Voix celestes	8
Wald flute	4	Harmonic flute	4
Principal	4	Principal	4
Super octave	2	Fifteenth	2
Twelfth	2⅔	Mixture .. .. 3 ranks	—
Sesquialtera .. 3 ranks	—	Oboe	8
Tromba	8	Cornopean	8
		Clarion	4

CHOIR ORGAN.	Ft.	PEDAL ORGAN.	Ft.
Dulciana	8	Contra Violone	32
Stopped diapason	8	(added in 1911)	
Open ,, ...	8	Violone	16
Gemshorn	4	Bourdon	16
Flute	4	Open diapason	16
Piccolo	2	Violoncello	8
Clarinet	8	Trombone	16

Couplers as usual, with swell sub-octave and octave, eight composition pedals, and eleven pistons.

A glance at the services lists for the last few years shows a fine blend of ancient and modern. I note among the old worthies the following, whose morning Services have been sung: Aldrich in G, Rogers in D, Gibbons in F, Boyce in C and A, Child in G, King in F, Nares in F, Travers in F, Byrd in E minor, and Farrant in 10th Mode. The moderns are represented by Blair in E flat and D, Brewer in E flat, Oliver King in D, Stainer in B flat and F, Martin in C, Keeton in C, Calkin in B flat and G, Gray in G, Alcock in B flat, Elgar in F, Liddle in F, John E. West in A and F, C. Steggall in C, G, and D, R. Steggall in G, Huntley in E flat, Garrett in E flat, F, and D, Noble in A, Lloyd in E flat, Harwood in A flat, Gadsby in C, Selby in B and A, Wesley in E, Stanford in A, B flat, and G, Healey Willan in B flat, Schubert in B flat, G, and F, Mozart in B flat, Kalliwoda in A, Dvorák in D, Guilmant in E flat and F, Gounod in G and E flat, and Palestrina's 'Missa papæ marcelli' and 'Æterna Christi munera.' (It would be interesting to know at how many churches Elgar's fine morning Service in F is to be heard. A diligent student of service lists tells me that he believes Lincoln's Inn Chapel to be the only one, which sounds almost too bad to be true.)

The list of anthems is a fine one, and includes selections from Bach's 'St. Mathew' Passion and 'Christmas Oratorio,' Graun's Passion, Saint-Saëns's 'Psalm xix.,' Wesley's 'Ascribe unto the Lord,' 'The Wilderness,' 'Blessed be the God,' 'O give thanks,' 'Thou wilt keep him,' 'He will swallow up death,' and

Photo by] [*Ellis & Walery.*

MR. REGINALD STEGGALL.

'Praise the Lord, O my soul,' Orlando Gibbons's 'This is the record of John,' Purcell's 'Rejoice in the Lord,' Schumann's 'Advent Hymn,' Schubert's 'Where Thou reignest,' Stanford's 'If ye then be risen,' 'The Lord is my Shepherd,' and 'Blessed are the dead,' Parry's 'I was glad,' Stainer's 'I saw the Lord,' Travers's 'Ascribe unto the Lord,' C. Steggall's 'Remember now thy Creator,' 'God came from Teman,' 'He was as the Morning Star,' and 'I will cry unto God,' R. Steggall's 'Jesu, lover of my soul' and 'The Lord doth feed me,' Balfour Gardiner's 'Te lucis ante terminum,' César Franck's 'Psalm clx.' Allegri's 'Have mercy upon me,' Palestrina's 'O saving Victim,' and 'I will magnify Thee,' Bach's 'Blessing, glory' (eight-part), Mendelssohn's 'Sing to the Lord a new-made song' (eight-part), 'Be joyful, all peoples,' and 'Judge me, O God' (eight-part), Byrd's 'Bow Thine ear,' Gibbons's 'Hosanna to the Son of David,' and Rheinberger's 'The Lord give ear to thee.' Anthems sung to Latin words are Gounod's 'Ave Verum,' Wesley's 'In exitu Israel,' Purcell's 'Jehova, quam multi,' Haydn's 'Insanæ et vanæ curæ,' Vittoria's 'Jesu dulcis memoria,' Palestrina's 'Stabat Mater' (eight-part), 'Hodie Christus natus est,' and 'Super flumina Babylon,' Mozart's 'Recordare, Jesu pie,' and 'Splendente Te, Deus,' Martin's 'Veni, Sancte spiritus,' and R. Steggall's 'Jesus, pro me perforatus.

The activities of the choir do not end here, for since 1899 special Sunday afternoon oratorio performances have been given, usually three in each year. Glancing over the list of works performed on these occasions, I remark to Mr. Steggall that certain standing dishes do not appear in the menu.

'They are absent,' he replies, 'because it has been my desire, as far as possible, to bring forward music that is seldom or never heard in churches in the ordinary course. As instances of this policy, I may mention Elgar's "Lux Christi," which we performed in 1903 and 1904. The work had been produced at one of the Three Choirs Festivals some years previously, but I think I may claim to have been the first to perform it in its entirety under church conditions. The same remark applies to Parry's "Job," which was first heard at Lincoln's Inn in 1903, and since in 1910 and 1912 (we shall be singing it again soon, by-the-by, probably in June). It has rarely, if ever, been performed in church elsewhere. It is amazing that in churches where the choir material and organ are first-rate, choirmasters are content to spend so much time in preparing hackneyed works such as the "Hymn of Praise," "The Last Judgment" and so forth, when there are effective modern works of reasonable length almost unknown to the bulk of our choirs and congregations. Why should not our church people be as musically educated as concert audiences, and have the best modern sacred music placed before them? Surely Rossini's "Stabat Mater," Spohr's "The Last Judgment," and similar hackneyed works, might be given a rest!'

That Mr. Steggall practises what he preaches is proved by the fact that these special musical services have included performances of Elgar's 'Apostles' (Part 2) in 1904, 1906, and 1912; 'The Kingdom' (Nos. 1, 2, and 3) in 1907, 1910, 1911, and 1914, Schumann's 'Requiem' in 1903, and Brahms's 'Requiem,' which has been sung eigh times since 1901.

As to the quality of the performances, I remember a fine rendering of Elgar's 'The Kingdom' some months ago, one of its features being Mr. Steggall's skilful reproduction of orchestral details in his organ accompaniment. He afterwards played us out, or rather, kept us in, with a brilliant rendering of the Reubké Sonata.

The choir consists of two altos (J. Powell and W. Windsor), two tenors (H. Turnpenney and A. Cornish), two basses (Montague Borwell and Herbert Tracey), and twelve boys. On the occasion of my visit, these last sang exceedingly well, negotiating the difficulties of 'The Kingdom' with the skill and confidence of grown artists Decidedly, Lincoln's Inn Chapel, though musically of mushroom growth compared with most of the old choral foundations of this country, is a vigorous and interesting centre of musical work. Is this because of, or despite, its having no lengthy musical tradition?

The War has compelled the Nonconformist Choir Union to abandon its Festival for the current year. Its usual venue—the Crystal Palace—has been closed owing to Admiralty requirements, and the country's necessities have caused a large number of its male members to flock to the colours. In these circumstances no other course was open. The usual book of music, however, has been prepared, and as it is quite possible that it will be adopted as the selection for the 1916 Festival, choirs are advised to secure copies from the secretary, Mr. Arthur Berridge, 24, Wallingford Avenue, St. Quintin Park, London, W.

Reviews.

The Composition of Simple Melodies. By Robert T. White. (Novello's Elementary Music Manuals.)
[Novello & Co., Ltd.]

Dr. White is an industrious teacher whose work in one of the largest training colleges for school-teachers in this country brings before him college generations of young students, part of whose curriculum is the study of the theory and practice of music (more especially vocal music), with a view to their ultimately being responsible for the systematic teaching of school-children. Part of their duty in this connection is to construct suitable exercises for use in the school, and this being so it is obviously an advantage to all concerned that such exercises should be written with some regard to melodic principles and form. Too often exercises constructed haphazard are formless and unmelodious successions of notes calculated to kill rather than to develop musical sense. But apart from this pedagogical utility it is desirable that all musical students should be acquainted with the forms and general principles of the construction of melodies or tunes, and there is no surer way of acquiring this knowledge than through efforts at construction. A danger is that a student who merely grasps the form may be deluded into the belief that he is now a melodist entitled to inflict his mechanically worked out succession of notes on his unfortunate circle of friends, and to send his manuscripts to publishers. This easily acquired conceit has led thousands of amateurs to 'compose' hymn tunes and thousands of school teachers to concoct school songs which they are able to force upon their school children. With this reservation we can commend Dr. White's excellent manual to teachers and students, and especially to training colleges for school teachers.

Dr. White begins with the construction of simple four-bar melodies made up of two phrases—a kind of question and answer. The student is expected to think the phrases, and not merely write down unimagined successions of notes. Therefore a certain attainment in writing by ear is assured and is indeed indispensable. For fixing and suggesting rhythm, the French rhythm-names so usefully employed in Tonic Sol-fa and other methods are recommended. Sequences and ornaments are next considered, the 'ornaments' being ways of varying rhythm. Eight-bar melodies are then considered with the necessary contrasts of cadence (this word is seldom used and never defined, although in substance it is explained). Modulation comes next, and then longer tunes are discussed. Lastly, the composition of tunes to words is dealt with in a simple manner, and the various hymn-tune metres are explained. Throughout models of melodies are given from the works of well-known composers, and there are ample exercises.

Granville Bantock. By H. Orsmond Anderton. ('Living Masters of Music' Series.)
[John Lane.]

It seems time that there should be some increase in the series of little books called 'Living Masters of Music,' which Mrs. Newmarch edits and Mr. John Lane publishes. Until now the 'Living Masters' have only included two Englishmen, Sir Edward Elgar and Sir Henry Wood. There are two or three older masters, a concise study of whose work would be welcome, and there are several among the younger men who may safely be given the rank of the master craftsman. Granville Bantock is certainly among the latter. He will be forty-seven this year. It is twenty-two years since he completed his student career at the Royal Academy of Music, and into those twenty-two years he has packed as much active musical experience as many musicians acquire in twice the time. He is therefore just at the stage of his career when a book of this kind can be written usefully about him. He has done enough and more than enough to fill its pages; there is every prospect of his doing so much more that it is well worth the student's while to get a thorough knowledge of what his career has been, a grasp of his character and of the aim of his art. And Mr. Orsmond Anderton is just the man to help. Chesterton said of Bernard Shaw, 'I am the only person who understands him, and I do not agree with him.' Mr. Anderton is far too modest to say that of Bantock, but he admits that he

does not agree with him, and he shows that he does understand him, at any rate to a very large extent.

Bantock is not an easy person to understand; approached simply through his compositions he is an impossible person to understand. The reason is that he does not understand himself. That is the great difference between him and Elgar, for example, who understands himself so completely that his hearers have no difficulty in discovering his identity in both 'The Dream of Gerontius' and the 'Pomp and Circumstance' marches. In Bantock's music there are elements of contradiction. One has some difficulty in seeing how the same mind produced 'Omar' and 'Atalanta in Calydon,' though the two poems have far more affinity than the diverse subjects which attract Elgar. It is the musical expression of Bantock which changes with baffling frequency. A musician who heard a few bars of an unknown piece by Elgar would almost certainly 'spot' the composer; he would be a bold man who undertook to do that with Bantock. Yet this is evidently not due to a lack of individuality. The individuality emerges clearly enough from his music when it is taken in bulk; it does not penetrate to every detail because the process of development is still going on.

In this book Mr. Anderton shows with admirable clearness how that process of development has gone on up to the present. He shows how, in spite of having enjoyed the benefit of an academic training, all Bantock's progress has been of the empirical kind because that was the only way he could absorb experience. Conducting 'The Gaiety Girl' in out of the way corners of the world, and collecting every kind of outlandish animal in the course of his travels, wrestling with the unmusical authorities at New Brighton, establishing the curriculum of the music school at Birmingham, providing music for Greek plays in connection with the University and contests of song in connection with competitive festivals, all these and many other activities have stamped their impressions upon him and his art. With each phase he has equally stamped his impression upon the people and the institutions with which he has come into contact. Only a big nature could have learnt while he taught with such persistency. Mr. Anderton has been in the closest touch with Bantock throughout most of these experiences. It was he who gave him a copy of 'Omar Khayyam' for a wedding present, and it was with that copy in his hand that Bantock first imagined what is still his biggest work. Mr. Anderton is able to trace the course of events with understanding, and to describe each work with knowledge. He is not afraid to be enthusiastic, and he is not afraid to differ. Being a friend, he can afford to laugh at inconsistencies in his hero. In writing of Bantock's enthusiasm for the competitive festival movement, he says: 'Bantock was so smitten with this new enthusiasm that he went about proclaiming orchestral music to be no good, that it was played out, and that we must all henceforth write unaccompanied part-songs only—immediately upon which we find him engaged upon such trifles as 'Dante and Beatrice' and 'Fifine.'

This violence of enthusiasm has no doubt made Bantock produce a great deal of work which is more or less evanescent, but the very fact that even while the new love seems to dominate him he is found to be pursuing his own course is evidence that he is gradually co-ordinating widely different aspects of art and accumulating strength from them. Something big should come of it. Mr. Anderton says that 'The great God Pan' 'weaves together the two strands of choral and orchestral development which we have been tracing into a single web.' The first part of that work is already published, the second part is still unfinished, but is outlined in the last pages of this book. One awaits the production of the whole with a peculiar interest.

The Barless Psalter Chants. Edited by Walter Marshall and Seymour Pile. [Novello & Co., Ltd.]

This is a collection of well-known Anglican chants, with the bars omitted, and a uniform notation of tailless black notes. Whether these drastic methods will lead to the chants being sung in free rhythm, remains to be seen. The editors claim that it will. We wish we could share their confidence, but confess that we fear the weight of convention and tradition will be too much for them. Many of the chants have been lowered in pitch, which should be a gain where congregational singing is desired.

Catalogue of Music in the Library of Christ Church, Oxford. By G. E. P. Arkwright. With a Preface by T. B. Strong, Dean of Christ Church. Part I. Works of ascertained authorship.

(Oxford University Press: Humphrey Milford.)

The present catalogue contains a list of all the manuscript music (of which the authorship is known) in the Library of Christ Church, Oxford, and it has been most carefully edited by Mr. G. E. P. Arkwright, whose knowledge of 16th and 17th century music is unrivalled. Not alone has Mr. Arkwright verified all the entries in the old catalogue, but from his great experience he has been enabled to trace and to identify a long list of anonymous works, which now appear under the names of their composers. The nucleus of the collection was made by Dean Aldrich and Richard Goodson in the early years of the 18th century.

Among the rarities in the collection are a fine set of part-books (984-8); the autograph album of Orlando Gibbons; the Virginal Book; the part-books of John Baldwin (d. 1615); chants by Bishop Fuller and Edward Higgins; numerous Motets by John Shepherd (*c.* 1550); and services by Robert Parsons, who was drowned at Newark in January, 1569-70.

The catalogue runs to 128 pages, and will prove most valuable to the student of old English music especially, although the classical masters of Italy also loom largely. Mr. Arkwright is certainly to be congratulated on this catalogue, and it is to be hoped that a series of thematic catalogues—beginning with the anonymous Italian cantatas—may soon be issued.

Studies for the Pedal, with sixteen Chorales by English composers. From 'The art of organ-playing.' Part II. By W. T. Best.

Fugue in E major. By W. T. Best. (Original Compositions for the Organ (New Series), No. 44.)

Nocturne. By H. R. Woledge. (Original Compositions for the Organ (New Series), No. 40.)

[Novello & Co., Ltd.]

The Pedal Studies and Chorales in Part II. of Best's 'Art of organ-playing' have been extracted, and are now issued separately, in response to numerous requests. The collection contains fifty-two studies of varying degrees of difficulty, and will prove a valuable aid to the young organist who aspires to become handy with his feet. The Fugue in E major is taken from a later section of the same work, and provides good all-round organ practice, besides being a bright and attractive work.

Mr. Woledge discovers a pleasant vein of melody in his 'Nocturne,' and increases its effectiveness by well-written accompaniment, chiefly in sixths. A more vigorous middle section in the tonic minor supplies relief.

Te Deum laudamus. By John E. West.

Benedictus. By John E. West.

[The H. W. Gray Co., New York.]

The setting of the Te Deum is a good specimen of Mr. West's style, being grateful for the voices, and thoroughly ecclesiastical in tone. Few, if any, Church composers of to-day are better able than Mr. West to write interesting diatonic harmony, or to provide effective organ accompaniments. In both these respects the work under notice is what we may expect from his pen. The same good points are in evidence in the Benedictus—a simple setting in chant form with varied harmonies.

They that wait upon the Lord. By John Stainer. (*Musical Times*, No. 866.)

I will give unto him that is athirst. By Hugh Blair.

Sorrow not for those that sleep. By Hugh Blair. Chorister Series, Nos. 47 and 48.

[Novello & Co., Ltd.]

An extract from 'O clap your hands,' this chorus of Stainer's makes an effective short anthem for general use.

Choirmasters who have occasion to provide anthems for treble voices only will find useful material in the two works by Dr. Blair. Both are for three voices, but the lowest is not a contralto part, and is therefore quite comfortable for boys' voices.

Honeysuckle Lane. Words by Freda Layne; music by Percy E. Fletcher.
Lightheart Lane. Words by Hilton Greer; music by Percy Bowie.
The lass with the delicate air. By Thomas Arne; arranged by Thomas F. Dunhill.

'Honeysuckle Lane' is a brightly written song, containing all the elements of popularity. It would suit a light soprano. The same remarks apply to Mr. Bowie's song, which also deals with the joys of a lane.

Admirers of Arne's charming old song will welcome Mr. Dunhill's arrangement. He has supplied an accompaniment which, while full of interest, is thoroughly in keeping with the air. (We have been curious enough to count the accidentals in the pianoforte part, and find in the seven pages—eleven!) In this delightful new dress, old Arne's song should have a new lease of life.

BOOKS RECEIVED.

Nerve control: the cure of nervousness and stage-fright. By H. Ernest Hunt. Pp. 127. Price 1*s.* net. (London: William Rider & Son, Ltd.)
Ellis's Catalogue of Rare and Interesting Books of and relating to Music. Pp. 46. Price 6*d.* (Ellis, New Bond Street.)
The Musical Quarterly. No. 2. (London: G. Schirmer, Ltd.).
Music as she is Wrote: being a glossary of musical terms (very much) up-to-date. By Frederic H. Cowen. Pp. 63. Price 1*s.* net. (London: Mills & Boon, Ltd.)
Tongue and lip training. By E. Thornfield. Pp. 50. Price 2*s.* net. (London: Cary & Co.)
Musical examples for Rhythmic Exercises. By Robert T. White. Pp. 30. Price, 2*s.* net. (London: Weekes & Co.)

Correspondence.

ACADEMIC TEACHING AND PALESTRINA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—To the amateur onlooker the *Musical Times* has of late been almost too exciting. The freedom with which all the most vexed questions—composition, consecutive fifths, Church music—have been discussed is a perfect tonic in these sad days.

The onlooker, it is said, sees most of the game, and as he surveys the contest where the specialist and the professional give and take such shrewd, through friendly blows, he may perhaps, in spite of his lack of technical knowledge, get a general idea which is hidden from those engaged in the fray. In this delightful orchestra are distinguished participants such as Kitson, Newman, Clutsam, Corder, Grace, and Dent. The onlooker pays his shilling for the gallery, and enjoys the ensemble.

One conclusion he arrives at is this: Music, being art, is so colossal a subject that the finite mind can take in only a fraction of it at a time. The results of speculation from various points of view will differ widely. By way of illustration, let us express this, as Mr. Hilaire Belloc would say, diagrammatically:

$$T \quad \overset{C}{\underset{V}{\mathfrak{M}}} \quad p$$

Take *M* for music: a Gothic 𝔐 if the printer can find one. Let *C* be a composer, *T* a teacher, *V* a virtuoso, and *p* (a small *p*, because his opinion is less frequently studied), a pupil. They sit round in judgment on 𝔐. 'An 𝔐 undoubtedly,' says *V*, the virtuoso. 'I should rather call it a 𝔅,' says the pupil, timidly. 'A 𝔅,' scornfully retorts the teacher (*T*); 'My business is to teach you, and if you cannot see with half an eye that it is an 𝔈, a very elegant though unusual form of the capital *E*, you will never pass your intermediate harmonium examination.' 'You are all wrong,' says the composer (*C*); 'There is no question but that it is a 𝔚.'

O, the onlooker, cannot be expressed in two dimensions, and is therefore omitted from our diagram. But he murmurs that, from a bird's-eye point of view, there is much to be said for each opinion; though, for his part, the debatable symbol reminds him of a crown.

Sometimes, however, the musical specialist will stray into other meadows, such as theology, and then the onlooker, if theology be his hobby, may be tempted to join in. In Mr. Dent's article last month on 'Academic teaching,' the following sentence occurred: 'We shall certainly not understand Palestrina rightly if we listen to him in a cathedral, distracted by lights, vestments, and incense, and perhaps theological impressions as well. That is not Palestrina, but mere Liszt.'

What Liszt is doing in that galley is a little puzzling, but in regard to the rest of this pronouncement, the theologically-minded amateur is left gasping. For him, religion is the most real thing that exists. Theology, which is the attempt to express it by means of that most inadequate vehicle, language, comes only next in importance. The painter, the poet, the musician, give their best to the City of God, and such kings of the earth as Bach and Palestrina bring their glory and honour into it. 'No,' says Mr. Dent, 'Palestrina must be rescued from this paradise. Get him out of the surroundings he composed for: forget the stately basilica, the swing of the censer, the pageant of the Mass; cut his picture out of the frame his canvas was made to fit, and then only will you understand him.' A pupil of such teaching might go a step further, and say, 'Let us dispense with the words, so clogged with theological association: Mr. Dent says that to understand Palestrina we must sing him. We will; we will Sol-fa him. Not brave, new ethical words, as in a London place of worship last year, but no words at all—no worship at all.'

Let us beware of that product of German criticism, the sterilised mind. It may be necessary in the cause of botany to uproot the primrose from the hedgerow and lay it on a dissecting table; but botanists do not tell us that you can only understand it so. It may be necessary, for their better preservation, to hack out Della Robbias from the walls of Florence, or gut the churches of Vicenza of their pictures, as they did the other day, assembling the results in rows in a museum. You can discuss and lecture and argue and tabulate there, but to understand a Della Robbia you must look at one of the Innocents *in situ* on the walls of the Foundling Hospital.

Mr. Ruskin said somewhere that only a religious man can understand Fra Angelico; to this one may add that you can understand him best from the frescoes in the cloister and cells of S. Marco, in the place they were painted for. So, to understand Palestrina to the full, it needs a religious mind, a Basilica, and the Mass.

V. N. GILBERT.

'CÉSAR FRANCK AND THE SONATA.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—May a musician from the edge of the world express his appreciation of Mr. Colles's penetrating article on 'César Franck and the Sonata,' which appeared in your April issue? I was particularly interested in his remarks on the F sharp minor Trio, having more than once been puzzled to think that the work, fairly well known in Paris, should be ignored in London; for it is no more peculiarly Gallic than it is English. In our grimy and benighted provinces, however, it has been heard on several occasions. The Leeds Trio can claim at least four public performances, the first of which (December 5, 1909) probably marks its first audition in this country.

If it be a student's exercise, as Mr. Colles avers, we are at least spared the possible danger of a surfeit of such, for it may be unhesitatingly affirmed that there is not a more remarkable Opus 1 in all music. That the work looks unpromisingly academic on paper is true. The severity reflected in the very appearance of the first movement, for example, might well repel the casual, yet a rich guerdon awaits the imaginative artist who will quietly absorb its spirit. I do not know whether Mr. Colles has heard the Trio performed by three sensitive artists. The cumulative effect is as overwhelming as that of any item in the trio répertoire. We have invariably found that the work leaves a great and lasting impression, strengthened, too, by a re-hearing.

M. D'Indy, in his zeal to cry classical inspiration, allows his acumen to lead him, for once, into an amusing mare's nest when, in tracing the origin of this composition, he fathers it on Beethoven. The latter in his most 'posthumous' mood never dealt in such apparently bald and forbidding material. It is questionable whether anyone has ever obtained mightier epic effects with such directness and so complete an absence of fortuitous frippery. One must grant, too, that Franck himself never repeated this astonishing *tour de force*. The truth is that it reflects the spiritual influence neither of Beethoven nor of anyone else. The two names may be coupled in this connection solely for the reason that both began by writing three pianoforte trios and publishing them as a composite Op. 1. If most great men begin as imitators, Franck is a conspicuous exception to the law, for the work in question might have been written with no previous experience in music other than a knowledge of the canons of composition.—Faithfully yours,

Leeds. ALEX. COHEN.

THE CHURCH OF IRELAND HYMNAL.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I fear the writer of the paragraph in your May number, concerning the above Hymnal, has somewhat confused the facts. The General Synod had before it the words only, not the tunes, of the proposed book. At the Synod of 1914, forty-two hymns, omitted from the old edition, were suggested for the reconsideration of the committee. Of these the committee recommended the re-insertion of nineteen, the numbers being as your correspondent states, with the addition of 218. Two other hymns were also re-inserted, 153, 563. The new book will contain about 730 hymns: the number of tunes will not be so many. Hymn 269 in the New Hymnal was omitted—'I hear ten thousand voices singing.' The book of words, thus amended, was unanimously adopted by the Synod, and authorised for use in the service of the Church. As for the tunes, the committee was re-appointed to prepare the musical edition and to publish it as soon as ready, without reference to the Synod. It would have been manifestly impossible for the Synod to discuss and choose the tunes.

JAMES MCCONNELL, Canon.

(*Member of Hymnal General Committee and of Musical Sub-Committee.*)

'HE WAS DESPISED': A♭ OR A♮.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

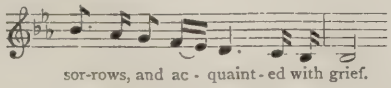
SIR,—I shall esteem it a favour if you will kindly inform me which of the following is correct:

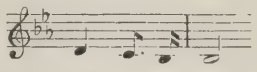
In Novello's octavo edition of the 'Messiah,' edited by Vincent Novello, in 'He was despised,' line 4, next to the last bar, the second note is A♮; in the edition by W. T. Best that note appears without the accidental.—Yours faithfully,

A. H. MACHIN.

[This question has often been asked. There is nothing wrong either way, and the whole point is, therefore, which version Handel really meant. Vincent Novello's edition follows the autograph score. Ebenezer Prout, in the edition of the full score of the 'Messiah' he edited for Novello & Co., says:

'No. 23: Air, "He was despised." There is only one point to be noticed with regard to the text of this air. At bar 20, Handel's autograph has:



Some editions print A flat and others A natural here, either being possible. In the Dublin score the leaf is missing, but Mr. Goldschmidt's has a natural before A; and in Dr. Cummings's transposed copy in the key of G, a sharp is put before the C. There can therefore be no doubt that the omission of the natural in the autograph is a mere oversight. The last three notes of this bar (20) are incorrectly given in all editions except Arnold's thus:

As the autograph is here quite unmistakable, and its reading is corroborated both by Mr. Goldschmidt's score and Dr. Cummings's transposed copy, I have of course adopted it.'—ED., *M. T.*]

ORIGIN OF THE NATIONAL ANTHEM.

Mr. B. J. C. Guillemard, writing from Rondebosch, Cape Town, says that the idea 'that our National Anthem ('God save the King') owed its origin to foreign influence ought to be once and for all dispelled. The words were written by Ben Jonson and the music composed by Dr. John Bull.' But although there is evidence of Dr. Bull having originated an early version of the tune, there is much that is dubious as to how it came to assume its present form. The erudite articles by Dr. Cummings in our 1878 volume discuss doubts and theories, and his book 'God save the King: The origin and history of the music and words' (Novello & Co.) is an exhaustive résumé of the controversy. The article on the National Anthem in Grove's Dictionary is an interesting summing-up of facts known.

Obituary.

We regret to announce the following deaths:

Second Lieutenant EDWARD MASON, 3rd Battalion Northamptonshire Regiment (attached 2nd Battalion), who was killed on May 9, in his thirty-seventh year, was perhaps the first London musician to fall in the War. The only son of Mr. and Mrs. J. Mason, of 1, Ingoldsby Mansions, West Kensington, he was educated privately at Coventry and in Germany, received his musical training at the Royal College of Music, and was assistant music-master at Eton for about fifteen years, until the outbreak of the War. He made his first appearance in London as a violoncellist at Bechstein Hall in 1900, and was well known both as a soloist and as a quartet player at chamber concerts in London and in the country. He married Miss Grimson, the violinist, and was a member of the Grimson String Quartet. He was engaged for the last season of 'Pops' at the old St. James's Hall before the closing of that building. He was a director of, and principal violoncellist in, the New Symphony Orchestra, which he conducted on its first appearance at Queen's Hall in 1906, and was engaged in the orchestras of most of the principal musical Festivals. In 1907 he established the Edward Mason Choir, formed principally in order to produce new works by the younger British composers, who by his death have lost a very good friend. Mr. Mason joined the Universities and Public School Battalion early in September, received his commission in February, and went to France at the end of March. In a letter to his father a brother officer says: 'He was killed gallantly leading his men in the attack on May 9 against the German trenches. We all wish to express our sympathy with you in the loss of such an excellent officer and charming companion as he was.' His platoon sergeant writes that Mr. Mason's detachment came under a devastating fire from German machine-guns near Fromelles, and fell in a hail of bullets. The late Precentor and head music-master at Eton, Dr. C. H. Lloyd, has written to Mr. Mason's father: 'He was a very fine fellow, as well as one of the best musicians I ever knew. I have been over to Eton, when I met Mr. Basil Johnson, the present Precentor and head music-master, who has given me permission to hang Edward's photograph in the music school, where he taught so long and so successfully. He had many friends at Eton, and many will mourn him.—From *The Times*, May 18.

MR. T. O'BRIEN BUTLER, the well-known Irish composer (whose real name was Whitwell), was one of the victims of the torpedoed *Lusitania* on May 7. His most ambitious work was an Irish Opera (libretto by Miss Nora Hopper) called 'Muirgheis,' which was produced at the Theatre Royal, Dublin, in December, 1903. During the spring of the present year he gave a most successful series of concerts in America, assisted by Victor Herbert (grandson of Sam Lover), the distinguished Irish composer and conductor. Some of his songs had a considerable vogue, and one of them, 'Cincoradh,' was the test-piece in the competition for Irish soprano solo-singing at this year's Feis Ceoil at Dublin on May 10. Mr. Butler was a native of Co. Kerry, and he studied at the Royal College of Music under Sir Charles Stanford.

MR. NEIL FORSYTH, M.V.O., at Evanston-on-Spey, on April 29. He was drowned as the result of a boating disaster whilst on a fishing expedition with his wife and two gamekeepers. The river was swollen and rapid, and the boat capsized. Mrs. Forsyth was able to swim ashore, and one of the gamekeepers was saved by clinging to the boat, the other gamekeeper being drowned. Mr. Forsyth was born in 1866. After being closely connected with operatic enterprises for many years, he became general-manager of the Covent Garden Royal Opera Syndicate, a post he filled with marked ability.

MR. JOHN ACTON, at Bournemouth, on May 5. He was an able teacher of singing. For many years he was connected with the Manchester Royal College of Music, and lately he taught privately in London. In his early days he was an organist.

MR. WARWICK WILLIAMS, at Harrow, on May 8. He was best known as a composer of dance music. At one time he was secretary to Sir Arthur Sullivan.

RUSSIAN LITERATURE AND RUSSIAN MUSIC.

The above was the title of a lecture delivered by Mr. M. Montagu-Nathan before the Musical Association on April 20. He began by pointing out that Russian literature and Russian music were both an expression of nationalism, had both undergone a process of emancipation, and were both a protestation against the past. The works of the best-known literary men of Russia shewed their preoccupation with national matters, and their devotion to history, folklore, and the study of contemporary manners amongst different classes. Amongst such works might be instanced Pushkin's 'Boris Godounov,' Lermontov's 'The Oprichnik,' Gogol's 'Evenings on a farm at Dikanka,' the writings of Tolstoi, &c. The most famous Russian operas were based on Russian history, and those best known to us derived their literary origin from that ardent nationalist Pushkin. Glinka's 'Russlan and Ludmilla,' Dargomijsky's 'Russalka,' Moussorgsky's 'Boris Godounov,' Tchaikovsky's 'Eugen Oniegin' and 'Queen of Spades,' Cui's 'Prisoner of the Caucasus' and 'Captain's Daughter,' Rimsky-Korsakov's 'Tsar Saltan' and 'Golden Cockerel,' and Napravnik's 'Doubrovsky' were all from the same source. Pushkin, while perhaps the greatest, was however not the only Russian poet favoured by musicians, and historical works which, like Glinka's 'Life for the Tsar,' gave a view of various periods of Russian history were legion.

About a hundred and twenty years before Balakirev and Cui began the movement for the formation of a genuinely Russian musical language there was founded in 1735 a Society of Friends of the Russian language, with the object of encouraging the vernacular and of combating the tendency to pay undue attention to foreign tongues. Alexander Pushkin (born 1799) lived in Russian literature, of which the primary function was to be the exposition of the Russian national character and a reflection of the Russian type. It was really from the seed of nationalism sown by Pushkin that the modern Russian literature had sprung.

The history of the emancipation of Russian national music was in many respects similar to that of Russian literature, though the credit of being the first to play on the national musical instrument—over which Glinka never obtained a complete mastery—must be divided among several musical Pushkins: Balakirev, Moussorgsky, Borodin, and Rimsky-Korsakov. Each excelled in his own particular domain; each played upon the instrument prepared for him by forerunners, with a master hand. Balakirev stood for technical immaculacy in actual writing, and for a liberal and eclectic nationalism; Moussorgsky for the elimination of superfluous detail, and for an uncompromising realism and fidelity to nature that were regarded at that time as exceedingly daring; Borodin for Oriental colouring and mediæval pageantry; Rimsky-Korsakov for the fantastic and fabulous, a vein inspired by his knowledge and love of folklore.

When we searched for the influence of folklore upon Russian music, we found ourselves as it were thrown back now and again upon history, so much of the so-called history being in a way legendary, and so much of folk-lore, history. There was a department of folklore from which Russian music had acquired a great abundance of inspiration, and that was the supernatural. No better example of this was to be found than in the operas of Rimsky-Korsakov.

The lecturer also drew attention to the extent to which Russian fiction had contributed the actual literary substance of Russian music. There were some fifteen operas, all well known, which were either adaptations, or direct settings of Pushkin material. Gogol also had been the source of a good deal of inspiration, and Ostrovsky, Lermontov and others might be mentioned in this connection. Seeing that contemporary Russian poets were striving to endow their verse with an intensely musical quality, it did not seem likely that musicians would now begin to hold aloof from the work of their compatriots.

Another branch of the subject was the appearance of music in Russian literature, which might be sub-divided into two diverging offshoots. The first was episodic. Music as an episode in fiction had not been a great success, and most novelists had committed some horrible blunder or other. Among the Russians Turgenev had been guilty of one or two 'howlers.' The example of Tolstoi and 'The Kreutzer' Sonata was familiar, and most musicians would not agree with the novelist. Tolstoi, although he expressed the opinion that music ought to be under State control, was not altogether unsympathetic towards it. One or two other novelists had given us occasional music.

In considering music as the theme of Russian fiction we had to return to Turgenev, some of whose 'Dream tales' were concerned with music. Gorbounov wrote a sketch called 'La Traviata,' and Slyeptzov had done a story called 'The choir practice.' 'The blind musician' by Vladimir Korolenko dealt with a blind flute-player. In it was a passage in which someone tried to explain to the afflicted youth the affinity between sound and colour. Was it too fanciful to suggest that Scriabin might have been influenced by this conversation? Potapenko's 'The curse of talent' was the short life-history of a poor little prodigy violinist who was exploited by his father.

Russian literature and Russian music had been bound up very closely in the past. Music had performed the function of popularising history, and of beautifying folklore. The connection between fiction and music was also fairly close, and students of contemporary music, literature, and painting, would know that at the present moment the three arts were all striving for progress. Of Russian literature and Russian music it might be safely predicted that they were likely to remain national, that they would preserve a quality rendering them distinct from the art-manifestations of other lands for some little time to come.

By way of illustrations Mr. Montagu-Nathan recited a poem 'The Quartet,' by Krilov, and Mr. Edward Parlovitz played a pianoforte arrangement of Bagimovsky's Orchestral Suite, Op. 1, on folklore subjects.

'VÉRONIQUE' AT THE ADELPHI.

The attractively-staged and otherwise adequately-presented revival of Messager's delightful opera has been one of the musical magnets of the month, and bids fair to have a long run. The cast is a good one. It includes Miss Dorothy Waring (of whom too much was said before her appearance), who acts better even than she sings, Miss Daisy Irving, Miss Elsie Craven, Miss Amy Augarde, Mr. Henry Defreyn, Mr. Tom Walls, and Mr. George Barrett. Some up-to-date patter is introduced. Mr. Howard Talbot conducts the excellent orchestra.

Angelus.

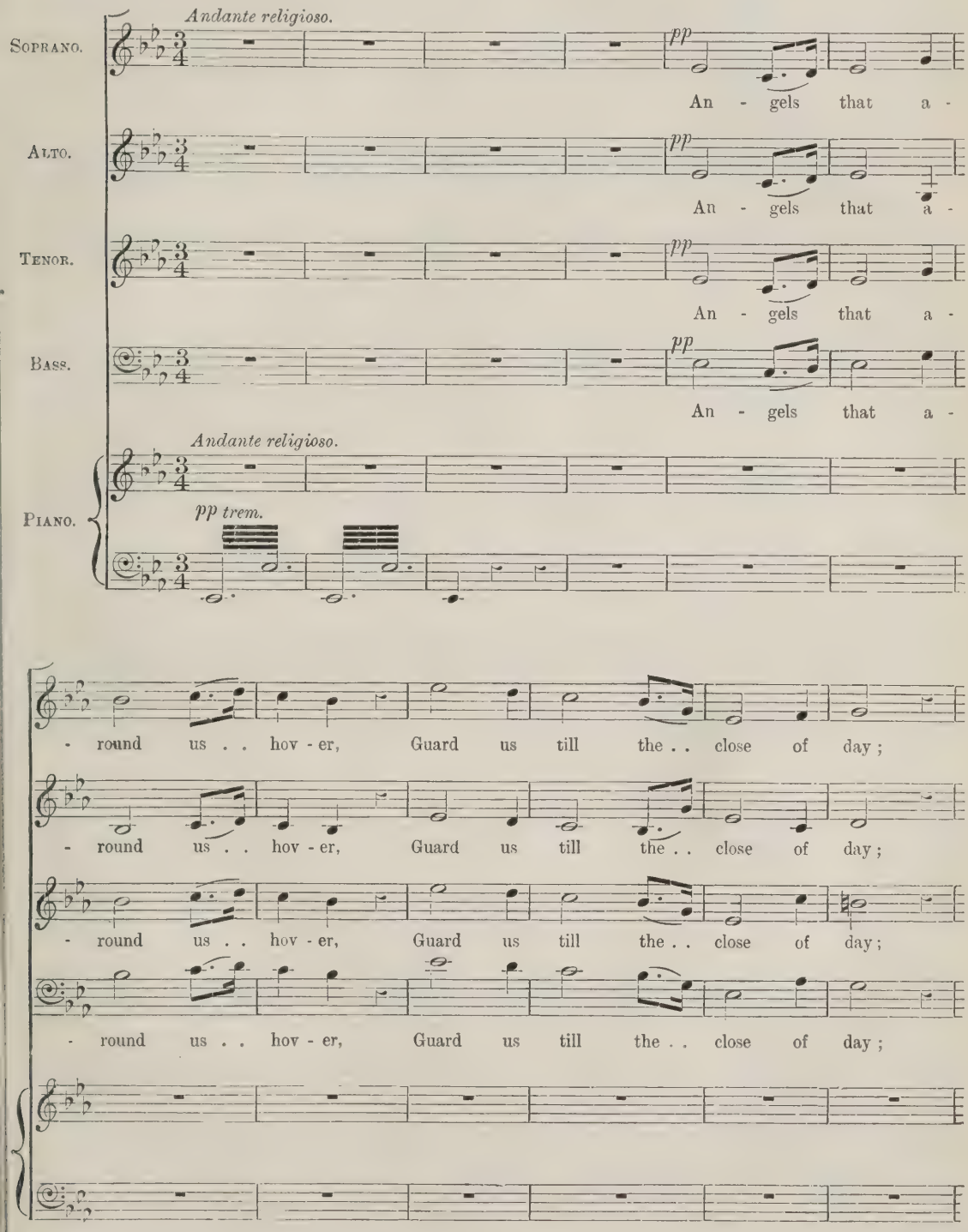
(ANGELS THAT AROUND US HOVER.)

CHORUS FROM "MARITANA."

ARRANGED FOR S.A.T.B. BY H. ELLIOT BUTTON.

Composed by W. VINCENT WALLACE.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Andante religioso.
SOPRANO.
pp
An - gels that a -
ALTO.
pp
An - gels that a -
TENOR.
pp
An - gels that a -
BASS.
pp
An - gels that a -
Andante religioso.
PIANO.
pp trem.
- round us . . hov - er, Guard us till the . . close of day ;
- round us . . hov - er, Guard us till the . . close of day ;
- round us . . hov - er, Guard us till the . . close of day ;
- round us . . hov - er, Guard us till the . . close of day ;

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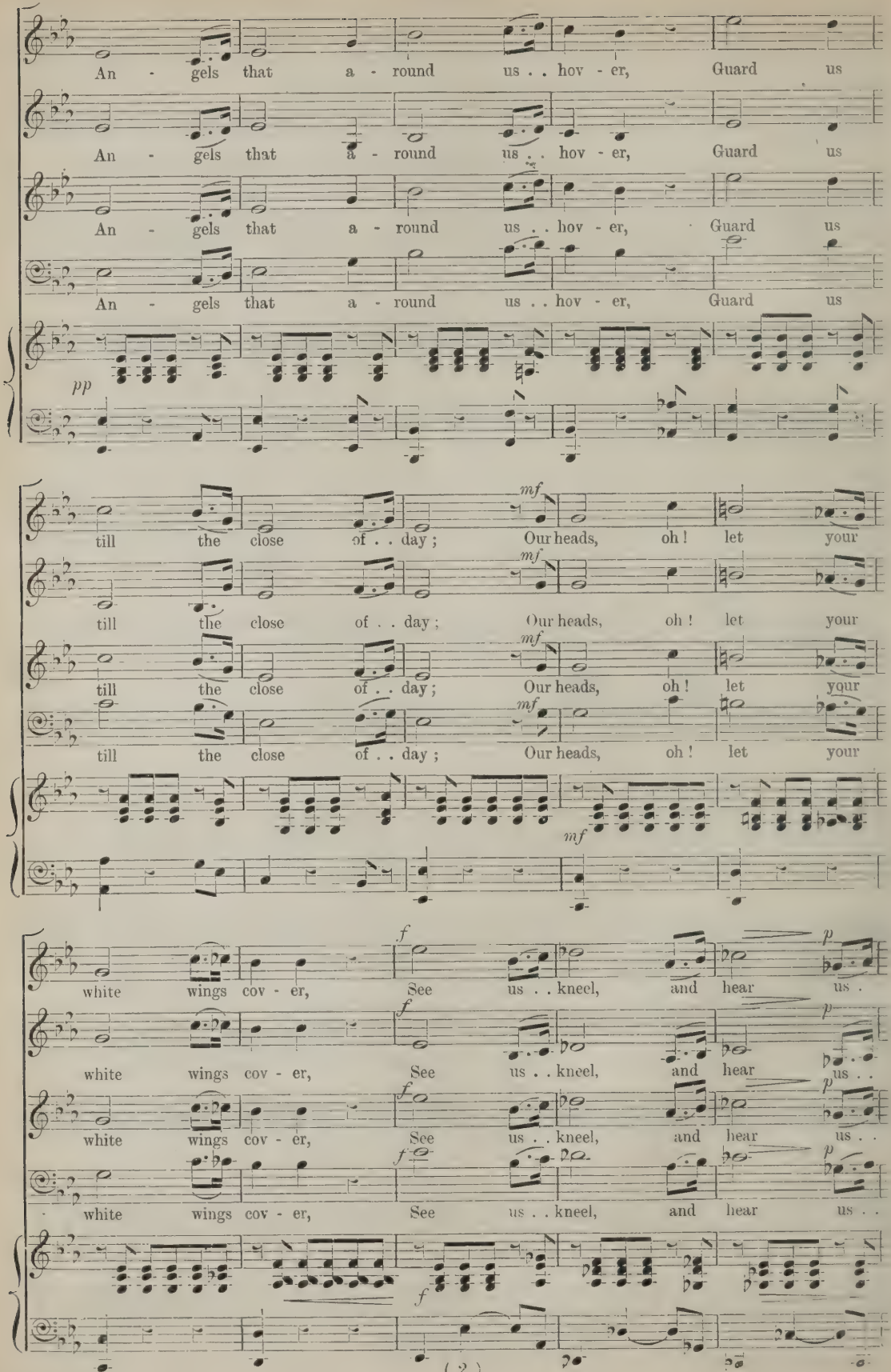
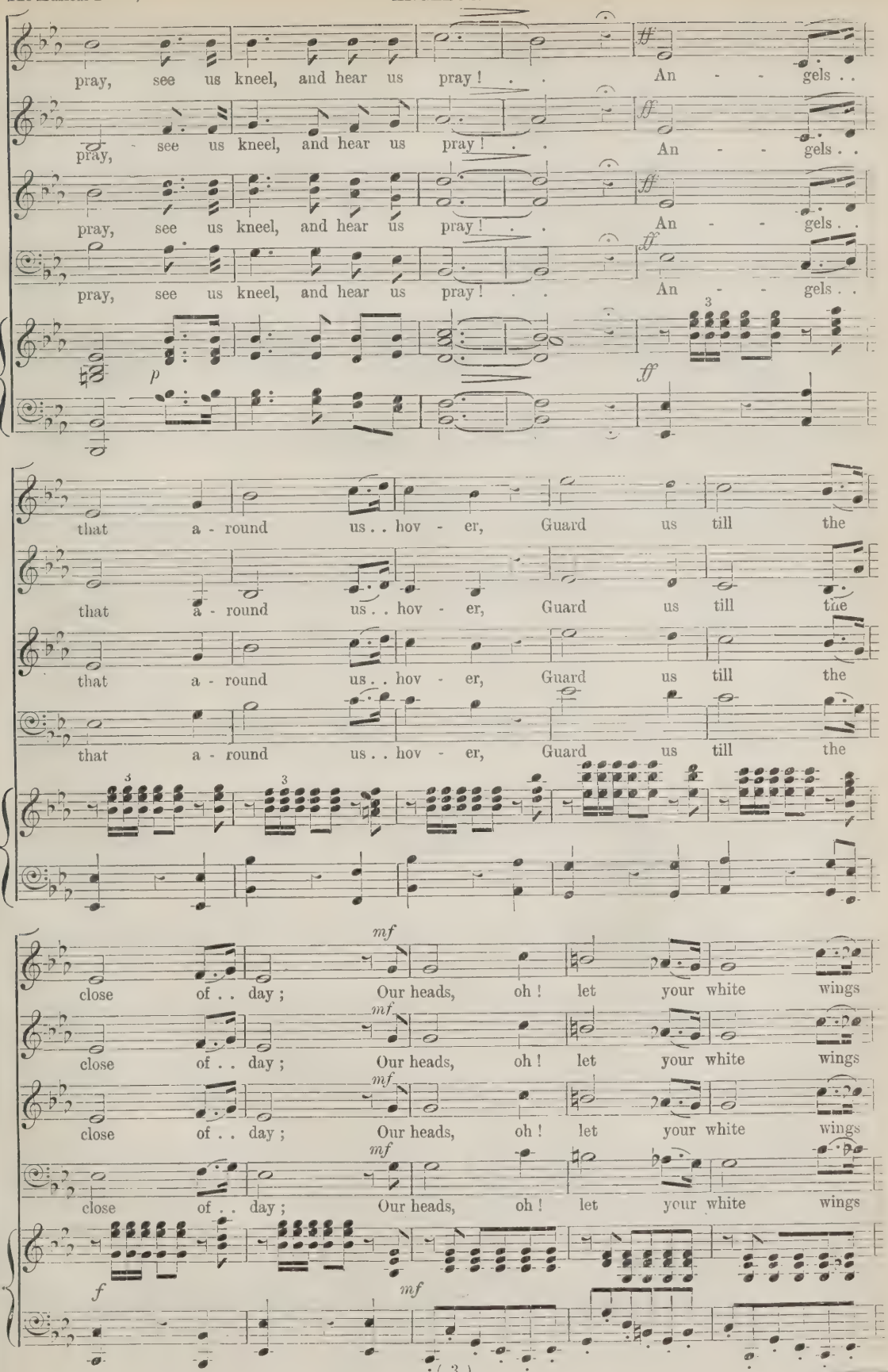
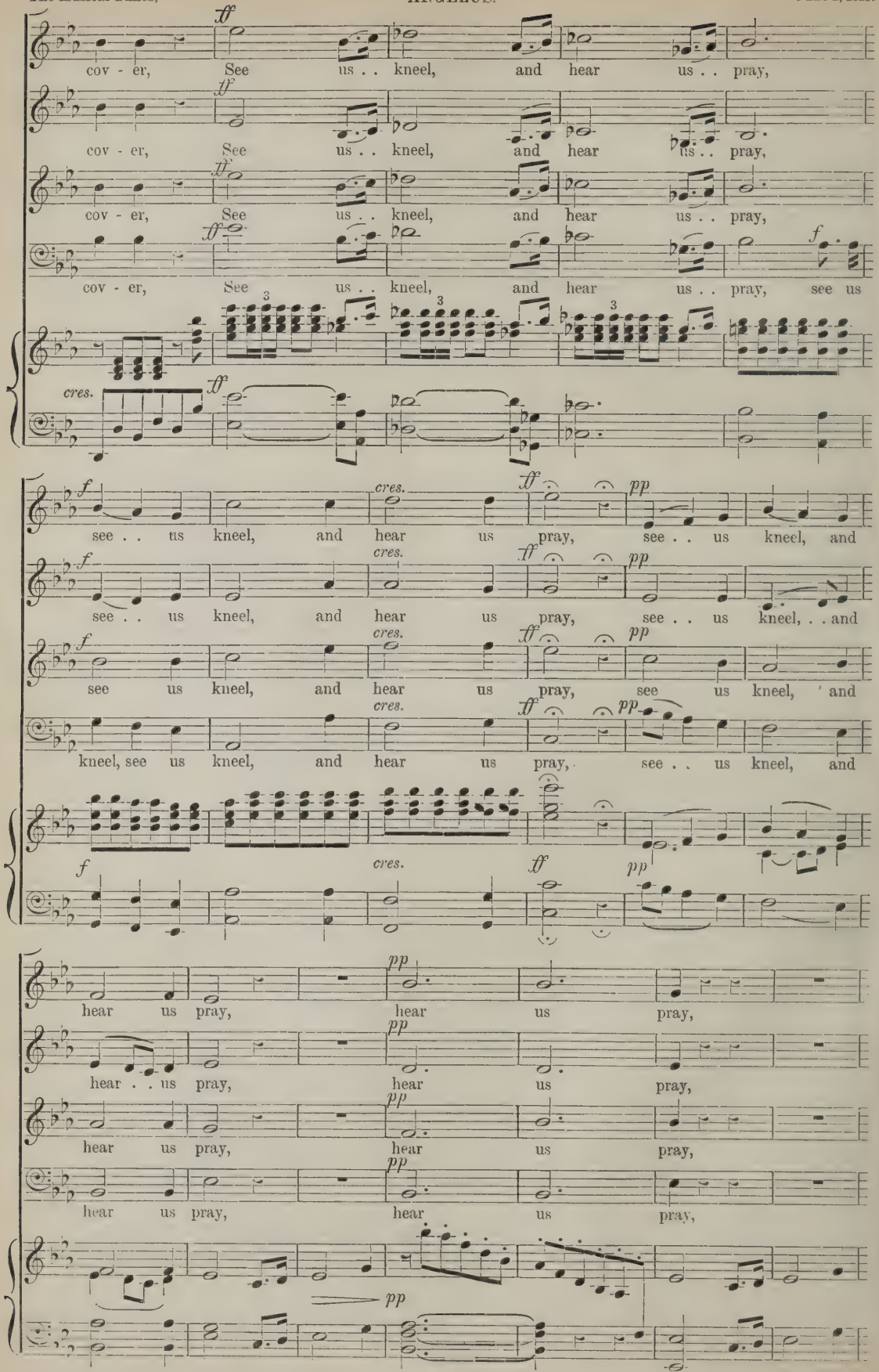
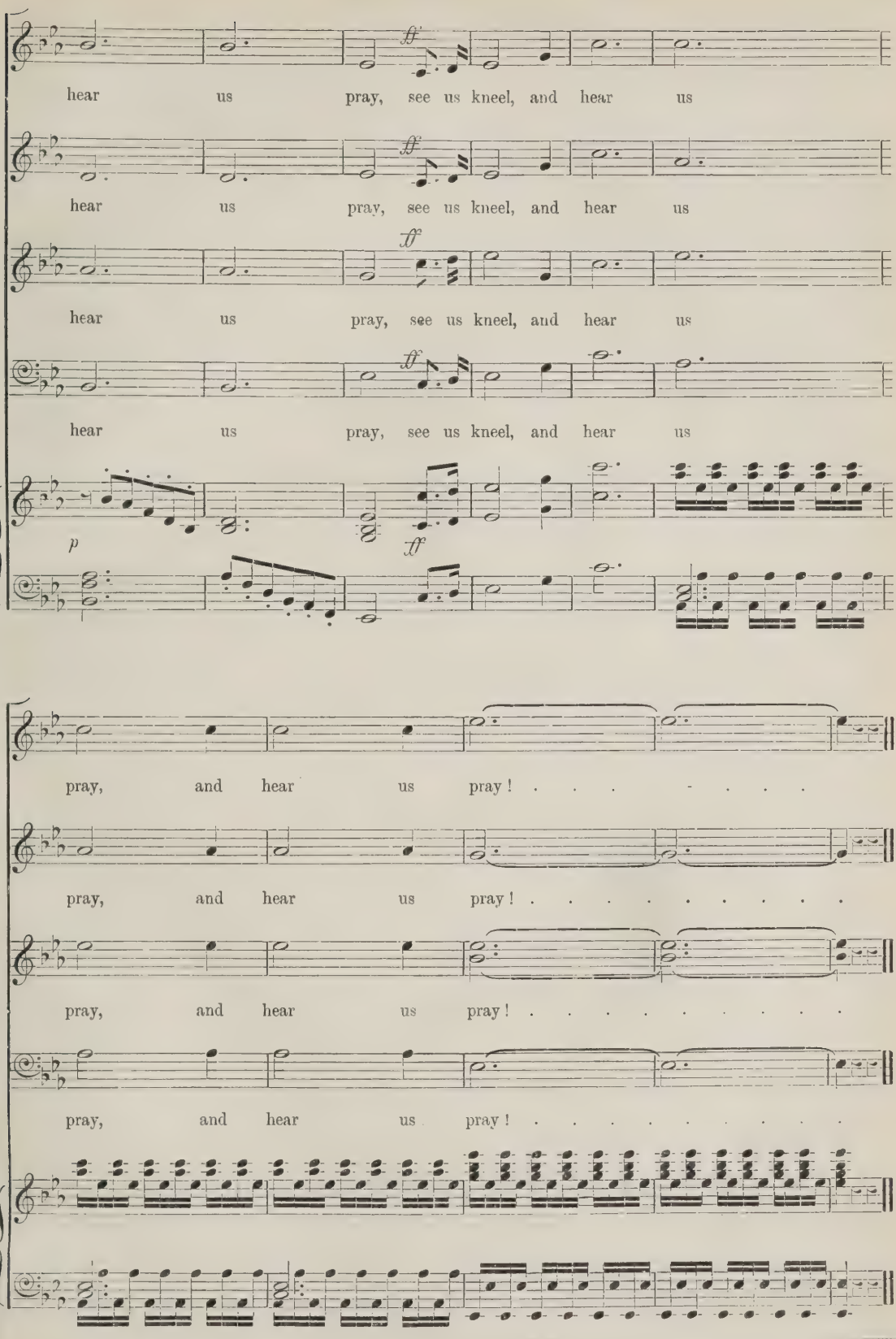

An - gels that a - round us . . hov - er, Guard us
An - gels that a - round us . . hov - er, Guard us
An - gels that a - round us . . hov - er, Guard us
An - gels that a - round us . . hov - er, Guard us
pp
till the close of . . day ; Our heads, oh ! let your
till the close of . . day ; Our heads, oh ! let your
till the close of . . day ; Our heads, oh ! let your
till the close of . . day ; Our heads, oh ! let your
mf
white wings cov - er, See us . . kneel, and hear us .
white wings cov - er, See us . . kneel, and hear us . .
white wings cov - er, See us . . kneel, and hear us . .
white wings cov - er, See us . . kneel, and hear us . .
f
p

pray, see us kneel, and hear us pray! . . An - - gels . .
pray, see us kneel, and hear us pray! . . An - - gels . .
pray, see us kneel, and hear us pray! . . An - - gels . .
pray, see us kneel, and hear us pray! . . An - - gels . .
p
ff
that a - round us . . hov - er, Guard us till the
that a - round us . . hov - er, Guard us till the
that a - round us . . hov - er, Guard us till the
mf
close of . . day; Our heads, oh! let your white wings
close of . . day; Our heads, oh! let your white wings
close of . . day; Our heads, oh! let your white wings
close of . . day; Our heads, oh! let your white wings
f
mf

ff
cov - er, See us . . kneel, and hear us . . pray,
cov - er, See us . . kneel, and hear us . . pray,
cov - er, See us . . kneel, and hear us . . pray,
cov - er, See us . . kneel, and hear us . . pray, see us
cres.
see . . us kneel, and hear us pray, see . . us kneel, and
see . . us kneel, and hear us pray, see . . us kneel, . . and
see us kneel, and hear us pray, see us kneel, and
kneel, see us kneel, and hear us pray, see . . us kneel, and
hear us pray, hear us pray,
hear . . us pray, hear us pray,
hear us pray, hear us pray,
hear us pray, hear us pray,


hear us pray, see us kneel, and hear us
hear us pray, see us kneel, and hear us
hear us pray, see us kneel, and hear us
hear us pray, see us kneel, and hear us
p
pray, and hear us pray!
pray, and hear us pray!
pray, and hear us pray!
pray, and hear us pray!

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HARMONY AND COUNTERPOINT: THEIR PLACE IN MUSIC.

By THOMAS FIELDEN.

In the introduction to his 'Foundations of Belief' the author speaks of the legitimate uses of sceptical or destructive criticism. 'That it has its uses is denied by none. To hasten the final disintegration of dying superstition would be one, I suppose, universally approved of. But there will be less agreement about its value when applied . . . to beliefs which are neither dead nor likely to die. Everybody is gratified by the refutation of theories from which they differ; but they are apt to receive with impatience any criticism of statements on the truth of which (it may be) both they and the critic are agreed. Such questionings of the unquestionable are judged not only to be superfluous, but to be of dubious expediency—disquieting yet unproductive, a profitless display of more or less ingenious argumentation.'

These remarks might have been directed towards the controversy, originally started by an ironical and probably sceptical article, over the merits of the teaching of Harmony and Counterpoint and their efficacy in the education of musicians in general and composers in particular.

As so often happens, the discussion has not only failed to realise the point which the original article ought to have emphasised, viz., the *method of teaching harmony*, but it has also omitted to appreciate the point which it did attempt to drive home, that Harmony and Counterpoint are unnecessary for the education of a great, or potentially great (*i.e.*, instinctive) composer. In order to arrive at a solution of these questions, it will be useful to investigate the position which the theorists hold in the sphere of music, and ascertain by what means their theories exercise their influence over the progress of the art.

Musicians may be divided into three classes—composers, executants, and listeners. Of these, the composers may be subdivided into *great* composers and *minor* composers, and the listeners into *intellectual* and *emotional* listeners.

We will leave out any discussion of the great composer, and admit the underlying truth of Mr. Newman's irony. It should, however, be pointed out that the great composers were in a way minor composers before they reached maturity. It is at least arguable that no one could have prophesied a 'Gerontius' from the early works of the composer of that masterpiece, although wisdom after the event can see shadows in his preliminary compositions of the coming greatness which revealed itself in the later work.

The minor composer should be classed as a highly-developed student of Harmony and Counterpoint. If we take the books of harmony as a scientific analysis of the works of the great composers, we can see that the minor composer builds up his material on that which he finds ready to his hand in these books. The path of the student-composer often lies along the lines of experiment with the treatment of chords from the dominant seventh onwards. (Even Mr. Clutsam has demonstrated that Scriabin has carried his experiments along scientific lines in his treatment of the chords of the 11th and 13th.) Many a composer in his first efforts has stumbled on a chord-progression which he thinks is a new discovery of his own, only to find that it has already been in use. Here the harmonic text-books serve their purpose in so far as they are an accumulation and an explanation (as far as an explanation is possible) of the various chord-progressions used by the great composers. They therefore form a foundation and a starting point for further experiments on the part of the student. If he has been born to be a great composer, he will experiment still further in the invention of new progressions, and in the expansion of the ones already at his disposal, ultimately (to use a phrase of Mr. Newman's) 'making his own technique.' If he does not experiment further, he does not promote any growth, and remains merely an imitator and a minor composer. On the other hand, his experiments may be grotesque; but even then he has his uses, for there may be some gold among the dross, which a greater than he may discern and appropriate for his own use. So that although the would-be iconoclast may not ultimately be placed among the great ones, he will at least have contributed to greatness.

The theorists, then, since they fuse into a coherent whole the great facts of music, are a link between the great composers and the minor composers; and the minor composer in his imitations, based on the foundation with which these facts equip him, crystallises them, and so in his turn forms a link between the public and the great composer. Let us take an instance of this in approaching the branch of our subject which deals with the listeners.

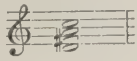
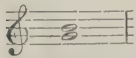
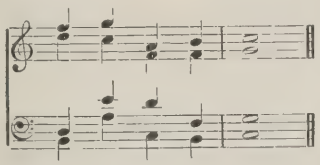
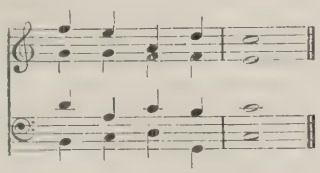
Many listeners, chiefly the emotional (*i.e.*, uneducated) ones, attain to their standard of appreciation by a process of evolution. A conceivable example is that of the listener whose musical appreciation begins in his place of religious worship. His appetite may increase from that of hymn-tunes to anthems, then to organ-voluntaries. His interest will extend further to a desire to hear what the great music outside his church has to give him, and he joins the stream of lovers of non-religious music, who have progressed from the simple ballad to the more elaborate song, from music with words to wordless music, from sonatas to symphonies and so on. If we go back to the beginnings of these things, we find that hymn-tunes, and often very good ones, are frequently the works of musicians who have been laboriously instructed in four-part harmony, and that the ballads have been composed by people who have been educated in a similar way.

The emotional listeners, though hardly necessary to this argument, are mentioned in order the better to define the place of the intellectual hearers. They form by far the majority, and may be described as those who listen to music for the sheer pleasure that sounds give them, and not with the intellectual appreciation of the educated musician. It is difficult to analyse the psychology of these lovers of music, the more so because they often show great powers of discrimination. The best solution we can find is that theirs is a species of memory of impressions combined with a natural good taste, and often an instinct developed from an original desire to become an authority on the subject. They may be compared to the people who read a book, by Stevenson, for instance, rather for the pleasure that the *story* gives them than for the delight in the incomparable literary style of the writer. They will listen to the C minor Symphony and hear and understand the nature of the work (in many cases better than the intellectual listener) without appreciating the wonder that Beethoven could have written so great a work from such apparently scanty material.

Their influence makes itself felt in the spiritual side of music: it prevents the art from becoming a mere juggling with double counterpoints and canonic imitations, with the 'dried bones of academic tradition.' And it is certain that if Beethoven had not possessed the great power of emotional appeal which these listeners understand, which shows itself beyond and above his attention to the intellectual side, he could not have been the great composer he was, any more than Thomas Hardy would have been a great writer had he confined himself to beauty of style only, and had not with it evolved a great and poignant tragedy like that of 'Tess.'

The intellectual listener, who has been educated in harmony and counterpoint, and ear-training, hears music more from the standpoint of the connoisseur. He hears consciously the progressions he has studied and memorized; he follows the movements of the different parts; he appreciates the form of Brahms, the counterpoint of Mozart, the polyphony of Bach; and these things appeal to him first and foremost before the emotional effect reaches him. This has its disadvantages; many such listeners would like to hear the music without being obsessed by the difficulty of dissociating the intellectual intricacies of the music from their minds. This class of listener influences the art in that he concentrates attention on the intellectual side, keeping up the standard of technical attainment, and preventing music from degenerating into a mere emotional display. He is often not a composer himself, but he would not be what he is, nor exercise the influence he does, were it not for his previous education in the theory and practice of music.

Coming now to investigate the means of training the intellectual listener and the student-composer, we see the function of Harmony and Counterpoint in the necessary equipment. The minor composers and intellectual listeners—often too, the emotional ones—form the dilettanti (we leave out of consideration the academic reactionaries who by their hideous conservatism hinder the growth and progress of

music) who help to keep up the standard of music and encourage pioneers in their progressive work. They are generally teachers or amateurs, the rank and file as distinguished from the commanding generals. There must be a method of training these to enable them to appreciate, and in some cases to imitate, and to become at least minor composers. Many students of music have never composed at all until they have been taught harmony. Their first realization that a chord like this  will resolve thus  leads them into a new land where they find equally pleasing musical puzzles which they will solve with increasing joy. And this process, if carried to the extent of utmost mastery of material, gives them an equipment for the purpose of striving after individual expression.* In the evolution of this process the question of proper guidance on the problem of what sounds right and effective forms a very important part of the education of the student, and it is this standard of right and wrong that the harmony books should endeavour to regularize. If we take a chord of the dominant 7th and give it to a raw student to deal with, he will, if he is a genius, naturally deal with it effectively and musically. Again, if he has the proper instinct developed from his memory of what he has heard before, he will deal with it in a way that is at least musical and pleasing. On the other hand, if he is inclined to be self-opinionated and wilful, he might evolve a progression which is quite ugly and impossible. How is he to know why it is ugly and impossible? The teacher must be able to give a reason, since the student is certain to ask the question. To say that 'When it pleases Heaven to open your eyes you will see the matter in the same light as I do' is futile and beside the point. There must be an explanation why this passage is ugly :

and this one pleasing :

A musical student might quite easily have an idea like the first, and express it thus crudely; only by means of education will he learn to express it in the more pleasing form. He could understand the explanation that the first chord is badly distributed in its parts, and that the doubling of the leading note in the penultimate chord, and the consecutives in the two last chords, as well as the upward similar movement of the parts, make the passage ugly. Here the generalizations of the theorists help him, since they have discovered from long investigation what are the 'split infinitives' of music, and they can advise him what pitfalls to steer clear of when he is feeling his way to a method of self-expression. One allows a child to 'grope' in the fields of knowledge, but he has to be taught observation : he has to learn the standards of right and wrong in grammar, in literature, in music, in life itself; and if these standards were loose, and not tabulated, there would inevitably be chaos.

One other point in this particular part of the question needs mention. There is no doubt that many students of instrumental music are the better for the study of Harmony and Counterpoint. They learn to appreciate the details of good workmanship in the music which they study, which go to make up the whole conception. For instance, a knowledge of the laws of fugue is necessary for the proper interpretation of a movement in that form, because it is necessary to lay stress on the important points in the movement, and also to make allusion to any minor points in the order of their value. Similarly, a knowledge of sonata form is indispensable for the proper understanding of works written in that form. This knowledge is only the groundwork; no amount of grammatical musical knowledge can produce the 'grand conception' which comes only from a knowledge of life itself.

The whole point of the controversy should be insisted upon, and that is, that the thing to be condemned is not the theory of harmony, nor of counterpoint. The mischief lies in the dogmatism of the teachers and theorists. They say 'This chord *must* follow that chord' or 'This or that melodic progression *must* be avoided,' and they leave the student absolutely bewildered by a maze of rules which must on no account be broken; 'only thus,' Sir Frederick Ouseley is quoted as saying, 'can one attain to *high-class* music.' In other words, the end is wrong, not the means. The harmony books should be a guide to what is right and wrong, and in all teaching they should be used for reference only, and as a classification of the different treatments of melodic and harmonic progressions. Only by example can a student really learn to discriminate. It brings one back to the old truth that 'Who will command must first learn to obey.' Discipline is necessary, and all the great composers have undergone discipline. They learn what the values are, and then proceed to apply them in their own individual manner.

The academics should perform the duty of preserving a balance, of restraining too much extravagance, but at the same time emphasising the vital point that the exceptions are often as important as the rules.

The great army of minor composers and educated musicians, those who benefit from the teachings of harmony and counterpoint, constitute the main stream of musical progress which is constantly being fed by the streams from the mountain tops where the pioneers are tapping the springs. If the direction of the main stream be not diverted or dammed by the pebbles of useless controversy and the silt of academic reaction, there need be no fear that, because the banks of the stream occasionally seem narrow, the ultimate course of the great river will ever be stopped. Let room always be left, however narrow the banks—in other words, leaving metaphor, let the theorists refrain from dogmatism, and the students from licence, then all will be well with music, its growth and development.

We can only investigate the mind of the genius by the study of his work; and so we cannot question the motives and strivings of the scientists who would dissect his work in order to arrive at the sources of his inspiration. 'Such questionings of the unquestionable are judged not only to be superfluous, but to be of dubious expediency—disquieting yet unproductive, a profitless display of more or less ingenious argumentation!'

* It is a point for psychological controversy that genius is a form of abnormal memory; but there is no doubt that the beginnings of self-expression are the result of the memorization of previous impressions.

SHAFTESBURY THEATRE: OPERA IN ENGLISH.

The season of Opera in English so boldly initiated by Mr. Robert Courtneidge and Mr. H. B. Phillips has been remarkably successful, one hundred and four performances being given during the fourteen weeks' run. 'The Tales of Hoffmann' and 'Madame Butterfly' had the chief attention, and 'La Bohème' and 'Rigoletto' were included in the scheme. It is impossible to speak too highly of the admirable way in which these works were staged. Every artist and member of the chorus and orchestra worked for a perfect ensemble, and the results achieved were often remarkable. Even the minor parts were filled by exceptionally competent performers. Amongst the leading artists were Miss D'Argel, Miss Edith Clegg, Mr. Samuell, Mr. Webster Millar, Mr. Frederic Austin, Mr. John Harrison, Mr. Frederick Ranalow, and Mr. Denis Byndon-Ayres. The conductors were Mr. Hubert Bath and Mr. Hamish MacCunn.

THE BACH-BEETHOVEN-BRAHMS FESTIVAL.

QUEEN'S HALL.

This Festival was projected by Mr. Daniel Mayer and Mr. Verbrugghen last year. It is much to the credit of these gentlemen that the obstacle of the War and sore feeling that a Festival consisting of exclusively German music was out of tune with the times did not deter them from carrying out their scheme in its entirety. It was evident from the size of the audiences that were attracted that the British concert-goer regards the three 'B's' as a precious personal possession. A specially organized choir from Leeds, the magnificent London Symphony Orchestra, and the best available British solo executants were engaged. Mr. Henri Verbrugghen undertook the whole burden of conducting the three formidable programmes that were given.

The Festival opened on April 19, with a Bach programme, consisting of the Suites in C and D, the Concerto in F for piccolo-violin, strings and wind, the Concerto in C minor for two harpsichords and strings, the Concerto in D minor for two violins, and a couple of arias for tenor 'Lift up your heads' (Cantata No. 70) and 'Pan's a master' ('Phœbus and Pan'). Ears accustomed to modern music, with its constant changes of key, are apt to find old suites, with strings of movements in the same key throughout, somewhat monotonous. This drawback can be mitigated only by making the most of rhythmic and melodic points. This Mr. Verbrugghen did, with the result that the jolly dances were thoroughly enjoyed. It was pleasant to make fuller acquaintance with this genial side of Bach. Some of these movements should be more frequently heard, especially the noble overture to the Suite in C. The solo part for violino piccolo in the Concerto was played by Mr. Arnold Dolmetsch. It was interesting to see and hear this tiny old instrument, but the interest was mainly historical: musically the effect would have been better had an ordinary violin been used. Much more successful in every respect was the performance by Mrs. Gordon Woodhouse and Mr. Dolmetsch on a couple of harpsichords in the C minor Concerto, the delicate, tingling notes of the solo instruments being heard against the string background with delightful effect. The Concerto in D minor for two violins was well played by Miss Jenny Cullen and Mr. Scott Fleming, and Mr. John Coates sang.

On April 20, Bach's great B minor Mass was performed. There was much to admire in the rhythmic unity and alertness of the choral performance. Some of the climaxes were splendidly wrought up, but there was scarcely sufficient attempt to make the music beautiful and impressive. One was interested, but not moved. The soloists were Miss Carrie Tubb, Miss Phyllis Lett, Mr. John Coates, Mr. Robert Radford, and Mr. William Hayle. The first four-named are well-known artists, and they fully lived up to their reputation. Mr. Hayle was to us a stranger, but he amply justified his appearance on this important occasion. We have never heard the solo 'Et in Spiritum' sung more finely than it was by this well-equipped baritone. The work was performed straight through without an interval. Between many of the numbers an organ interlude was played. This was an innovation that was not welcome. Mr. Verbrugghen conducted with considerable zeal and skill, and sometimes rather too fervidly.

On April 21 a Beethoven scheme was submitted, consisting of the four Overtures to 'Fidelio' (three of them better known as 'Leonora'), 'The Emperor' Concerto, the fifth Symphony, and a recitative and air from 'Fidelio.' On musical grounds, the performance of the four Overtures at one concert is not to be commended, since only students or listeners interested in the composer's methods and development are likely to be fully edified. Mr. Verbrugghen obtained intensely virile performances of them, and also of the Symphony. M. de Greef was the pianist, his playing being conspicuous for delicacy, and Miss Sybil Vane sang.

April 22 brought another Beethoven programme, consisting of the Overture and Adagio from the 'Prometheus' Ballet music ('cello obbligato, Mr. Patterson Parker), the 'Coriolanus' Overture, and the Beethoven Mass in D. The Leeds singers grappled with their task courageously and for the most part successfully. Where they failed, the blame must be laid less on them than on the composer. Perhaps no other work, by Beethoven or anybody else, contains so many sublime conceptions so impracticably carried out. The soloists were Miss Agnes Nicholls, Miss Ruby Heyl, Mr. Webster Millar, and Mr. Robert Radford. Mr. W. H. Reed played the violin solo in the Benedictus.

The Brahms concert on April 23 was perhaps the most varied and enjoyable of the series. The programme consisted of the 'Tragic' Overture, the Pianoforte concerto in B flat, the Rhapsody for alto solo, male-voice choir, and orchestra, and the Symphony in D, an excellent scheme, containing nothing hackneyed and not insisting too much on the serious side of the composer. Mr. Evelyn Howard-Jones gave a fine performance of the Concerto, his playing in the Finale being particularly brilliant. Madame Kirkby Lunn made a deep impression by her singing in the Rhapsody, her efforts being well seconded by the choir. The orchestral works were splendidly played, and there was a scene of enthusiasm at the close of the Symphony, the peroration of which Mr. Verbrugghen worked up to a terrific pace. It may not have been Brahms, but it was certainly thrilling, and the audience showed their appreciation by many recalls.

The hall was crowded on April 24, when the Festival closed with Brahms's 'Requiem' and Beethoven's ninth Symphony. The Leeds Choir rose to the occasion at this concert, and gave a performance of the Finale of the Symphony that came well out of a comparison with the best we have ever heard. In the 'Requiem' they were unequal, some of the quieter passages being marred by slight flattening on the part of the trebles and tenors. The soloists were Miss Lilian Stiles-Allen, Miss Ruby Heyl, Mr. Harold Wilde, and Mr. Herbert Heyner. Neither orchestra nor conductor showed signs of fatigue after their heavy labours during the week, being at the top of their form. There were acclamations loud and long at the close, Mr. Verbrugghen being presented with a laurel wreath and many times recalled. Congratulations are due to all concerned for carrying out the exacting week's scheme with such undoubted success. We are glad to see that another Festival, on somewhat different lines, is promised for next year.

NOTES ON THE HISTORY OF 'ADESTE FIDELES.'

By W. H. GRATTAN FLOOD.

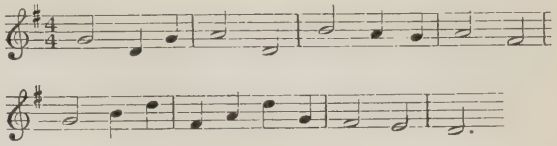
The obscurity which for close on a century attached to the history of the hymn 'Adeste Fideles'—both as regards the words and the tune—has in recent years been more or less cleared up; but as there are still many persons who believe in the 'traditional' account of its history, it may be well to put on record the present notes. But first let me dismiss as apocryphal the statement that this beautiful Christmas prose goes back to 'mediæval days,' or that it can be traced to 'the 15th century,' or that it is to be found 'in a 16th century Cistercian Gradual.' If there is anything more certain than another it is that 'Adeste Fideles,' even from internal evidence alone, cannot be dated earlier than the second decade of the 18th century. The ascription of the tune to John Reading, *c.* 1680, merely rests on the statement of Vincent Novello, in a collection entitled 'Home music,' wherein it appears as set to Psalm 106, with the following note: 'John Reading was a pupil of Dr. Blow (the master of Purcell), and was first employed at Lincoln Cathedral . . . He published towards the end of the 17th century a collection of anthems of his own composition, and his productions are generally esteemed for their tastefully simple melodies and appropriately natural harmonies. This piece obtained its name of "The Portuguese Hymn" from the accidental circumstance of the Duke of Leeds, who was a director of the Concert of Antient Music many years since (about the year 1785), having heard the hymn first performed at the Portuguese Chapel, and who, supposing it to be peculiar to the service in Portugal, introduced the melody at the Antient Concerts, giving it the title of "The Portuguese Hymn," by which appellation this very favourite and popular tune has ever since been distinguished; but it is by no means confined to the choir of the Portuguese Chapel, being the regular Christmas hymn, "Adeste Fideles," that is sung in every Catholic chapel throughout England.' In regard to this note, while it solves the problem of the

name of 'The Portuguese Hymn'—and it may be noted that Novello was organist of the Portuguese Chapel, London, from 1797 to 1822, and of the Pro-Cathedral in Moorfields from 1840 to 1843—it gives an erroneous account of the tune as having been composed by John Reading. The error can be best seen by mentioning that at the date given by Novello, namely 1680, Reading was but three years old, as he was born in 1677, and was not appointed choirmaster of Lincoln Cathedral till October 5, 1703. However, there was another John Reading, who was organist of Winchester Cathedral, and who published a book of Anthems in 1680, to whom also is credited the composition of 'Dulce Domum.' It is only necessary to state that an examination of his published compositions does not reveal the structure of a single hymn tune even remotely resembling 'Adeste Fideles.' Dr. W. H. Cummings, who has two manuscript volumes by the latter John Reading, says that he could not discover any tune by him at all like the Christmas Hymn. Thus Novello's legend falls to the ground, and must be classed in the same category as the older tradition of a French origin, as quoted by Mr. Adam Scott from Larousse's 'Universal Dictionary' in the issue of the *Musical Times* for September, 1912 (p. 597).

It may be more convenient to consider the hymn in its twofold aspect, both as regards words and music. And first as regards the words. As far as can be traced the words first appeared—with the music—in a MS. now in the Museum of Clongowes Wood College, Ireland, dated 1746. Almost exactly the same copy, dated 1751, is to be found in a manuscript at Stonyhurst College, England—both Jesuit Colleges—written by Rev. John Francis Wade for Nicholas King. A third copy, with the inscription, 'Ioannes Franciscus Wade, scripsit 1750,' is in the Euing Library, Glasgow, while a fourth, dated 1760, is at St. Edmund's College, Ware, England. The earliest printed copy of the hymn is in 'An Essay on the Church Plain Chant,' published by an Irishman, J. P. Coghlan, in Duke Street, Grosvenor Square, London, in 1760. It is well to note that the hymn does not appear in the previous issues of the book in 1710, 1725, or 1748. In the 1760 edition the rubric is given 'From the Nativity of Our Lord to the Purification, exclusive; whilst the Benediction is giving, is sung "Adeste Fideles."' The English translation commences, 'Draw near, ye faithful Christians.' Inasmuch as Samuel Webbe was editor of this 1760 volume, some persons have imagined that he adapted, or composed, the tune to the Latin words, but the fact of its appearance in a MS. dated 1746, when Webbe was but five years of age, disproves any such surmise. Only four stanzas are given in the Stonyhurst MS. and in the printed copy of 1760, namely the first, second, seventh and eighth of the original hymn, and these are still sung throughout Great Britain and Ireland. On the other hand, the first, third, fifth and sixth stanzas are those usually sung in France. But it is well to bear in mind that the earliest known French setting is that of St. Omer's, due to the English Jesuit College there, and thus pointing to the *English* provenance of the hymn: in fact St. Omer's is now represented by Stonyhurst College. In the *Paroissien complet*, Paris, 1827, the 'Adeste' appears in both the English and French forms, while in the Versailles Gradual, 1835, stanzas 1, 3, 5, and 6 appear. English translations of the Latin text were printed in 1760, 1789, 1805, 1808, 1816, 1820, 1821, 1823, and onwards, but the one generally sung in Anglican churches is by Canon Oakeley, written in 1841, and revised in 1852, commencing 'O come, all ye faithful, joyfully triumphant.' In Roman Catholic churches the Latin text is invariably sung, Novello's setting being much in favour.

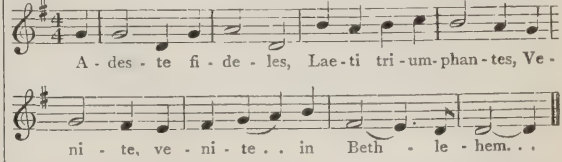
And now as to the tune. Its very construction points to the opening years of the 18th century, probably about the year 1730. Although we cannot find it associated with 'Adeste Fideles' earlier than the year 1746, in which year it was sung in the Convent Chapel of the Dominican Nuns of Dublin, yet the tune itself was adapted to a song in a French Vaudeville called 'Acajou,' produced at the Théâtre de la Foire, Saint Germain, Paris, on March 18, 1744. This French song, 'Rage inutile,' is directed to be sung to an English air, 'Air anglois,' which at once points to its English origin, as first pointed out by Mr. G. E. P. Arkwright in the *Musical Antiquary* (vol. i., p. 188). Here it may be of interest to give the first eight bars of this 'Air anglois':

Ex. 1. Air anglois, 1744.



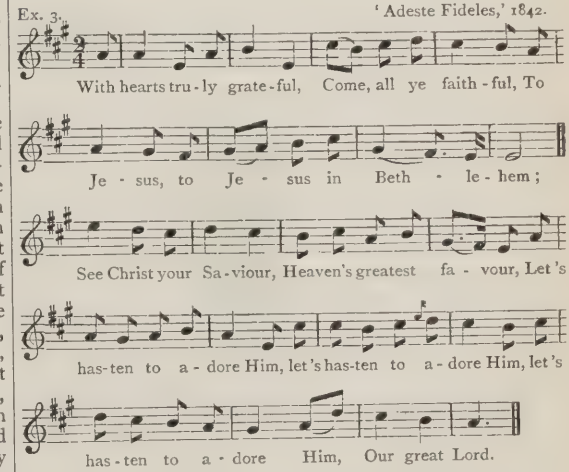
From the fact of its appearing in four manuscripts ranging in date from 1746 to 1760, 'Adeste Fideles' must have been popular in Catholic chapels and religious houses of men and women towards the middle of the 18th century. The Henry Watson (Manchester) MS. of 1750 gives only the melody. At length, in 1782, it made its first appearance in a printed musical setting, and was reprinted by Samuel Webbe in his 'Collection of Motets or Antiphons,' in 1792. I herewith subjoin the first eight bars of the setting as published in 1782, in modern notation:

Ex. 2. 6th Tone, G major. 'Adeste Fideles.'



After the year 1785, when it was heard at the Portuguese Chapel, South Street, London, by the Duke of Leeds, and introduced at the Antient Concerts, it achieved considerable popularity, and for years was known as 'The Portuguese Hymn.' However, under its original title of 'Adeste Fideles' it continued to be sung in the cento from the original Latin verses, as found in the Jesuit MSS., and so continues. I give the setting as published in the 'Catholic Choralist' (1842) the earliest distinctive Catholic choral book published in Ireland, also interesting for its English translation by the Rev. William Young:

Ex. 3. 'Adeste Fideles,' 1842.


With hearts tru - ly grate - ful, Come, all ye faith - ful, To
Je - sus, to Je - sus in Beth - le - hem;
See Christ your Sa - viour, Heaven's greatest fa - vour, Let's
has - ten to a - dore Him, let's has - ten to a - dore Him, let's
has - ten to a - dore Him, Our great Lord.

Strange as it may seem, it was not until December, 1901, that the original full text of eight stanzas was published by Messrs. Novello & Co., under the editorship of Dom Samuel Gregory Ould, O.S.B., in his 'Cantiones Sacræ' (No. 33). This arrangement is peculiarly interesting by reason of the fact that each of the eight stanzas is set, with a symphony and accompaniment, by eight different composers, and though each setting is characteristic there is no incongruity. The introduction or prelude is from the pen of Dr. F. E. Gladstone, while the eight stanzas are respectively set by Dom Ould, William Sewell, H. B. Collins, Sir Walter Parratt, Dr. A. E. Tozer, Sir C. Hubert H. Parry, Dr. C. W. Pearce, and S. P. Waddington.

The Catholic Truth Society of Ireland announces for immediate publication 'The Armagh Hymnal,' edited by Dr. W. H. Grattan Flood. This hymnal, the word-book of which has been compiled by Shane Leslie and J. S. Collins, has been authorised for use in Ireland, and is dedicated to Cardinal Logue, Archbishop of Armagh. It consists of 150 hymns—the number of the Psalter—and the tunes have been selected from all sources. The plainchant melodies of Sarum and York, and the Vatican chants are represented, while the composers include Palestrina, Goudimel, Pergolesi, Bach, Arne, Beethoven, Mozart, Haydn, Mendelssohn, Gounod, Webbe, Novello, Dykes, Smart, Wesley, Monk, Elgar, Southgate, Stewart, as well as some new tunes by Rev. V. Russell, Rev. C. Smith, Rev. H. Bewerunge, Dom S. G. Ould, O.S.B., Paul Clark, T. W. Holden, R. G. Reynolds, and the editor. Among the hymn-writers Cardinal Newman is here represented by ten lyrics, while the English sources include specimens by Rolle, Southwell, Crashaw, Dryden, Bridges, Faber, Caswall, Neale, Caddell, Emily Hickey, Mangan, de Vere, Matthew Russell, Francis Thompson, and G. K. Chesterton.

THE CLUTSAM CRADLE KEYBOARD.

Considerable interest is being aroused in musical—and especially pianistic—circles by a new invention, styled 'The Clutsam cradle keyboard.' As a good deal of misconception is caused by the term 'cradle'—some even imagining that the keyboard rocks up and down while one plays!—a brief description of the system will doubtless be welcomed.

In the ordinary keyboard as in every-day use, and which has not been materially altered for something like two centuries, the keys are pivotted on a fixed fulcrum, on what is usually called a 'see-saw' principle. To ensure the required touch little wads of lead are inserted in the keys, and the aggregate weight required upon a single keyboard, in order to secure a quasi-equalisation, varies from some five to nine pounds. Naturally, this addition of lead must to a certain extent destroy the perfect elasticity of the key. What does the 'cradle' do? First of all, every one of these leaden weights is taken out of the keys; then tiny wooden cradles (pieces of wood, scientifically curved) are substituted for the old fixed centre and placed under all the keys. These cradles rest on a piece of felt on the flat middle rail. There is nothing which can possibly wear out or get disorganized, as often happens with new inventions.

What is the advantage, one may naturally ask? This: every key, black and white, from the highest treble note to the deepest bass note, has exactly the same weight or resistance. There is no necessity, therefore, constantly to be testing 'key-resistance,' when every key resists to exactly the same degree as its fellow. The effect in playing is extraordinary; it must be tested to be believed, for mere words can hardly describe it. One can ripple a scale *p p p* and *prestissimo* from the highest note to the lowest with exactly the same touch, with consummate ease, and never miss, or half-miss, a single note; and this without varying the tone in the slightest degree. How many can do this on an ordinary keyboard, where even two successive notes will often vary in weight, and where treble and bass and white and black notes vary considerably? In playing a scale in contrary movement, *e.g.*, the feeling is delightful; as you go up in the treble and down in the bass, and *vice versâ*, no alteration of touch is necessary—resistance is the same in either direction.

One might think that the arrangement would destroy the *forte* tone; but such is not the case. It remains as full as ever, the bass notes especially being much purer. A chord such as:

which on an ordinary keyboard sounds quite harsh by reason of the numerous discordant overtones engendered by each of the three notes, C, E, G, now sounds decidedly purer in tone-quality. The reason may possibly be that with the 'cradles' the hammers strike and leave the strings with far greater rapidity than under ordinary conditions; this effect ensures, too, a very perfect 'repetition.'

The writer has tested pianofortes thus fitted both privately and in the concert-hall, and in either case they left nothing to be desired. The celebrated Russian pianist, M. Benno Moiseivitsch, uses a Pleyel grand fitted with 'cradles,' and the system (the inventor of which is Mr. Frederick Clutsam) has received the highest encomiums from, *inter alios*, Percy Grainger, Ernst von Dohnànyi, and Busoni. The invention, which can be fitted to a pianoforte by any maker, has one drawback. If one were habitually to practise on cradle keys one would be somewhat handicapped when having to play on the 'fixed-fulcrum keys.' Not being sufficiently prepared for the more heavily-weighted touch, fatigue would sooner be felt; for practising to ensure endurance is almost unnecessary with the cradle-action. On the other hand, no difficulty is experienced in changing over from the old to the new system; one is at home at once, and playing becomes, instantly and naturally, more easily perfect both in touch and tone.

GERMANY'S CLAIM TO 'LA MARSEILLAISE.'

BY 'SCRUTINEER.'

The accepted version of the genesis of 'La Marseillaise' is that Rouget de l'Isle composed both the words and the music of the song in a fit of ecstasy during the night of April 24, 1792. Various other claims, however, have been raised as to the authorship, all of which may be neglected except perhaps the one mentioned by M. Gustave Chouquet in vol. iii. of Grove's 'Dictionary of Music and Musicians,' the latest edition of which appeared in 1907. According to this writer, the tune is also said to exist in the Credo of a MS. Mass composed by one Holtzmann in 1776, which was stated to be preserved in the parish church of Meersburg, on the Bodensee, the former residence of the Prince-bishops of Konstanz, but subsequent inquiry, in August, 1879, 'on the spot from the curate of Meersburg, has proved that there is no truth in the story.'

The same writer adds that the point was 'finally' settled by a pamphlet entitled 'La Vérité sur la paternité de la Marseillaise' (Paris, 1865), written by A. Rouget de l'Isle the nephew of the composer, which contains precise information and documentary evidence establishing Rouget de l'Isle's claim beyond any doubt.

M. Chouquet quotes chapter and verse in the *Gartenlaube*, in which the discovery of the MS. Credo in question was originally announced by J. M. Hamma (not Fridolin Hamma, as Eitner's 'Quellen Lexicon,' 1901, will have it); but he has evidently not read the letter, as otherwise he would have found that the evidence is so strong that it cannot be brushed aside by any amount of documentary evidence of a considerably later date.

According to Hamma, while searching among the old musical MSS. at Meersburg, he came across one dated 1776, and marked 'VI. Missae breves, stylo elegantiori, ad modernum genium elaboratae, comp. de Holtzmann.' The Credo of Mass No. 4 contains the complete melody of 'La Marseillaise.' There is no question of a mere resemblance or a reminiscence which might have led to a fortuitous and wholly unconscious reproduction of the tune; but there is, almost note for note, a similarity in melody, harmony, time, and mood (*Tonart*), so that Rouget de l'Isle must deliberately have copied it. This was published in 1861, and Hamma invited his readers to come and see the MS., which the choirmaster (not the curate) was willing to show to anybody interested in the subject. Moreover, the whole of the Credo was reproduced by Ad. Koeckert, the well-known musical writer, in his pamphlet on Claude Jos. Rouget de l'Isle, published at Leipsic in 1898. Unfortunately there is no copy of this to be found in the British Museum Library, and our researches must therefore for the time being end here. It will be seen, however, that as stated above, no amount of documentary evidence of a much later date can explain away the coincidence, *if the MS. at Meersburg is genuine*, and there is no mistake in, or doubt about, the date 1776, and Hamma's statements are correct.

Holtzmann's Christian name and nationality are not known, I believe, but he is stated to have filled the office of 'Kurfuerstlich pfaelzischer Hofcapellmeister.'

THE ACCOUNT-BOOK OF A DUBLIN HARPSICHORD MAKER: FERDINAND WEBER, 1764-83.

In the Journal of the 'Proceedings' of the Royal Society of Antiquaries of Ireland (Part 4, vol. xliv., 4th Quarter, December, 1914), there is a contribution from Dr. W. H. Grattan Flood, giving extracts from the Account-Book of a Dublin harpsichord maker, Ferdinand Weber, 1764-83. He says:

'Evidently Ferdinand Weber had a most distinguished clientèle, as he exercised his art both as harpsichord maker and organ-builder, in Dublin, from 1739 to 1783. He settled in Marlborough Street in 1750, and in 1755 he was married in St. Thomas's Church. . . . . It is interesting to note that after the year 1775, the Forte Piano, or Piano Forte, gradually displaced the spinet or harpsichord. In three cases Weber allowed £5 13*s.* 9*d.* for "an old Spinet." As late as 1777 Weber charges £11 7*s.* 6*d.* for "a new Spinnet." The jacks and quilling of the harpsichord are reminiscent of Shakesperian days. It will also be noticed that Weber manufactured Double Harpsichords, that is harpsichords having two rows of keys. In 1773 the price of a new harpsichord was from £22 15*s.* to £34 2*s.* 6*d.*, while in 1775 a new Forte Piano cost £14 15*s.* 9*d.* Weber first uses the name "Piano Forte" in 1780.

The following are some of the extracts given by Dr. Flood:

1772. SIR LUCIUS O'BRIEN.

April 6. To removing the late Mrs. Robinson's organ to her house, and there put it up, Tuned it, &c., and in 1775 took the same down again and brought it to Mrs. Robinson's house ...	£3	8	3
July 25. To a strong dale (*sic*) Case and packing up her Lady^{ps} harpsichord ...	£1	2	9

1779.

Dec. 22. Paid at Custom House for Duty Freight and Charges for Lady O'Brien's Forte Piano per Providence, Capt^{n}. Mayne, from London	£2	4	3

1780.

Feb. 12. To repairing said Forte Piano which by lying a long time cased and damp none of the hammers did play, nor those that stops the vibration, the sounding board mended, and new steel strings put into it as likewise repaired the Packing box and Pitch'd the joints	£1	14	1½
	£8	9	4½

1780. MRS. PURCELL OF CRUMLIN.

To taking your Organ down at Crumlin and bringing it to town by six chairmen and one Carr which with the wages of two of my men came above a Guinea	£1	2	9

1781.

But (*sic*) the Organ together but as it had been Rack'd by mooving it from one place to another at Crumlin even all the mouldings tore of (*sic*) and lying by for many years, there was no such thing as to make it play until I took it asunder and opening the sounding board took out the ballets (*sic*) new joyned them, new Leathered, and putting it together Tuned etc: which work did deserve thirty guineas as the Organ was not worth anything, otherwise I shall however charge but 20 gs.	£22	15	0

London Concerts.

FESTIVAL OF BRITISH MUSIC AT QUEEN'S HALL.

This Festival, the details of which were given in the article on M. Mlynarski in our May number, was carried out with much success, at least from the musical and particularly the national standpoint. The programmes were given in full in the article referred to above.

The first concert of this series organized by Messrs. Mlynarski and Beecham took place at Queen's Hall on May 11. The composers drawn on were O'Neill ('Humoresque'), Delius ('Sea Drift'), Bantock ('Fifine at the Fair'), Holbrooke ('The Bells'), Ethel Smyth (Songs: 'Moods of the sea' and 'On the march'), Grainger (part-songs: 'Londonderry air' and 'Father and daughter'), and Stanford ('Irish rhapsody' No. 4). Of the long—somewhat too long—programme, the most successful items were those by Delius and Bantock. Holbrooke's 'The Bells' suffered somewhat from too much tintinnabulation of various kinds, and is certainly too long, but it contains some vivid and effective pages, and should be more frequently heard. The London Choral Society was responsible for the choral part of the concert, and Mr. Hubert Heyner was the vocalist, deserving special commendation for his singing of the exacting solo part in 'Sea Drift.' The conducting was shared by Messrs. Mlynarski, Beecham, and Fagge.

On May 11 Wallace's fine Tone-poem 'Villon' opened the concert. Miss Agnes Nicholls, who was in good voice, gave a fine performance of an aria, 'The wilderness and the solitary place,' from Bantock's Oratorio 'Christ in the Wilderness,' and later she sang songs by Delius, Hamilton Harty, and Peel. Mr. Albert Sammons was the welcome soloist in Elgar's Violin concerto. Mr. Evelyn Howard-Jones played in Delius's beautiful Pianoforte concerto in C minor, and the concluding item was Mr. Harty's fanciful Symphonic-poem 'With the wild geese.' On the whole it was an interesting scheme. The conductors were M. Mlynarski, Mr. Beecham, and Sir Edward Elgar.

On May 15 the final concert drew a good audience, mainly attracted probably by the announcement that Mr. Cyril Scott's new Pianoforte concerto would have its first performance, the composer himself playing. Mr. Scott, as we all know, belongs to the 'forward' school, and is not above trying some extraordinary harmonic experiments. The new Concerto is full of novelties, and we have to confess that on the whole we found it amazing and at times more distressing than beautiful. There were it is true what are vaguely termed 'atmospheric' effects that dimly suggested some power. No doubt our lack of immediate appreciation is owing to our limitations. Perhaps when we become more familiar with the novel idiom of the work some lines of beauty or expression may be revealed. Mr. Scott's playing was the most interesting feature in the presentation. Other items of the programme were Mr. Frederic Austin's Rhapsody for orchestra, 'Spring'; three songs by Mr. Percy Pitt, and others by Mr. Arnold Bax, Mr. MacEwen, and Mr. Bantock, all sung by Madame Kirkby Lunn; Vaughan Williams's Symphonic impression 'In the Fen country'; the Fantasy 'In the faery hills,' by Bax; and Elgar's 'Pomp and Circumstance' March, No. 3. M. Mlynarski and Mr. Beecham were the conductors.

The souvenir programme book is a handsomely-got-up production. It will no doubt be found useful as a missionary pamphlet on behalf of British music. M. Mlynarski and his supporters have earned the gratitude of British musicians for their generous achievement of this well-designed scheme.

ORCHESTRAL CONCERTS OF BRITISH COMPOSERS.

The first of this series of three concerts (under the direction of Mr. Isidore de Lara) given by the Queen's Hall Orchestra took place at the Queen's Hall on Thursday, April 29, when Holbrooke's 'Queen Mab' Scherzo, the slow movement from B. J. Dale's Suite for viola and orchestra (a beautiful movement, made the most of by Mr. Lionel Tertis), and Vaughan Williams's First Norfolk Rhapsody were played, together with familiar works by Mackenzie, German, Cowen, and Balfour Gardiner. A Symphonic Prelude, written for the occasion by Eugene Goossens, was conducted by the composer. The work

contained some stirring moments, but gave us the impression of being over-scored. Miss Mary Garden sang, and Madame Rejane recited the poem in Elgar's 'Carillon.' This last item was undoubtedly the feature of the concert, the great actress's intensely-emotional delivery evoking a great outburst of enthusiasm from the large audience. Sir Henry Wood conducted. At the second concert, on May 8, Mr. Joseph Holbrooke's Orchestral Variations on 'Auld lang syne' received their first performance. The Variations were alleged to portray various musical celebrities, whose initials were appended. While hardly showing the composer at his best, the work contains much attractive and effective music. They were conducted by Mr. Basil Cameron. Mr. Clutsam's Suite 'The Pool' was heard for the first time in London, and proved to be a charming work. Mr. Frank Bridge conducted his Tone-poem 'Isabella,' and Mr. Frederick Cliffe his 'Coronation March,' the balance of the programme being made up of the Prelude to Act 2 of Ethel Smyth's 'The Wreckers,' Grainger's 'Shepherd's hey,' and Elgar's 'Carillon' (with Madame Rejane again reciting the poem), and songs by Roger Quilter, sung by Mr. Pitt Chatham. Sir Henry Wood was conductor-in-chief.

LONDON SYMPHONY ORCHESTRA.

The ninth concert of the season took place at Queen's Hall on May 10, when César Franck's Symphonic-poems 'Le chasseur Maudit' and 'Les Djinns,' Lalo's Symphony in G minor, and Ethel Smyth's Overture to 'The Wreckers' were played.

A novelty was forthcoming in Delius's North Country sketches for orchestra. These are four pieces severally entitled 'Autumn,' 'Winter landscape,' 'Dance,' and 'The march of Spring.' The first two are very realistic in an appropriately bleak manner, the third contains suggestions of a dance of Highland origin, and the fourth depicts the gradual awakening of nature—apparently over the Border, judging from the 'snap' in the rhythm of the march section. The sketches were well received. Miss Fanny Davies gave a fluent reading of the pianoforte part in Mozart's C minor Concerto, No. 24, and in 'Les Djinns.' Mr. Thomas Beecham conducted.

At the concert on May 17 the first performance was given of Mr. Montague Phillips's 'Heroic' Overture. It proved to be a vigorous piece of work, effectively scored on popular lines. The composer conducted, and the work was much applauded.

The programme also included 'Tchaikovsky's 'Pathetic' Symphony, Elgar's 'Enigma' Variations, and 'The Magic Flute' Overture. Miss Carrie Tubb sang, and M. Mlynarski conducted.

QUEEN'S HALL ORCHESTRA.

The last concert of the nineteenth season took place on May 1, when Tchaikovsky's 'Pathetic' Symphony, Charpentier's Serenade ('Impressions d'Italie'), Chabrier's Overture 'Gwendoline,' and Chopin's Funeral March (*in memoriam* Alexander Scriabin), made up the purely orchestral part of the programme. Madame Guilhermina Suggia gave a beautiful performance of the solo part in Dvorák's Violoncello concerto, and Madame Kirkby Lunn sang Saint-Saëns's Scena, 'La fiancée di Timbalier,' with dramatic effect. Sir Henry Wood conducted.

THE MUSIC CLUB.

Mr. Delius was the guest of the evening on April 29, when the chief feature of an enjoyable programme of his works (carried out by Madame Emily Thornfield and Messrs. D'Oisly, Catterall, Forbes, and Bax) was the first London performance of his Sonata for violin and pianoforte. This consists of three movements—the first and second without break—of which the third is perhaps the most effective at first hearing. The work throughout, however, is full of the elusive charm and interesting harmonic colour that we now expect from the composer, and will no doubt be frequently heard. It was beautifully played by Mr. A. H. Catterall and Mr. R. T. Forbes.

LONDON CHORAL SOCIETY.

This energetic body concluded its season's work with a concert at Queen's Hall on April 28, when César Franck's 'Psalm 150,' Elgar's 'Go, song of mine,' and various part-songs and arrangements were sung. The feature of the evening was Stanford's 'Songs of the Fleet,' of which Mr. Thorpe Bates and the choir gave a stirring performance. Miss Carrie Tubb sang some Irish songs arranged by Herbert Hughes. The accompaniments of the choral works were provided by Mr. S. Liddle and Mr. G. O'Connor-Morris at two pianofortes, and Mr. Frederick Kiddle at the organ. Mr. Arthur Fagge conducted.

MR. JOSEPH HOLBROOKE'S CHAMBER CONCERTS.

These took place at Æolian Hall on April 24 and on May 7. At the first Mr. Holbrooke introduced a new work for String Quartet, 'Impressions,' and performances were given of his String sextet (Op. 43) and Quintet for pianoforte and strings (Op. 44). The players were Messrs. John Saunders, C. Woodhouse, Lionel Tertis, Raimond Jeremy, E. de Vlieger, and Herbert Withers. Songs were sung by Miss Gladys Moger and Mr. Pitt Chatham.

At the second concert a new trio by Mr. Richard Walthew received its first performance. It comprises five movements, and pleased at once by its tuneful and graceful qualities. Mr. Holbrooke's contributions consisted of a revised version of his Fantasie-Sonate for violoncello and pianoforte, and the dramatic quartet 'Byron,'—one of his best works. The rest of the programme was made up of Walthew's 'Mosaics' for viola and pianoforte, some choral songs by Elgar, Holbrooke, and Bantock (well sung by a choir from the Royal Normal College for the Blind), and songs by Holbrooke, Bantock, and Scott, sung by Miss Linda Travers. The instrumentalists were Messrs. John Saunders, Lionel Tertis, Cedric Sharpe, Joseph Holbrooke, and Richard Walthew. A feature in both concerts that we hope will not become usual was an address by the concert-giver, made up mainly of abuse of musical critics, publishers, the public, Germans, and other misguided folk who do not see eye to eye with the speaker.

ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY.

The work of this organization has been sadly crippled owing to its usual venue having been requisitioned by the War Office, but on May 1 it contrived to give an attractive concert-performance of Gounod's 'Faust' at the Northern Polytechnic Institute. Miss Florence Mellors as Marguerite exhibited a beautiful voice and ability to enunciate clearly. Mr. Ivor Walters (Faust), Mr. Harry Dearth (Mephistopheles), Miss Margaret Balfour, and Mr. Montague Borwell were the other soloists. Mr. Allen Gill conducted.

At Adela Maddison's concert on April 30 no fewer than twelve songs by the concert-giver were sung. If somewhat unequal in merit, the best showed her to be a composer with ideas and some facility in handling modern harmonic resources. We were most pleased with 'The Poor Man's love song,' and a declamatory setting of Longfellow's 'Sail on, O ship of State.' Mr. R. J. Forbes played pianoforte solos by Ravel, and joined with Mr. Catterall in the new Delius Sonata and that of César Franck for violin and pianoforte. The singers were Miss Jean Waterston and Mr. Frederic Austin.

The Chamber Concerts given at Leighton House during May were well attended. Dvorák's Quartet in F and Schumann's Quartet, Op. 47, were features. The players were Miss Peppercorn, Messrs. Albert Sammons, H. Waldo Warner, and Warwick Evans.

Mrs. Burnett gave a violin recital at Æolian Hall on May 14, and showed attractive ability.

Miss Doris Manuelle, who possesses a fine contralto voice and a promise of good style, gave a recital at Æolian Hall in the afternoon on May 12. She had the great advantage of being accompanied on the pianoforte by Sir Henry Wood. On the evening of the same day, at Æolian Hall, Miss Fanny Davies (pianoforte), Mlle. Jelly d'Aranyi (violin), and that wonderful violoncellist Madame Guilhermina Suggia, played trios with much acceptance.

The Strolling Players' Orchestral Society gave its hundred and thirtieth concert at Queen's Hall on April 29. Mr. Joseph Ivimey conducted as usual. Elgar's 'Carillon,' with Mr. Henry Ainley as reciter, Mendelssohn's Violin concerto, with Mr. Albert Sammons as soloist, and the singing of Miss Clare Evelyn were the chief items of an admirably performed programme.

A concert in aid of the funds of the Professional Classes War Relief Council and the Lord Mayor's Recruiting Bands took place at the Royal Albert Hall on April 24. The Royal Choral Society sang a chorus from Parry's 'Ode on St. Cecilia's Day,' and gave the second performance of Percy Fletcher's Choral-song 'The Song of the Grey Seas,' conducted by the composer,—a straightforward, telling piece of work. Massed military and recruiting bands, numbering over 400 performers, played the 'The British Army Quadrilles,' conducted by Captain Mackenzie-Rogan. The band of the Coldstream Guards played the March from Elgar's 'Crown of India,' Mackenzie's 'Britannia' Overture, and Elgar's 'Carillon' (reciter, Madame Tita Brand-Cammaerts). Songs were sung by Miss Ruth Vincent, Miss Lily Elsie, Madame Kirkby Lunn, and Mr. Ben Davies.

Suburban Concerts.

For its last concert of the season the Ealing Choral and Orchestral Society, numbering 200 performers, repeated Elgar's 'Dream of Gerontius.' The soloists were Miss Dilys Jones, Mr. John Booth, and Mr. David Evans. Mr. Albert Thompson conducted.

The Ealing Philharmonic Society, conducted by Mr. E. Victor Williams, brought its eighteenth season to a close on April 24, when the programme consisted of Coleridge-Taylor's 'A tale of Old Japan,' followed by 'Hiawatha's Departure.' A feature of both works was the excellence and intelligence of the choral singing, while the orchestra realised the atmosphere in its artistic accompaniments. Miss Florence Barrow, Miss Florence Taylor, Mr. Frank Webster, and Mr. Joseph Farrington were the soloists.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The present musical season at Birmingham has now reached its final stage, and one is compelled to add that it has been one of the poorest within recollection, especially in the way of orchestral concerts, the crowning misfortune being the abandonment of this season's three weeks' Theatre Royal Promenade Concerts, as already stated in the *Musical Times*. To make the local record of concerts complete, mention should be made of the following few events. On April 14, Mr. Appleby Matthews gave a chamber concert in the Grosvenor Room, Grand Hotel, in which the Appleby Matthews Birmingham Choir took part, assisted by the Catterall String Quartet. The altogether admirable selection of concerted vocal music comprised madrigals by Gibbons, Pearsall, Rootham, and part-songs by Bantock and Elgar, as well as folk-songs arranged as part-songs by Bantock and the late Harry Evans. The choir is an artistic musical organization, admirably schooled, of which the trainer and conductor, Mr. Appleby Matthews, has every reason to be proud. The Catterall Quartet gave a highly-finished and beautiful performance of Mozart's wonderfully melodious and sympathetic String quartet in C, Hugo Wolf's fascinating 'Italian Serenade,' and Balfour Gardiner's bright and exhilarating String quartet, comprised of one movement only.

Under the auspices of the British Society for the Relief of Wounded Soldiers in the United Kingdom, an invitation concert was given at the Queen's College on April 16 by some Belgian artists who had already made their appearance here previously in connection with the Croix Rouge de Belgique. The artists were M. Antoine de Valley, tenor of the Antwerp Theatre Royal, M. Walther, violinist of the Brussels Royal Conservatoire de Musique, and M. Paul Kocks, the excellent pianist and accompanist and conductor of the Liége Theatre Royal Orchestra. A new-comer was Mlle. Spanoghe, a refugee from Malines, an excellent operatic soprano. During the interval Mr. David Blackley delivered a stirring address, appealing to the audience for monetary support, after which a silver collection was made.

A Serbian Relief Fund concert was given in the Temperance Hall on April 30, provided by Mr. Charles Sutcliffe's concert party, the 'Meistersingers,' a quartet of pleasing vocalists, assisted by Miss Hilda Gibbs, a young pianist of great promise, and a string trio, the 'Brugeois Haantje' (Mlle. Mariette Wychaert, Mlle. Jeanette Wychaert, and M. Willem Jan Wychaert). In addition to these artists, the Birmingham Victorian Male-voice Choir (conducted by Mr. W. E. Robinson), and Mr. Percy Edgar, an actor-entertainer, also contributed to a lengthy programme.

The fifteenth annual concert promoted by the students of the Midland School of Music attending the orchestral and choral classes took place in the Town Hall on May 12, under the direction of Prof. Granville Bantock. Quite an interesting and varied programme was forthcoming, containing many novelties. Of special interest was an orchestral tone-poem 'Dawn,' Op. 16, by W. J. Fenney, a young student who has already on previous occasions figured as a promising composer. His latest contribution showed considerable inventive and imaginative ideas in the way of orchestral colouring and the handling of themes: indeed, one is led to assume that Mr. Fenney will accomplish great things in the future. An entire novelty was provided in the Scene and Choral Dances from Borodin's 'Prince Igor,' culled from Act 2, a work of barbaric glitter scored for choir and orchestra. Its exposition would have been better had more rehearsals been devoted to it, especially as regards the choral portion. The rest of the programme included some movements of an Organ sonata by Reubké, played by Mr. W. J. Dunn, Guiraud's Caprice for violin and orchestra, the soloist being Miss Kathleen Washbourne, a gifted young violinist, Mr. Joseph Yates gave a graphic interpretation of the 'Monologue' from Wagner's 'Mastersingers,' and Mr. Hubert Simmonds sang a 'Serenade' by Moussorgsky, the third of a song-cycle 'Dances of Death.' A pleasing number was Miss Hilda Reybould's sympathetic singing of two Hebridean songs, and Miss Violet Lewis played the first movement of Beethoven's fourth Pianoforte concerto, in which she was efficiently accompanied by the orchestra.

BOURNEMOUTH.

The winter musical season was brought to a successful close with the thirtieth Monday 'Pop' concert on May 8, this final concert being held on the Saturday in order to keep within the strictly defined limits of the winter season. In the difficult times through which we are passing, it has been no mean feat of Mr. Dan Godfrey's to organize and carry out yet another dual series of high-class orchestral concerts, and the fact that it has been done reflects much credit on him and on those who have worked alongside him in the cause of municipal music.

Ambitious programmes, discharged with unfailing vigour and resource, have characterized the last four Symphony Concerts, and the following works may be selected as being the most representative and noteworthy: Granville Bantock's comedy Overture, 'The pierrot of the minute'; Mozart's G minor Symphony; Brahms's Tragic Overture; Ernest Farrar's Rhapsody No. 2, 'Lavengro' (first performance at these concerts); Learmont Drysdale's 'Herondean' Overture (another first performance here); Symphony No. 6, by Glazounov; 'The bartered bride' Overture (Smetana); Tchaikovsky's fifth Symphony; and Cradle Song by Palmgren (first performance in England). The soloists have been Mr. Arnold Trowell, who gave us a memorable performance of d'Albert's Violoncello concerto;

Mr. Gordon Bryan, whose playing in Paderewski's Polish Fantasie for pianoforte and orchestra was notable for its alertness and intelligibility; Miss Elsa Stamford, an artist of considerable promise, as manifested in her chaste performance of Max Bruch's G minor Violin concerto; and M. Maurice Dambois, whose performance of a Haydn Violoncello concerto was one of the most artistic, delicate, and refined solo features of the season.

Nationalism has been much to the fore in the planning of the Monday 'Pops.' Regarding the programmes, from which we reproduce below the items of chief importance, it will be noticed that two were expressly designed as illustrations of certain nationalistic principles; the others, meanwhile, although ostensibly serving other ends, were no less an exposition of national theories in the shape of that un-Prussianised German music which has no affinity with this world conflict, and which, in truth, the modern German composer—with perhaps the exception of Strauss and Humperdinck—seems to have lost the power of restoring: April 19, Slavonic music—Four Slavonic Dances (Dvorák); Tone-poems, (*a*) 'Vysehrad,' (*b*) 'Vltava,' by Smetana; and two movements from the String quartet in E minor ('Aus meinem Leben') by the same composer, played very neatly by four of the best performers in the orchestra. April 26, British music—'Irish' Symphony (C. V. Stanford); Tone-poem, 'The Bamboula' (Coleridge-Taylor); Tone-poems, (*a*) 'In the Pines,' (*b*) 'Woods in April,' by Edith Swepstone. May 4, Gems of the old Masters—'The marriage of Figaro' Overture (Mozart); Symphony No. 9, in C minor (Haydn); Schumann's Toccata, orchestrated by Dalhousie Young (first time here); Chorale and Fugue in G minor (J. S. Bach); Largo (Handel); Ballet music, 'Orfeo' (Gluck); Overture, 'Fidelio' (Beethoven). Some master-songs and folk-songs were sung by Madame Emily Thornfield, accompanied by Mr. E. Thornfield (conductor of the Beecham Opera Company). May 8, Wagner programme (extracts from 'The Ring,' &c.)—'Entry of the Gods,' 'Forest murmurs,' 'Song of the Rhine Maidens,' 'Siegfried's journey,' Funeral march, 'Ride of the Valkyries.' Two excerpts, (*a*) Spring Song from 'The Valkyrie,' and (*b*) Prize Song from 'The Mastersingers,' were moderately well sung by Mr. Joseph Cheetham. At this concert, too, Raoul Vidas, the boy violinist, played some extraneous solo items with rare verve.

From among the large number of miscellaneous concerts that the winter season brings forth, there is one that always commands an extensive expression of goodwill; we allude to Mr. Godfrey's annual concert, whereat we are furnished with an opportunity of thanking our esteemed director of music in a practical manner for his really strenuous labours on our behalf. The concert this year took place on April 17, and, beyond its personal appeal, there was much to attract the music-lover who was out for a thrill, for Mr. Godfrey had secured M. Vassili Savonov to conduct a performance of Tchaikovsky's 'Pathetic' Symphony. It was indeed a sensational interpretation that the distinguished Russian conductor obtained of his countryman's work, and although a few points presented themselves as being open to question, yet as a whole the performance was a deeply impressive one. At the same concert Miss Marie Hall played some violin music in her best style, and Mr. Frank Mullings sang some items with stirring dramatic intensity. The event of the following week was the first visit of the Russian Opera Chorus. This capable body sang a selection of their native compositions with much effect. The efficient soloists were M. Moltchanov (tenor), and M. Bornov (bass), while M. E. Gourevitch conducted very capably; also M. Kremnev and Miss Hilda Munnings gave some excellent dances, and the Municipal Orchestra played a choice selection of Russian music. A concert given by Mr. Graham Peel to aid the Allied Forces' base hospital at Boulogne, took the form of a pianoforte and song recital by Miss Fanny Davies and Miss Carmen Hill, two established favourites, whose efforts met with a warm welcome. Coleridge-Taylor's 'Hiawatha' was the work chosen for the final concert of the Municipal Choir and Orchestra. A splendid account of the grateful music was forthcoming under Mr. Godfrey's direction, the solo parts being safely entrusted to Miss Emily Breare, Mr. John Booth, and Mr. Charles Tree. On April 28, Mlle. Mimi Carina, a soprano vocalist, appeared at a special concert with fair success. A visit by Mr. Mark Hambourg, on May 1, was noteworthy for the pianist's electrifying performance of Tchaikovsky's rather overdone Concerto in B flat minor.

There is no lapse here between the well-nigh feverish animation of the winter season and the somewhat modified activities of the summer one, the inauguration of the latter, so far as good standard music is concerned, taking place on May 12 with the first of the series of summer Symphony concerts, when a refreshingly bright programme, consisting of Sullivan's 'Ouvertura di Ballo,' Ravel's 'Pavane for a Dead Infanta,' Mendelssohn's 'Italian' Symphony, and a Concert Valse by Glazounov, was submitted, together with some deft and musicianly pianoforte solos by Mlle. Angele Simon.

BRISTOL AND DISTRICT.

There was a gathering of the Bristol Madrigal Society on April 28, at the Montague Hotel, under the presidency of Dr. Basil Harwood, who was supported by the vice-presidents, Messrs. John Barrett, Herbert G. Edwards, and Hugo Mallet. Dr. Harwood presented to Mr. William Roberts a silver salver, on his retirement from the office of honorary secretary after sixteen years' service. Mr. Barrett spoke of the kindness of Mr. Roberts in accepting the position in 1889, when Mr. Edward Harvey, who had held the office of honorary secretary for many years, was elected president of the Society. Mr. Roberts, acknowledging the presentation, said his retirement was entirely due to his physical infirmities. Alterations in the rules were agreed to, so that gentlemen of distinguished musical ability, or who had rendered conspicuous service to the Society, might be elected life-members. The following were chosen as the first life-members of the Society: Sir Hubert Parry, Sir Charles Villiers Stanford, Dr. Cyril Bradley Rootham, Mr. P. Napier Miles, Mr. Daniel W. Rootham (late musical director), Mr. William Roberts, and Mr. A. C. Saint Paul. Under Mr. Hubert W. Hunt (the new musical director), a programme of charming old madrigals was then presented.

A pleasing miscellaneous concert was given on April 28, in St. Andrew's Parish Hall. Miss Imogene Hawkins and Miss Barbara Habgood (pianoforte), and Miss Etheldreada Freegarde (vocalist), won much favour by their exertions, and Miss Oliver Jenkins contributed recitations.

The Moody-Manners Company, during the week ending May 1, performed at the Prince's Theatre, and the following operas were excellently presented: 'The Daughter of the Regiment,' 'Fra Diavolo,' 'Carmen,' 'Faust' (Gounod), 'The Puritan's daughter,' 'Martha,' and 'The Bohemian Girl.'

On May 4, at the Vestry Hall, Pennywell Road, the annual concert of the St. Nicholas Conference of the Society of St. Vincent de Paul was held, and there was a crowded audience. Those who took part were the Bristol Glee Singers (Messrs. Lionel Venn, A. W. Parkman, Frank Baber, and Wilfred Gay), Miss Olive Mulcahy and Miss Grace Arney (vocalists), Miss M. Prendergast (violin), and Mr. Fred. Wilshire, who gave humorous sketches. The performance was much appreciated.

The Weston-super-Mare Philharmonic Society celebrated its jubilee on April 21, by a concert at Knightstone Pavilion. The management was fortunate in securing the services of Madame Clara Butt, who consented to take a part in Cowen's 'St. John's Eve,' which she had sung at a concert in the town while still a débutante. Another favourite vocalist who now appeared was Miss Mabel Manson. The other soloists were Mr. R. H. Byers and Mr. Percy Heming. Mr. Edward Cook directed the performance, and Mr. Frank S. Gardner was leader of the orchestra. Prior to the concert the president of the Society (Dr. Roxburgh) delivered a speech in which he spoke of the manner in which their efforts had progressed during the fifty years. The first appearance of Clara Butt introduced them to a tall, slender, and most charming young singer, and she now came in the full splendour of her artistic maturity. In the second part of the concert, which was a miscellaneous selection, Madame Clara Butt sang three new songs by Harold Craxton, viz., 'Hearts in love,' 'Timothy,' and 'The home flag,' which were much appreciated; and towards the end of the concert she gave with her accustomed animation Elgar's 'Land of Hope and Glory.'

CAMBRIDGE.

The University Musical Club open concert will take place this Term on Monday, June 7, and instead of a performance by the members of the Club the Philharmonic Quartet will play quartets by Beethoven (Op. 59, No. 3, in C major) and Debussy. At the University Musical Society concert a Bach Suite, a series of short works for chorus and orchestra by Dr. Rootham, and Beethoven's Violin concerto in D major, with Miss Marian Jay as solo violinist, are to be played.

On Sunday, June 6, in Clare College Chapel, Bach's Mass in F major and the 'Stabat Mater' of Josquin de Près will be performed by an augmented choir. Dr. Ezard, of Cambridge, has recently brought out a new edition of the 'Stabat Mater,' and his edition will be used in the performance of the work.

Many of the College concerts that are usually held in the May Term will take place as usual, though of course this year there will be an absence of that festivity which normally is associated with them.

DEVON AND CORNWALL.

PLYMOUTH.

The only event at Plymouth other than War Fund efforts was a concert given by Ebenezer Wesleyan Choir on April 21, conducted by Mr. David Parkes. The programme, consisting entirely of works by Sullivan and Coleridge-Taylor, included part-songs ('The Sea-shell,' 'Oh hush thee, my babie,' &c.), choruses ('Viking song,' 'Drake's Drum,' &c.), solos, duets, trios, and quartets. The boys' choir of St. Boniface College were the principal performers at a concert on April 21, in aid of the Belgian Relief Fund. In addition to part-songs they sang a comic operetta, 'The breaking-up,' assisted by a small orchestra, which also played selections. On the same date a first annual concert was given by the newly-formed choir of Mutley Y.W.C.A., which in part-songs by Pinsuti, Minard, Denza, and Elgar, showed that it had so far been trained on right lines by Mr. Douglas Durston.

Much éclat and success attended the demonstration on May 11, the Russian Flag Day. The chief event was a concert under the direction of Mr. R. Ball. The orchestra, though of the 'scratch' order, was a very satisfactory combination, and, capably led by Miss Florence Woolland and Mr. Arthur Coombe, gave real pleasure by an artistic performance of music by Tchaikovsky, Ambroise Thomas, Ferrari, and Messager. Vocal solos were contributed by Mrs. R. H. Wagner and Miss Mina Limpenny, and violoncello solos by Mr. C. G. Pike. The Russian Consul (Sir Joseph Bellamy) attended with a numerous party.

TORQUAY.

Torquay Pavilion has been visited by several famous artists, and a notable event, on April 17, was a concert in aid of funds for soldiers and sailors blinded in the War, to which the Municipal Orchestra, under Mr. Basil Cameron, gave valuable aid, as did also the Municipal Choir, conducted by Mr. Ernest Goss. The former played pieces by Grieg, and the latter sang choruses by Elgar. Miss Marie Hall played Tchaikovsky's Concerto in D for violin with the orchestra on April 24, and Miss Dorothy Treseder played pianoforte pieces by Chopin.

OTHER DEVONSHIRE TOWNS.

An organ recital, given by Mr. W. L. Twining, of Torquay, at Lynton Parish Church, with assistance from Mrs. Jarrett Ker (violin) and Mr. H. H. Danger (vocalist), was a much-appreciated event at the little coast town. Exeter Oratorio Society gave the profits of its spring concert on April 21 to the Mayoress's War Fund, which is accomplishing a truly magnificent amount of work in many directions under a perfect organization. The Society was able to produce a choir of 260 voices, which sang with good volume and considerable dramatic expression the first two parts of the 'Hiawatha' Trilogy and 'The Banner of St. George.' A band led by Mr. James was complemented where gaps were unavoidable by Miss Marc at the organ and Miss Haxham at the pianoforte. Dr. D. J. Wood, Dr. H. J. Edwards, and Mr. Allan Allen were the conductors, and the principal vocalists were Miss Maud Willby, and Messrs. Frank Webster and Walter Belgrove.

An unusually interesting programme was played by Exeter Orchestral Society on April 29, conducted by Dr. Wood, with Mrs. Kenyon (Miss Dorothy Wood) as pianist. 'Variations on a theme by Tchaikovsky' (Arensky), a Romance by Sibelius, two Novelletten by Coleridge-Taylor, Percy Pitt's 'Air de Ballet,' and music by Schubert and Debussy pleased a large audience. Mr. C. E. Bell was the leader.

CORNWALL.

Mr. H. V. Pearce conducted the Camborne Orchestra on April 15, in Haydn's Symphony in D, an Overture, 'The Ancient Mariner,' composed by Mr. Pearce, 'The Magic Flute' Overture, and Chopin's Concerto in E minor for pianoforte (Mr. Godfrey Uren) and orchestra. Haydn's Pianoforte trio in G major was played by Miss Carling, Mrs. J. B. Passmore, and Mr. C. G. Pike.

A new operatic Society has been formed at Falmouth under the direction of Mr. George Briggs, and on April 16 made its first public effort in 'Trial by jury' with a band, the performance being highly creditable, and suggestive of good things in the future.

In Paul Church, on April 18, Mr. E. Fagg-Gower gave an organ recital, and the choir sang choruses, conducted by Mr. C. Aitken. On the same date the Mousehole and District Male Choir sang part-songs and dramatic choruses, under the baton of Mr. F. Roach.

On April 28, Newquay Choral and Orchestral Society, of which Mr. Crosby Smith is conductor, performed 'A tale of Old Japan' and a miscellaneous programme, with assistance from Miss Fifine de la Cote (soprano), and Mr. C. G. Pike (violoncello).

Nanpean Male Quartet contributed to a concert at Carne Hill on May 2, when the U.M. Choir sang the cantata, 'A daughter of Judea,' and the cantata 'Jesus of Bethany' was creditably sung on the same date by Queen's Wesleyan Choir, conducted by Mr. F. Knight.

Linkinhorne Choral Society, of which the Rev. C. C. C. Bosanquet is the able and persevering conductor, closed the season on May 6 by performing Pattison's cantata, 'The Gipsy Queen.' Part-songs by Walker and Barnby were included in the miscellaneous second part, to which members and others contributed vocal and instrumental solos.

A patriotic orchestral piece, 'Under freedom's flag,' by Novovieski, was a novelty at the concert of Penzance Orchestral Society on May 7, when Mr. Walter Barnes also conducted excellent readings of pieces by Suppé, Sibelius, and Jarnefeldt, and of a miniature Suite by Eric Coates.

LIVERPOOL.

The seventy-sixth annual report of the Philharmonic Society prints a highly satisfactory account of the work of last season, carried on as it was under many difficulties caused by the War. Financially as well as musically the season was a pronounced success, and the balance sheet affords a salutary lesson to the croakers who suggested an abandonment of the concerts, for although no reduction was made in the remuneration of the orchestral players the proceeds of the twelve concerts resulted in a credit balance of £437, which, added to the net profits on the Hall lettings, &c., account, amounted to £732. There was an expenditure of £2,953 for band and conductors, and £532 for principal artists. The subscriptions and sale of seats for the boxes and stalls produced £4,035, and the galleries £967.

The report alludes to the much-regretted death of Mr. Harry Evans, whereby the choir was deprived of his able leadership, to which it had so much looked forward. In his place, Mr. R. H. Wilson had trained the choir with great success.

The Welsh Choral Union is at present in a state of suspended animation, but there is no intention of disbanding the famous choir which the genius of Mr. Harry Evans brought to such eminence. Only two concerts were given last season, instead of the usual four; but the proceeds enabled the committee to make two substantial donations—viz., £75 to the Prince of Wales's Fund, and £25 to the Welsh Field Hospital. Meanwhile the affairs of the Society remain in able hands.

The welcome fortnightly visit of the principal D'Oyley-Carte Company to the Royal Court Theatre again demonstrated the incomparable charm of the Gilbert and Sullivan series of operas, whose combination of whimsical wit and sparkling music remains undimmed by the passage of years. The performances of a round of these familiar masterpieces attracted full and even crowded audiences each evening, and there was small room for any reservations as to the admirable work done by principals and also the band and chorus. The Company was conducted by Mr. W. Hann, and besides such well-known members as Mr. H. A. Lytton, Mr. Billington, and Mr. Leicester Tunks, who are inimitable in their respective rôles, there were acceptable recruits found in Miss Elsie McDermid, Miss Bertha Lewès, and Mr. Walter Glynne.

At the annual meeting of the Rodewald Concert Club Mr. Ernest Bryson presided, and the hon. treasurer, Dr. A. W. Pollitt, presented a statement of accounts for the past season. Like other local organizations the Club has suffered loss by the withdrawal of old subscribers on account of the War, but with the addition of twenty newly-elected subscribers there was a membership of ninety-two. The payments to principals amounted to £67, half of what the Club ought to have paid in fees, but the artists themselves had expressed entire satisfaction with the arrangement, and thought the committee had been very sporting to carry on work under the prevailing conditions. This opinion is also shared by the subscribers and all who enjoy the fortnightly evenings of chamber-music, given under informal social conditions. The committee was re-elected, and intends to resume useful work in due season.

The Organists' and Choirmasters' Association on May 3 considered the subject of 'Church music' as viewed by (1) clergy (Rev. W. Marle); (2) organist (Mr. W. M. Rushworth); and (3) choirman (Mr. R. Wynne-Jones).

The recently-formed Wavertree Garden Suburb is a distinctly pleasing addition to the amenities of the district, and the various social activities which appear to flourish in this picturesque cluster of 360 houses now include a Choral Society, at whose first concert on April 24 Stanford's 'The Revenge' was very well sung, also Bishop's fine old 'Chough and Crow' and Sullivan's 'O gladsome Light.' An unusual feature of this communal choir is the array of male voices, for there were twenty tenors and basses in the list to sixteen lady sopranos and altos—rather an inversion of the usual order of things. The Society's conductor, Mr. W. Makin, wisely availed himself of the help of a few string instrument players to amplify the efficiently-played pianoforte accompaniments, and the miscellaneous as well as choral items of the programme reflected credit on the musical resources of the community, as well as on the ability of the conductor. There appears to be good material available for future useful doings. The foundation-stone of a new Concert Hall and Club was recently laid by Earl and Countess Grey, but owing to the War, building operations are perforce suspended.

On the Cheshire side the Wallasey Welsh Choral Society, a choir of forty mixed voices, under the active guidance of Mr. Harry Roberts, has done good work, and raised a handsome sum for the Belgian Relief Fund. The Society includes a male-voice choir. Another Society, the Wallasey Ladies' Choral, conducted by Mr. R. T. Edwards, continues to strengthen its position since its formation early in last year.

The deep impression made upon the public mind by the tragedy of the *Lusitania*, surely one of the most awful evidences of German fiendishness in waging war, was shown on Sunday evening, May 16, in St. George's Hall, when the Lord Mayor presided over a vast assembly which filled the large hall and overflowed into the concert rooms, in which a supplementary concert was given. The Lord Mayor's *Lusitania* Disaster Fund will no doubt materially benefit from the proceeds of this memorable occasion, the musical programme of which was sustained by Madame Zelie de Lussan, Madame Amy Taggart, Mr. Spencer Hayes, the Gitana Ladies' Choir, the City Organist, and the Police Band, to name only a few of the willing helpers who freely gave their services.

MANCHESTER AND DISTRICT.

The Committee of the Hallé Concerts Society announces that Mr. Arthur J. Balfour, M.P., has accepted the office of president of the Society. He hopes to be able to take the chair at the annual meeting in June. This is distinctly an honour alike to Manchester and to its famous musical Society. Mr. Balfour sat for North-East Manchester in Parliament for over twenty years, and his presidency is not likely to be merely a figurehead affair—he has been a guarantor from the beginning, I believe. A leading article in the *Manchester Guardian* sets forth Mr. Balfour's qualifications in terms which, I think, merit quotation:

'Mr. Balfour is a musical amateur of real distinction and himself a pianist of ability. In every phase of the revival of music in London, from the movement of the early 'eighties to the recent changes which have so fortunately prepared English musical life for the crisis brought about by the War, he has been prominent. He has also written shrewdly and soundly on the philosophy of music and its relation to other arts and to life. His presence and counsel will therefore help to give real stimulus and a heightened aim to the Society's development and policy. They will also help to connect music more strongly and fruitfully with affairs, both in its local and in its national development, and it is this connection which needs above all to be fostered if we are ever, in the musical field, to rival or surpass the countries with which we must measure ourselves.'

As forecasted in my message in the April number, Mr. Thomas Beecham has been appointed musical adviser to the Society, and he too expects to attend the annual meeting, when full details as to the appointment of conductors and vocalists and the complete list of programmes for the forthcoming season will be presented to the guarantors. His conduct of affairs will mean boundless energy, allied to a steady artistic aim, at once lofty and independent. He has shown the highest abilities in the oldest and the newest music, in the most elaborately rehearsed, and in the most brilliantly extemporized performances. More disheartening conditions than obtained at the beginning of last winter could not be imagined, yet he turned gloomy prospects to sunny ones, and buoyant life drove away lethargy. Beecham succeeded not for himself alone but for everybody.

Next season's Hallé Choral Concerts will probably not be so casual as in the past. Bach's 'St. Matthew' Passion, Verdi's 'Stabat Mater,' Liszt's 'Psalm xiii.,' Bach's 'Come, Jesu, come' (unaccompanied motet), are all fixed; it is also hoped that Bantock's choral ballet (originally to have been produced last November at Sheffield) 'The Great God Pan' will be secured. Mr. Delius is understood to be now at work on a Double Concerto for violin and violoncello, the first performance of which will, in all likelihood, be given at Manchester.

From April 26 to mid-May the O'Mara Opera Company gave a season of opera in our Gaiety Theatre (the home of the far-famed Repertory Company of Miss Horniman). The season opened bravely with Halévy's 'La Juive' (once played here before in the Moody-Manners days, but in a strangely emasculated version). Written by a Jew on a Jewish subject descriptive of the struggle of Jew and Gentile, it made an historical appeal to the large audiences assembled on the two occasions when it was staged. 'Romeo and Juliet,' 'Lohengrin,' 'Carmen,' 'Marriage of Figaro,' 'Cavalleria,' 'Pagliacci,' 'Lily of Killarney,' 'Faust,' and others all figured in the repertory. The dominant impressions are (*a*) the amazing enthusiasm, cohesion, and vitality of the company as a whole, (*b*) half-a-dozen or more singers of astonishing quality whose names are, for the most part, unknown outside their own particular company—Lewys James, a magnificent baritone; William Boland, worthy of ranking alongside John Coates or Frank Mullings as an heroic tenor. Mr. Henry Thompson is another brilliant tenor, and there is a similar wealth of ability amongst the ladies.

The season was noteworthy also from the fact that Miss Zélie de Lussan sang 'Carmen' on May 15 for the 2001st time, a feat without parallel in operatic life. She has played to sixty-five different Don José's, and prides herself on having been a different Carmen for each; they include all the renowned tenors of her time save Caruso.

The Musical Times. **EXTRA SUPPLEMENT.** June 1, 1915.

This Supplement is part also of the June issue of The School Music Review, *and can be obtained with the* Review, *price* 1½*d.*

The Competition Festival Record

No. 83.

GLASGOW.

April 30, May 1.

Before the War broke out there was every indication that this Festival would develop into one of the most important in the country. The field appealed to was a very large one and, comprehended much musical activity. After due consideration of the situation created by the War it was wisely decided to continue two branches of the scheme, namely the school and other junior singing classes and the solo-singing for adults, and one day was allotted for the purpose. But the entries were so numerous that it was found necessary to add a second day, and now we have to record that the Festival was a notable success. Results in solo-singing and school-choir training were exhibited that would vie with any heard elsewhere in the Kingdom. School-singing at Glasgow and in the district generally has been more or less systematically cultivated for many years. But lately its ideals have considerably altered. In the last two decades of the 19th century sight-singing was the chief goal, and æsthetic matters were only too frequently ignored. Remarkable results were achieved, but it is very doubtful whether they greatly influenced the outlook of children on music as a thing of beauty. It was more a matter of timeless tune-exercises, chiefly on the tonic sol-fa modulator, and tuneless time-exercises and endless ear-exercises; all to some extent mitigated by song-singing which here and there was cultivated with due regard to sweetness of tone-quality and expressiveness, but which was more often unrefined. Now, school-music superintendents and school-teachers have finer musical objectives. The soul rather than the head of the child is appealed to. Hitherto unsuspected potentialities of musical sensitiveness are being discovered and exploited, and a new world of the beautiful is being revealed. Music in the form of singing is being felt to be the supreme art of expression of the emotions. It would of course be unjustifiable to conclude that the remarkable school-choir singing heard on this occasion at Glasgow was fairly representative of the schools. No doubt the cream was exhibited, but it is hardly likely that the realised ideals of the school classes that appeared can fail to influence the school singing work of the whole district. If this inference is sound we have proof, if it were needed, of the great missionary educational importance of the competition festival movement. Teachers may see that these events are not mere struggles for a first place, but unique educational machinery.

Reviewing the general results of the long day's exhibition on May 1, it is impossible not to feel greatly impressed by the skill of the teaching and the desire shown for refinement of execution. In fact in some cases it seemed that there was an ultra-refinement in the studied repression of tone that was a bar rather than a vent to the natural expression of a child. There is some danger in this direction. To be able to use such restraint is *one* of the resources of expression, but it is another matter when it is used habitually.

The schools were divided into seven classes, and there was in addition a class for Female-Voice Choirs. There were 49 entries.

There were no money prizes. Silver and gold medals and challenge banners were the sole awards. All the test-pieces were by British composers.

In the Day School Choirs Junior Section there were 10 entries. The tests were Purcell's 'Nymphs and Shepherds,' and the beautiful Scottish air 'Afton Water' (the version given in the School Music Review, No. 160). An excellent performance by the Greenfield Public School, Hamilton, won for it the first place, Stewartville, Partick, coming second. Seven schools competed in the Senior Class. The tests were Horn's famous old ornate duet (*a*) 'I know a bank' and Bantock's dainty two-part song (*b*) 'The fairies are dancing.' It was in this class that the Finnart School, Greenock, under Miss Janet Cuthbert, displayed virtuoso training. As will be seen from the detailed criticism given below its performances were highly valued by the adjudicator (Dr. McNaught). The Greenock High School, under Mr. Thomas Syne, also gave wonderfully good interpretations. Apparently all is going well with school music at Greenock.

Day Schools, Senior.

Adjudicator's Criticism.

Finnart School, Greenock.

Marks: (*a*) 95 + (*b*) 97 = Total 192.

(*a*)—A dainty rhythm. A pretty tone, especially on the top notes. The teacher has the sense of rhythm. The shake a feat! The attention to the teacher and the remarkable confidence in her sublime. An almost perfect unity. Caught the jubilant mood of the piece. Here we had voice-culture and naturalness combined in due measure.

(*b*)—A controlled tone. The staccato *piano* capital. Then the expansion on the 'free' vowels a great point. Clear consonants not allowed to impoverish the vowels. The vowel colour extraordinarily beautiful.

Greenock Higher Grade School.

Marks: (*a*) 90 + (*b*) 92 = Total 182.

(*a*)—Very pretty start, although perhaps no attempt at grace notes. Unnecessarily *pp*. A beautiful tone that expanded admirably. This being so, it was too often kept under. A graceful rhythm. The runs were brilliant. A well-planned performance. Artistic and with an appeal as tonal beauty.

(*b*)—Presto! A virtuoso feat! Quite clean. The words clear. A study in attack. Some good expansions and rhythmic daintiness.

In an Open 'Challenge' Class three schools appeared to sing 'Twelve by the clock' (Lloyd) and 'Meg Merrilies' (Stanford). Here Leith distinguished itself, the St. James's Episcopal School (Mr. E. Wakefield) earning 183 by highly finished performances. But Greenock again was in evidence, the Belville Place School (Mr. John Truran) gaining 180 marks. It gave the best performance of 'Meg Merrilies.' Action-song competitions were divided into two classes, one in which the competitors had all to make the most of the amusing Somerset folk-song,

'O no, John.' Six parties came, and the varied ways of treatment provided a capital entertainment. In several cases the costumes were very effective, but of course the result turned upon design and carrying out. St. Mungo's (Miss Margaret McGinty) was made first by one mark over Langside Parish Church Junior Choir, Glasgow (Mrs. Dykes).

In the other Action-song class, each of nine parties was allowed free choice of music. Langside here came first with an admirably designed arrangement of 'Angus McDonald.' It was one of the most moving and beautiful action-songs ever heard at a competition festival. Candlish Memorial Church Choir (Mr. W. J. Simmons) gave a charming performance of 'Gay little girls from Japan.' Altogether this class afforded a large audience a great deal of pleasure.

In a class for Junior Choirs (not schools) four parties sang an arrangement of Staines Morris and 'A June rose' (Coleridge-Taylor). Here once more we had the finest choir training. The Vale of Leven Choir (Mr. Nisbet) gave ideal performances of both pieces and was awarded 191 marks.

The Junior Female-Voice Choirs brought forward seven competitors. The tests were 'Encinctured with a twine of leaves,' and an arrangement of 'Come, let us all a-maying go.' All the performances reached a good average, but Miss Boyd Stevens's Ladies' Choir, Glasgow, gave almost perfect interpretation of both pieces. It gained first place with 188 marks, the Vale of Leven Co-operative Choir (Mr. W. Nisbet) coming not far behind.

The vocal solos for the adults were as follows: Soprano.—Tests: 'Lord of our chosen race' (Sullivan); 'The lass with the delicate air' (Arne), Miss M. Dunsmore. Mezzo-Soprano.—Tests: Hark! the ecching air' (Purcell); 'The seagull of the land-underwaves' (Mrs. Kennedy-Fraser), Miss L. Rankin. Contralto.—Tests: 'The lament of Isis' (Granville Bantock); 'Here awa', there awa', wandering Willie' (Charles Macpherson), Miss D. Young. Tenor.—Tests: 'Eleanore' (Coleridge-Taylor); 'Phillis has such charming graces' (arr. by H. Lane Wilson), Mr. J. C. Black. Baritone.—Tests: 'Woo thou thy snowflake' (Sullivan); 'The gentle maiden' (arr. by A. Somervell), Mr. J. MacPherson. Bass.—Tests: 'Arise, ye subterranean winds' (Purcell); 'Down among the dead men' (Traditional), Mr. J. B. Lugton. In the gold medal competition between the winners of the six classes, Mr. J. B. Lugton was awarded the prize.

Prof. Granville Bantock (solo-singing) and Dr. W. G. McNaught (schools) were the adjudicators.

COMPETITIVE FESTIVAL FOR CHURCH CHOIRS OF ALL DENOMINATIONS.

JULY 17.

The London Executive Committee of the Church Music Society propose to institute a Competitive Festival for church choirs of all denominations in Greater London.

In the belief that such a Festival will promote the truest interests of sacred music, and will set up a higher standard both of technical excellence and of devotional expression in the rendering of Divine service, the Committee confidently appeal to London clergy, choirmasters, choristers, and all lovers of Church music for support to the scheme.

The following Associations have expressed their readiness to co-operate in every way possible, viz.: The South London Choir Festival Association, the Gregorian Association, and the Free Church Musicians' Union. The Association of Music Competition Festivals has also expressed sympathy.

It is hoped that other similar Associations may be able to co-operate, and Class II. has been specially planned in order that choirs may choose for competition the same service, anthem, or motet which they prepare for their own annual choral Festival, though other music is not excluded.

The first Festival will be held (by kind permission of the Director and Council of the R.C.M.) in the Concert Hall of the Royal College of Music, Prince Consort Road, South Kensington, S.W., on Saturday afternoon and evening, July 17, 1915.

Competitive Festival Sub-Committee.—Dr. H. Walford Davies (chairman), Miss Edith Barran (co-opted), the Rev. H. N. Bate, the Rev. C. J. Beresford (co-opted), Mr. Edgar T. Cook, Miss Marion M. Scott, Mr. Geoffrey Shaw, and Mr. J. E. Talbot.

Adjudicators.—Dr. Percy C. Buck and Dr. H. Walford Davies.

The Festival is open to choirs of all denominations within the area of Greater London, which for this purpose shall be defined as the area within the jurisdiction of the London County Council. It is not necessary that any members of competing choirs shall belong to the Church Music Society.

It is hoped that small choirs will not be deterred from entering, as all choirs will be judged on their merits, independently of their size.

Intending competitors should apply for entry forms to the Hon. Secretary, Miss Mabel Saumarez Smith, 116, Westbourne Terrace, Hyde Park, W., and must return them to her, together with the entrance fees, not later than June 1, 1915.* Late entries will be considered up to June 15 on payment of an extra fee of *2s. 6d.*

First- and second-class certificates will be awarded in each competition. Prizes of Church music will also be given. There will be no money prizes.

* We regret that the announcement of this important competition did not reach us in time for the May number of the RECORD.—ED. *C. F. R.*

PEOPLE'S PALACE, MILE END, LONDON, E.

This Festival was begun on two days in February and was completed in ten days in May. It was evident that notwithstanding the incubus of the War, there had been considerable musical activity in the district.

We give some of the chief results:

Secondary Schools (Girls)—Central Foundation School, Stepney (Miss Amy Nott); Secondary Schools (Boys)—Coopers' Company's School, Bow (Mr. A. W. Dunstall).

Female-Voice Choirs (elementary)—St. James's Girls' Club, Ratcliffe (Miss Sylvia Knowles); Female-Voice Choirs (intermediate), Division 1 (larger choirs)—St. Peter's Girls' Club, Bethnal Green (Mr. H. C. Chatterton).

Female-Voice Choirs (advanced)—Miss Stanley Lucas's Ladies' Choir, Hackney (Miss B. Stanley Lucas).

Male-Voice Choirs (intermediate)—Millfields Male-Voice Choir, Clapton (Mr. A. Morgan).

Male-Voice Choirs (advanced)—Mr. G. Day Winter's Choir.

Choral Societies (advanced, over 60 voices)—Mr. G. Day Winter's Choir, Mile End.

Choral Societies (advanced, sixty voices and under)—Toynbee Hall Choral Society (Mr. G. Garrod).

The combined choirs were heard at the end of the Festival in Parry's 'Blest Pair of Sirens,' while as soloists there were Miss Muriel Foster, who gave an air from Saint-Saëns's 'Samson,' and Miss Enid Knight-Bruce, who played two violin solos. H.R.H. Princess Alexander of Teck presented the prizes. Miss Barran, the hon. secretary, is to be congratulated on the issue of her labours in a difficult time.

GIRLS' FRIENDLY SOCIETY.

Competitions have taken place among two-part and unison choirs from various London branches of this Society, and the winners competed finally on May 4, at Bourdon Street, W. The shield for the two-part choir was won by Christ Church, Westminster, and the prize for the unison song by St. Saviour's, Paddington. The test-pieces were: Unison, 'Sorrow and Song' (Parry), and 'The fisher's call' (G. F. Huntley); Two-part, 'Aubade' (John Ireland), and 'Meg Merrilies' (Stanford). Miss Kate Limbert adjudicated, and the awards were presented by Mrs. Hope-Wallace, President of the Girls' Friendly Society Diocesan Council, London Diocese.

ILKLEY (THE WHARFEDALE) FESTIVAL.

April 22, 23, 24.

The policy of 'going on' was justified at this centre. Although the adult choirs were not numerous, other classes were well supported. Vocal and instrumental solos were strong features of the scheme. The chief results were as follows:

PIANOFORTE SOLO (OPEN).

Tests: (*a*) Prelude, Fugue and Variation, Op. 18 (César Franck).
(*b*) Barcarolle in A minor, Op. 93 (Rubinstein).
Nellie Chapman, Menston.

In another of the principal pianoforte classes Miss Margaret Akeroyd was successful.

CONTRALTO SOLO.

Tests: (*a*) 'Gentle Shepherd' (Pergolesi).
(*b*) 'Life and Death' (Coleridge-Taylor).
Emily Woodward, Halifax.

TENOR SOLO.

Tests: (*a*) Serenade (Tchaikovsky).
(*b*) 'Lovely Spring' (W. Coenen).
Thomas Read, Bradford, and Tom Ansforth, Burnley.

MIXED-VOICE CHOIRS.

Tests: (*a*) Madrigal 'I love, alas! I love thee' (Thomas Morley).
(*b*) 'Home thoughts' (H. Walford Davies).
1st. Keighley Vocal Union Society (Mr. W. H. Whitaker).
2nd. Bradford Philharmonic Society (Mr. H. H. Pickard).

MALE-VOICE CHOIRS.

Tests: (*a*) 'The Réveille' (Elgar).
(*b*) 'Dominus illuminatio mea' (H. Walford Davies).
Nelson Arion Glee Union (Mr. Tom Hartley).
Colne Orpheus Glee Union (Mr. H. Halstead).

In the school classes, Brougham Street Council School, Skipton, the National Children's Home, Branhope, and the Arnold Forster Girls' High School, Burley-in-Wharfedale, were winners in their various classes.

Dr. Walford Davies adjudicated.

FREE CHURCH MUSICIANS' UNION.

In connection with the seventh annual Conference of the Free Church Musicians' Union held at Newport, Mon., on April 29, a competition for one of the Union's challenge shields by Free Church choirs of the district was held. The test-piece was 'By Babylon's wave' (Gounod). Four choirs entered, viz., Commercial Street Baptist Church, Pontymister Baptist Church, Mount Zion Congregational Church, and Stow Hill Wesleyan Church. The Pontymister choir won the shield, which is held for one year. Mr. George Dodds (Newcastle-on-Tyne) was the adjudicator.

TEWKESBURY.—May 5 and 6.

This Festival was well supported by individual competitors, and there was a fair representation of choirs. Five elementary schools sent choirs, the St. James's Girls' School emerging at the top. There were two classes for female-voice choirs, in one of which the Croome Choral Society was first, and in the other the Wyche Choir, Malvern. The Newland Boys' Choir was as usual at the head of its section, and it sent a trio party to sing 'Lift thine eyes.' Apropos of this, Mr. Newman in the *Birmingham Daily Post* writes as follows:

> In the class for boys' choirs, Mr. Claud Biggs's Newland boys had the competition to themselves. They showed the usual careful training on the part of their choirmaster and the usual refined musical feeling on their own part. These qualities were evident again when three of the boys sang the trio 'Lift thine eyes,' from 'Elijah.' The only fly in the ointment was the rather hoarse tone in the lowest voices. It made one wonder if the process of converting a boy from a first soprano to an alto consisted in leaving his voice out in the damp for a night or two.

The solo singing winners were Miss B. E. Hamar, soprano and mezzo-soprano; Miss Abigail Dodds, contralto; Mr. Purcell Wilson, baritone and bass. Miss Dodds especially created a highly-favourable impression. The test was 'The Enchantress' (Hatton).

The test for the open pianoforte solo was the Allegro from Schumann's 'Faschingsschwank aus Wien,' and the first place was won by Miss Dorothy Copland. Kemerton Choral was first in the Village Choir section, and the Gloucester Co-Operative Society first in the open choral class. The entries totalled to 117, against 89 for last year, and over 600 competitors took part. Dr. H. Brewer adjudicated. The hon. secretary is Mrs. Purcell-Wilson.

HASTINGS.—May 10, 11, 12.

This Festival was to have taken place last November, but was postponed on account of the War. The endeavour to carry on the work met with considerable success, although the choral classes naturally were not well represented. The meetings were held in the Pavilion on Hastings Pier, and this being so, it was very fortunate that the weather was exceptionally fine. The chief results were as follows:

ELEMENTARY SCHOOL CHOIRS.

Boys.

'If hope were but a fairy' (Myles B. Foster).
Sussex Road Council School, Worthing (Mr. A. W. Woolgar).

Girls.

'The moon like a silver cage' (Noel Johnson).
Clive Vale (Miss Bones).

HIGH SCHOOLS.

Girls (Juniors).

'The cloud' (Edgar Bainton).
'Dawn' (Ernest A. Dicks).
Dunmore School (Mr. Fraled H. Hallett).

Seniors.

'How sweet the moonlight sleeps' (Wilfred Bendall).
'A song of the year' (Julius Harrison).
St. Helen's Municipal Secondary School (Miss McAuliffe).

Boys.

'Carnovale' (Rossini).
'Night-time' (Bantock).
Hastings Grammar School (Mr. J. Baker Guy).

FEMALE VOICES (four entries).

'A song of morning' (Mackenzie).
'Come away, sweet love, and play thee' (C. E. Miller).
Hastings Madrigal Society (Dr. Herman Brearley).

VOCAL SOLOS.

Sopranos.

'Waves' (Montague Phillips).
Miss Gladys Cooper.

Mezzo-Soprano.

'A song of farewell' (Stanley Hawley).
Miss Gladys Watson.

Contralto.

'Sapphic Ode' (Brahms).
Miss Kathleen Cosens.

Tenor.

'The fair truant' (W. Y. Hurlstone).
Mr. Sydney T. Wemyss.

Baritone.

'Minnelied' (Brahms).

Mr. Joseph Mould.

Bass.

'Vulcan's song' (Gounod).

2nd. Mr. Walter Sutton.

GOLD MEDAL CLASSES.

Own-choice pieces.

Miss Kathleen Cosens and Mr. Joseph Mould.

INSTRUMENTAL.

Pianoforte (18 entries).

Under Eighteen years of age.

Rondo from 'Sonata Pathétique' (Beethoven).
'Standchen' (Sinding).

Miss Lilian Weatherseed.

Seniors.

No. 2 of 'Three Romances' (Schumann).
'Minuet' (Raff).

Miss Elsie Holt.

Violin (Seniors).

'Schon Rosmarin' (Kreisler).
'Spanische Tanze' (Sarasate).

Mr. Laurie O'Beirne.

String Quartet (Six entries).

Allegro and Andante (Beethoven).

Miss E. Bazett's party.

The Festival committee is a strong one, and it is able to attract influential patronage. The president is Sir William Mackworth Young, and the Rt. Hon. Earl Brassey, G.C.B., showed his interest by attending and making a very encouraging speech. Lady Beerbohm Tree gave away the prizes on one day, and she recited with telling effect Kipling's 'If.' On the second day Lady Webster was the distributor; and on the third day Miss Marie Hall (Mrs. Baring) performed the function. The adjudicators were Dr. McNaught, Mr. Cunningham Woods, Mr. Frye Parker (violin), and Miss Florence Aylward assisted in one class.

The hon. secretaries are Lady Isham and Mr. John Lockey. A considerable force in the working of the Festival is Dr. Herman Brearley, who was the ever-ready accompanist and the conductor of several competing choirs. His admirable Madrigal Society was the only entry in the chief Mixed-Voice Choir Class. In another Mixed-Voice Class Mr. Cruse's Eastbourne Glee Choir was successful. Mr. H. G. Baily, the genial chairman, was a considerable factor in the success of the event.

BRISTOL—May 11, 12, 13.

This favourite gathering for competitions which had its commencement in 1903, Mr. W. E. Fowler being the promoter, was fortunately not abandoned this year, although the Festival was not on quite so large a scale as some of its predecessors. The Royal West of England Academy was secured, and the contests took place on May 11, 12 and 13. It was decided to abandon the concerts which used to be held at the close when the successful competitors repeated the pieces in which they gained awards. The adjudicators were the following: Prof. Granville Bantock, Mr. Daniel Price, Mr. Ralph Bellairs, Mr. E. Howard-Jones, Mr. J. S. Liddle, Mr. Guy Pertwee, and Mr. Cecil J. Sharp. Subjoined are the results of the principal competitions. Soprano (open), test-pieces, 'O grant it, heaven' and 'So shall the lute' (Handel): 1st, Doreen Campbell; 2nd, Kathleen Babbage. Mezzo-soprano (open), test-piece 'Songs my mother taught me' (Dvorák): 1st, Hilda M. Woods; 2nd, divided between Nellie K. Bolt and Mildred Evans. Contralto (open), test-piece, 'The Lord is my light' (Allitsen): 1st, Rebe Hillier; 2nd, Grace B. Troke. Tenor (open), test-pieces, 'O loss of sight' and 'Total eclipse' (Handel): 1st, E. C. Halford; 2nd, W. Cunningham. Bass or Baritone (amateur), test-piece, 'Son of mine' (Wallace): 1st, Albert Parker; 2nd, D. H. Norman. In pianoforte-playing the greatest interest was taken in the contest for a Chappell pianoforte value fifty guineas. The test-piece was Impromptu in F sharp (Chopin); there were twenty-three entries, and the prize was awarded to Kathleen M. Carruthers. Violin-playing (open), test-piece, Concerto in E minor (Mendelssohn): 1st, Peggy Cochrane. Violoncello playing (open), test-piece, Elégie (Fauré): 1st, Harry L. Stanier; 2nd, Elsie Green. English folk-dance competitions attracted a great deal of interest. Mr. Cecil Sharp, in making his adjudication, said a higher standard had been reached than was experienced in the country two years ago. The total number of entries at the Eisteddfod was 476. The largest section was the vocal, with 211 entries; there were 127 in the pianoforte classes, 40 in the stringed instruments, 57 elocution, 37 dancing teams, and 9 solo dancers. Five male-voice choirs competed, the Bristol East choir coming first.

BELLE VUE, MANCHESTER.—May 15.

The annual Festival of the Manchester Diocesan Church Temperance Society opened with a series of competitions which included choir, action-song, and quartet contests, together with juvenile and adult vocal and pianoforte competitions. The following were the chief results:

Pianoforte solo—Test: 'Gavotte' (French Suite in G, Bach), John Banford. Action-song—Test: 'The railway train,' St. Ann's, Clifton. Juvenile choirs—Test: 'Come and catch a butterfly' (Walter Parratt), St. John's, Old Trafford (Mr. G. W. Jenson). Winners in vocal solos: Miss Blodwyn Williams (soprano); Miss Edith White (contralto); Mr. Stewart Hemingway (tenor).

The Festival closed with a performance of Facer's cantata, 'Sons of the Empire,' performed by the combined choirs under the baton of Dr. Ernest Bullock (deputy organist of the Cathedral), who with the Rev. H. G. Hiller (also of the Cathedral) adjudicated.

DATES OF COMPETITIONS,

WITH SECRETARIES' NAMES.

ST. CECILIA GIRLS' CLUBS FOR WORKING GIRLS (December 14), at the Whitefield Tabernacle, Tottenham Court Road.—Two classes: Intermediate (unison and two-part songs) and Advanced (two-part and three-part songs). Sight-singing compulsory, but for choirs entering for the first time it is optional. Mrs. Herbert Lousada, 38, Westbourne Terrace, Hyde Park, W.

STOCKSBRIDGE (NEAR SHEFFIELD), July 9 and 10. Mr. A. E. Drabble, Holly Bush, Bolsterstone, near Sheffield.

It was intended to hold a Festival at Morecambe in May, but the event had to be abandoned owing to the railway companies declining to afford the usual facilities for competitors coming from a distance.

Festivals were held during May at Dublin (the Feis Ceoil) Mid-Somerset (Bath) and Taunton. We are obliged to hold reports over until our next issue.

The Midland Festival will be held at Birmingham in May, 1916. An all-British programme is being selected.

The Cleethorpes Festival will not be held this year.

The Musical Times. **EXTRA SUPPLEMENT.** June 1, 1915.
No. 181. NOVELLO'S OCTAVO ANTHEMS. *Price* 4*d.*

WHOSO DWELLETH UNDER THE DEFENCE OF THE MOST HIGH.

EVENING ANTHEM.

COMPOSED BY

GEORGE C. MARTIN,

Psalm xci. 1, 2, 4; &c.

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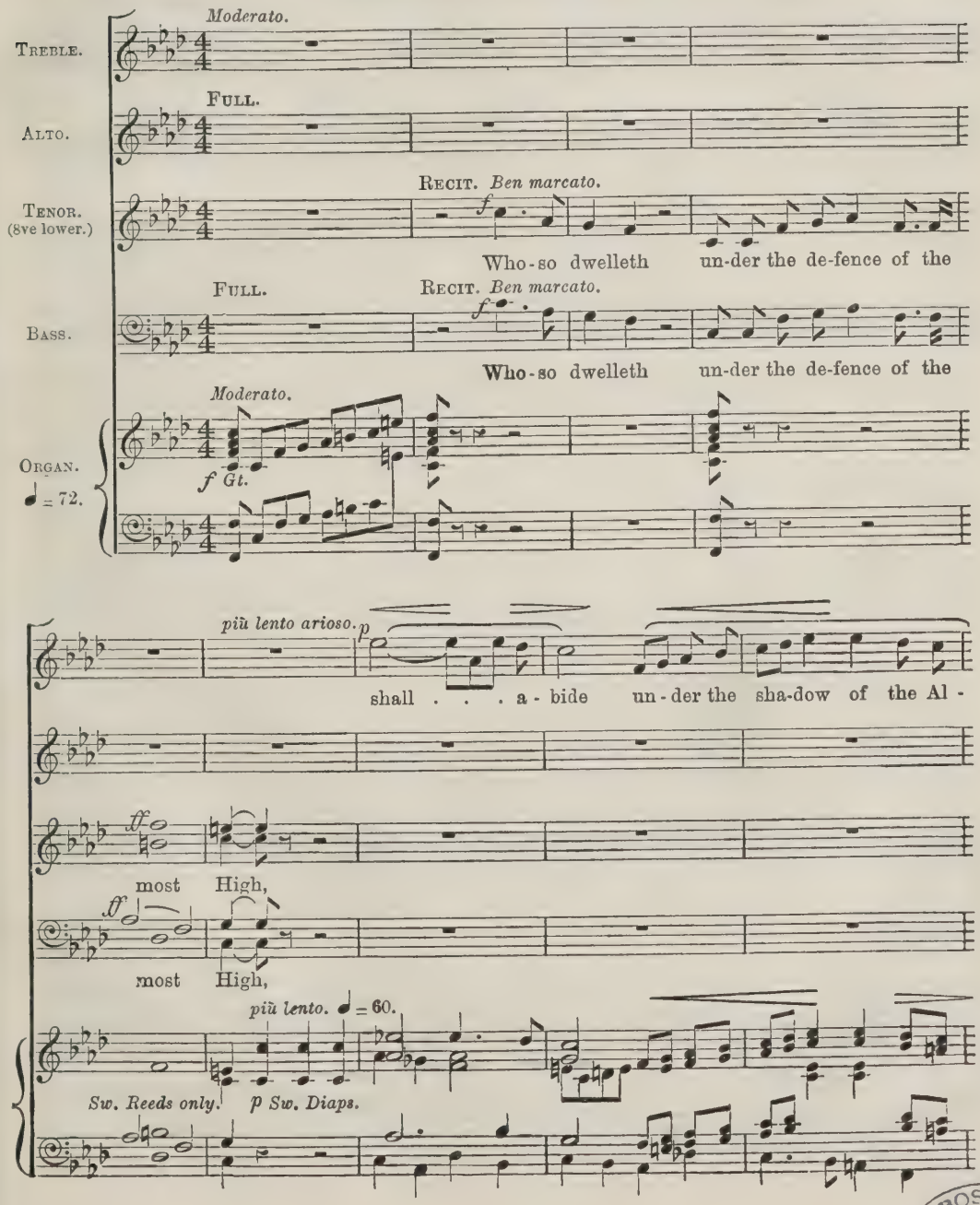

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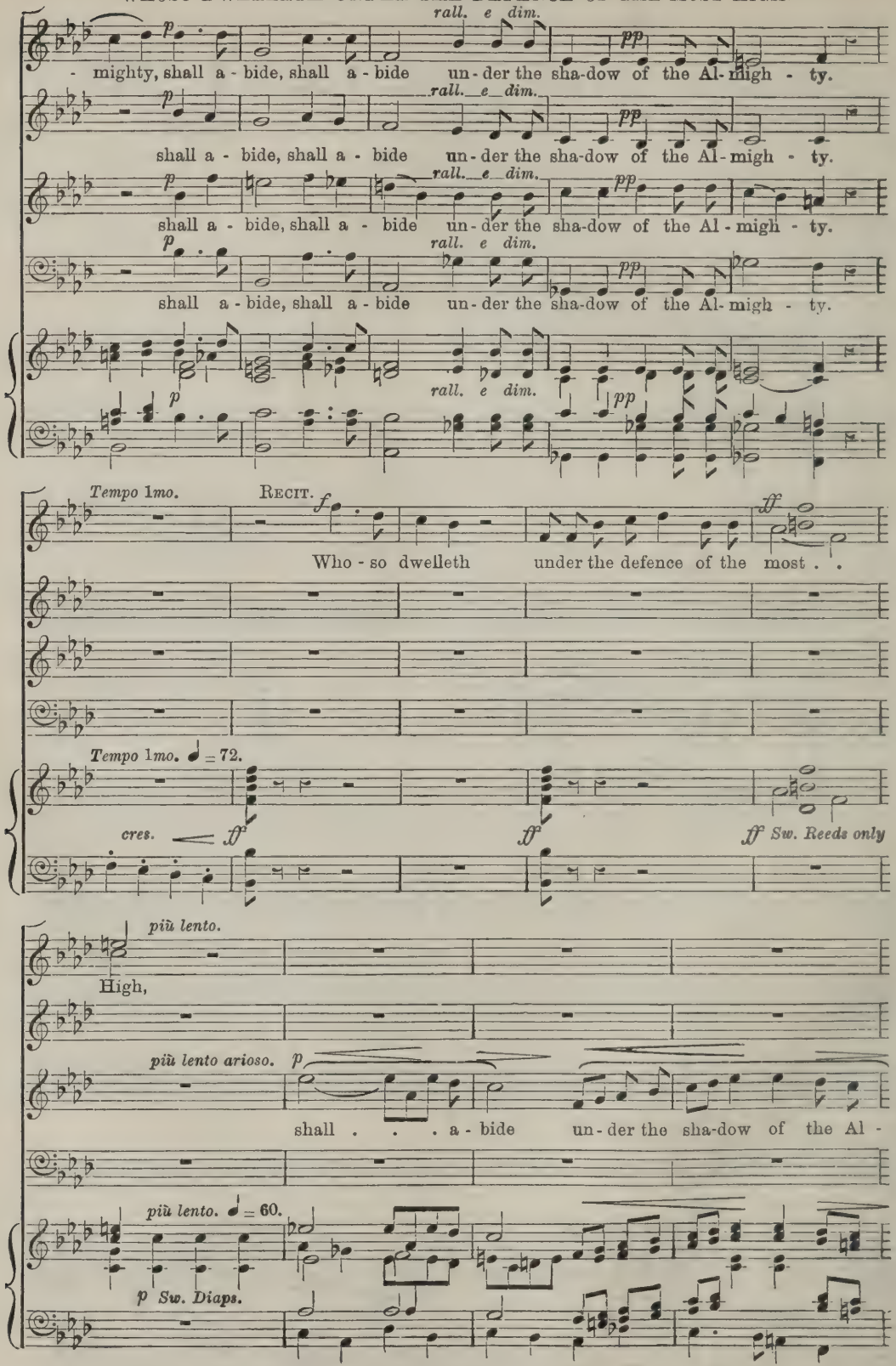
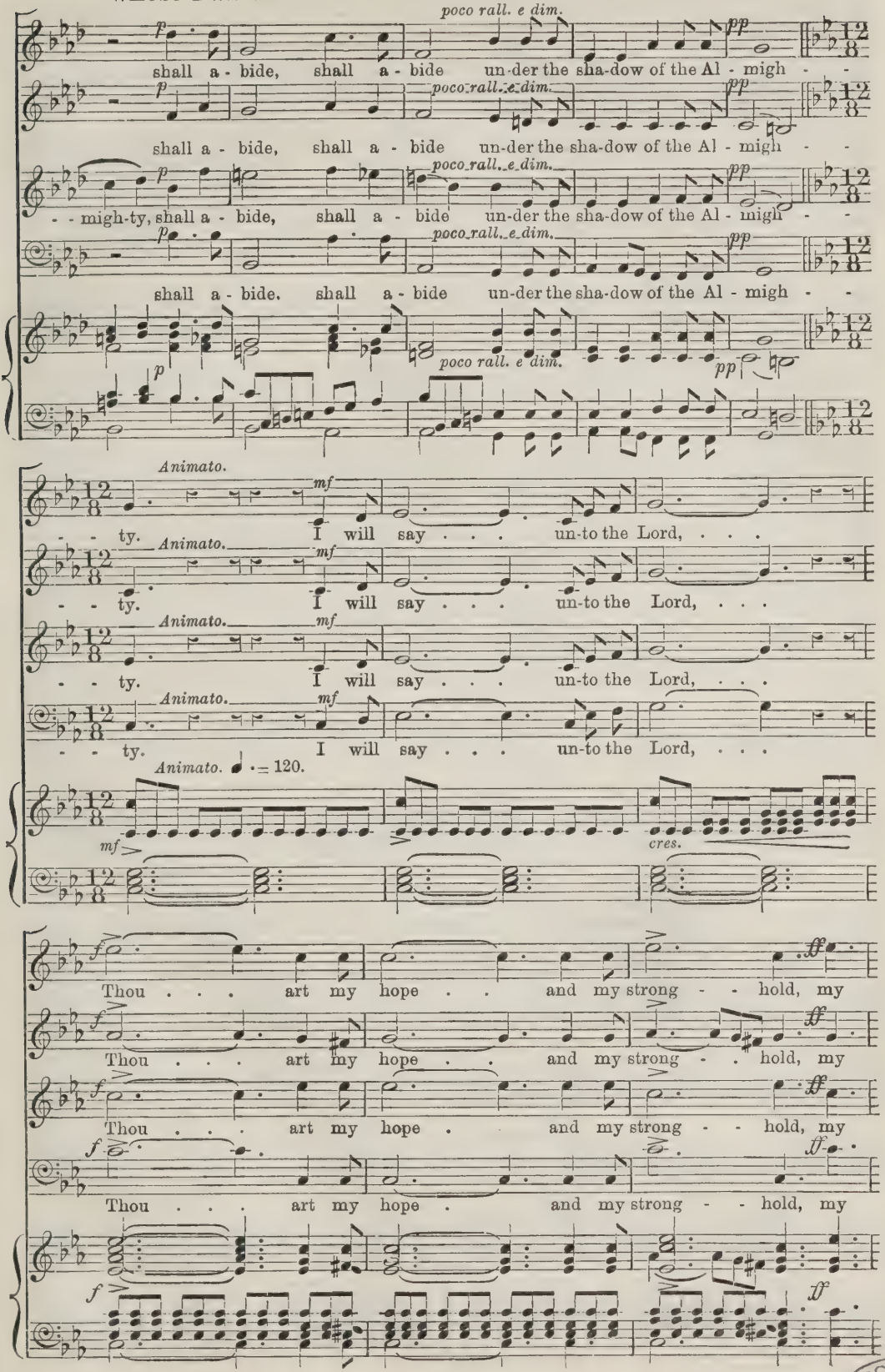

rall. e dim.
- mighty, shall a - bide, shall a - bide un - der the sha-dow of the Al - migh - ty.
shall a - bide, shall a - bide un - der the sha-dow of the Al - migh - ty.
shall a - bide, shall a - bide un - der the sha-dow of the Al - migh - ty.
shall a - bide, shall a - bide un - der the sha-dow of the Al - migh - ty.
Tempo 1mo.
RECIT.
Who - so dwelleth under the defence of the most . .
Tempo 1mo. ♩ = 72.
cres.
Sw. Reeds only
più lento.
High,
più lento arioso.
shall . . . a - bide un - der the sha-dow of the Al -
più lento. ♩ = 60.
Sw. Diaps.

WHOSO DWELLETH UNDER THE DEFENCE OF THE MOST HIGH.

poco rall. e dim.
shall a - bide, shall a - bide un-der the sha-dow of the Al - migh - -
- - migh-ty, shall a - bide, shall a - bide un-der the sha-dow of the Al - migh - -
shall a - bide. shall a - bide un-der the sha-dow of the Al - migh - -
Animato.
- - ty. I will say . . . un-to the Lord, . . .
Animato. ♩. = 120.
Thou . . . art my hope . . and my strong - - hold, my
Thou . . . art my hope . . and my strong - - hold, my
Thou . . . art my hope . and my strong - - hold, my
Thou . . . art my hope . and my strong - - hold, my

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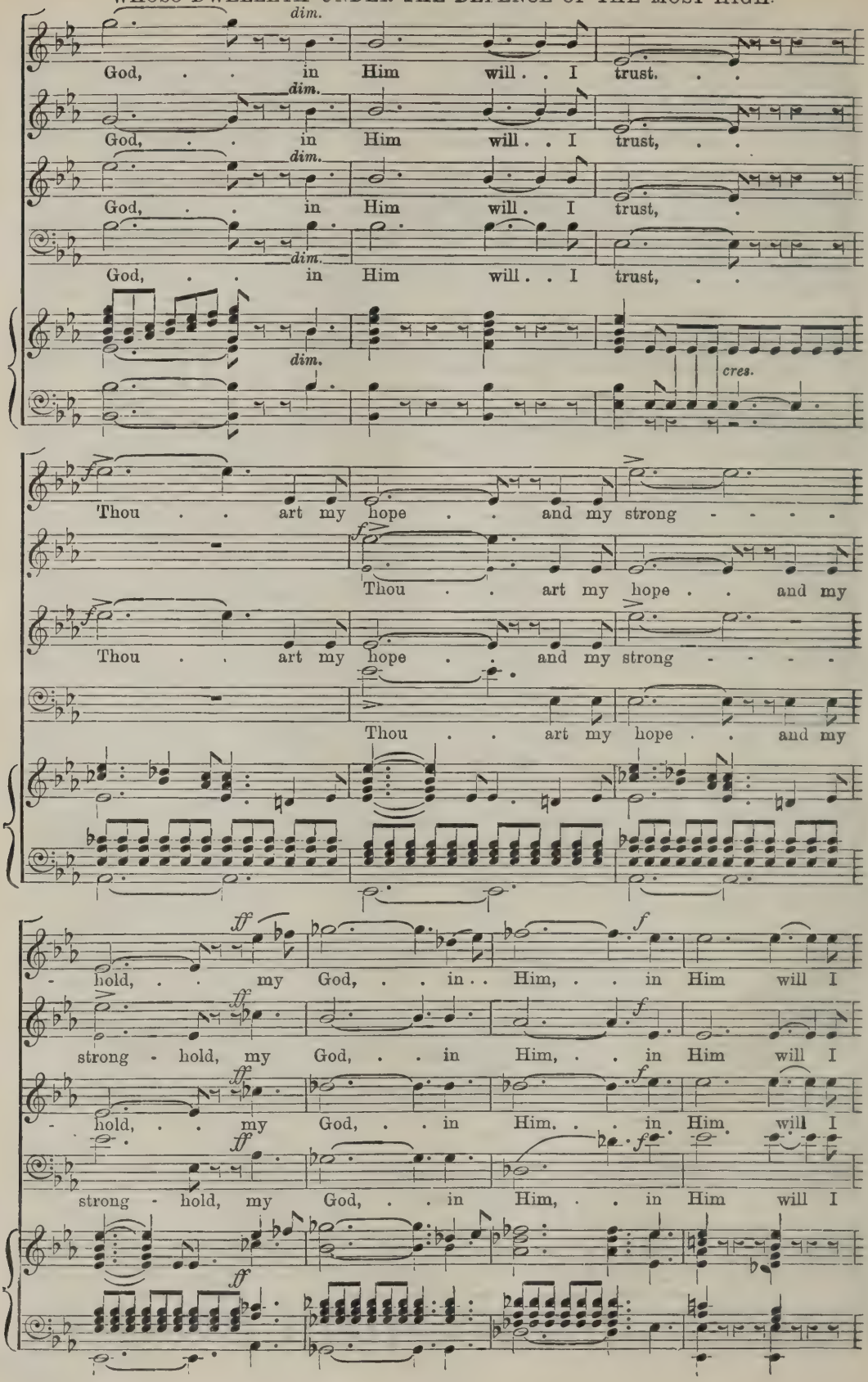
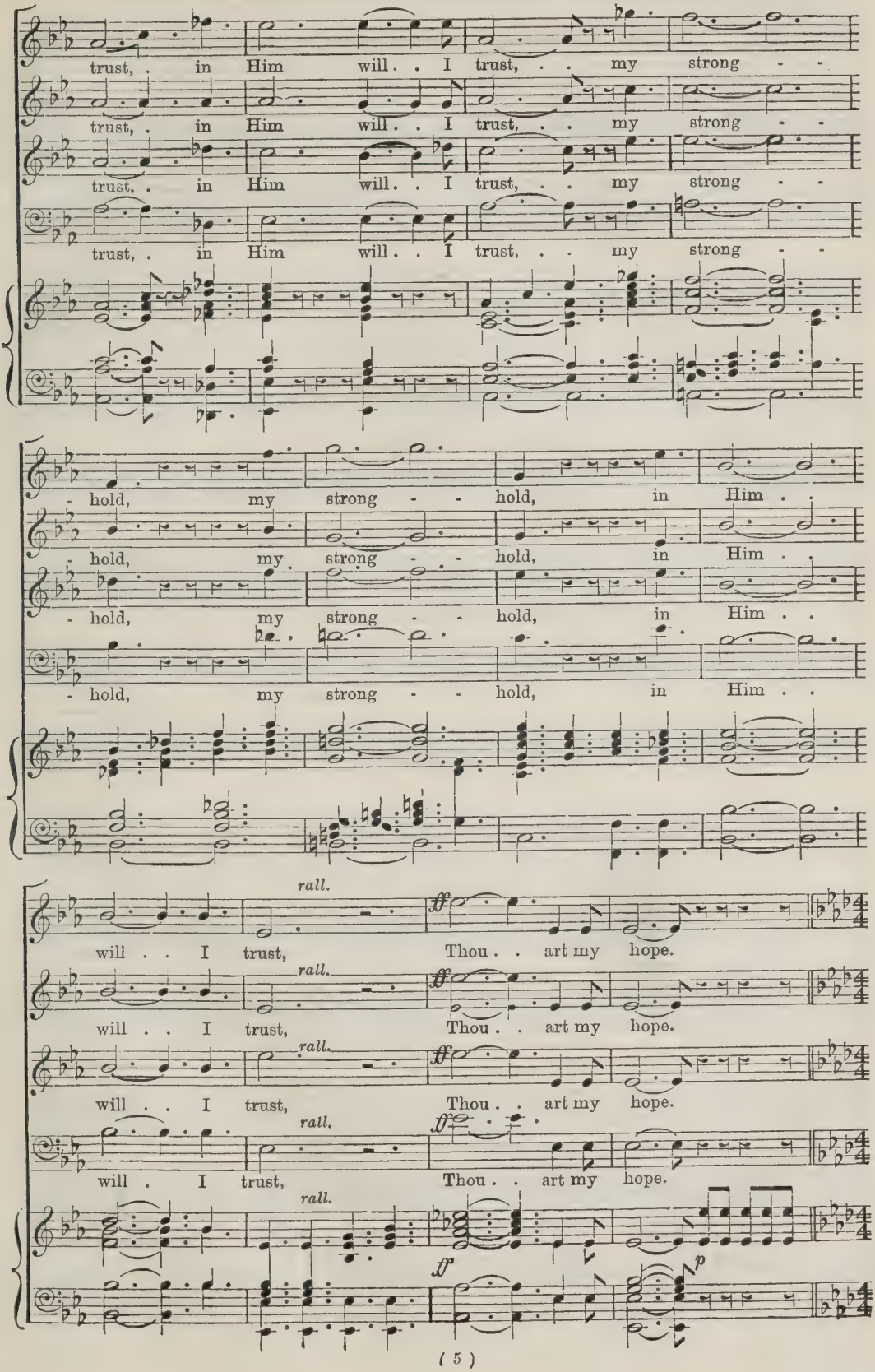
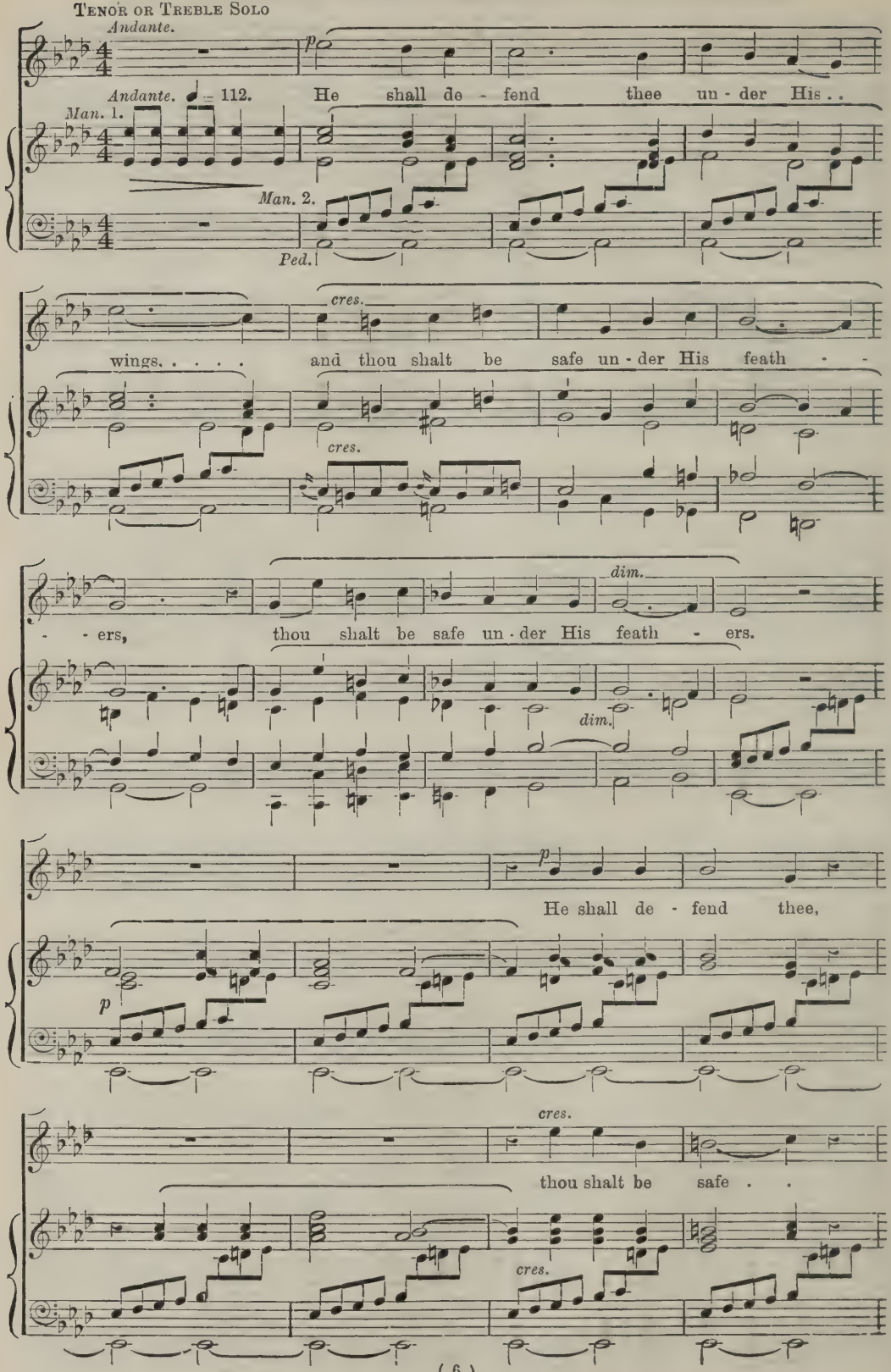
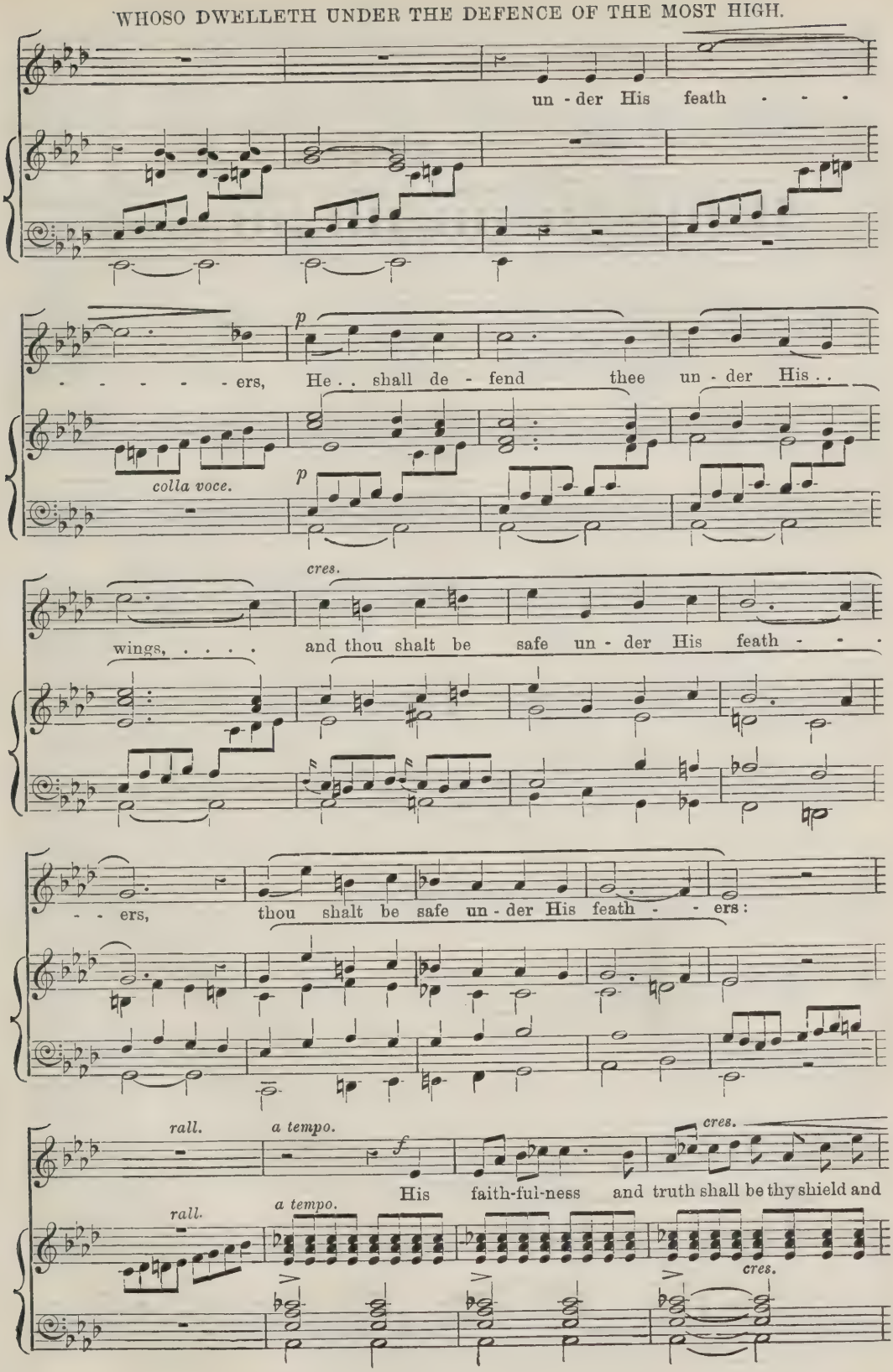

dim.
God, . . in Him will . . I trust. . .
dim.
God, . . in Him will . . I trust, . .
dim.
God, . . in Him will . I trust, .
dim.
God, . . in Him will . . I trust, . .
dim.
cres.
Thou . . art my hope . . and my strong - - - -
f
Thou . . art my hope . . and my
Thou . . art my hope . . and my strong - - - -
Thou . . art my hope . . and my
ff
f
- hold, . . my God, . . in . . Him, . . in Him will I
strong - hold, my God, . . in Him, . . in Him will I
- hold, . . my God, . . in Him, . . in Him will I
strong - hold, my God, . . in Him, . . in Him will I

WHOSO DWELLETH UNDER THE DEFENCE OF THE MOST HIGH.

trust, . in Him will . . I trust, . . my strong - -
trust, . in Him will . . I trust, . . my strong - -
trust, . in Him will . . I trust, . . my strong - -
trust, . in Him will . . I trust, . . my strong - -
- hold, my strong - - hold, in Him . .
- hold, my strong - - hold, in Him . .
- hold, my strong - - hold, in Him . .
- hold, my strong - - hold, in Him . .
rall.
will . . I trust, Thou . . art my hope.
rall.
will . . I trust, Thou . . art my hope.
rall.
will . . I trust, Thou . . art my hope.
rall.
will . I trust, Thou . . art my hope.
rall.
ff
ff
ff
ff
ff
p


Tenor or Treble Solo
Andante.
p
Andante. ♩ = 112.
He shall de - fend thee un - der His . .
Man. 1.
Man. 2.
Ped.
cres.
wings. . . . .
and thou shalt be safe un - der His feath - -
cres.
dim.
- - ers,
thou shalt be safe un - der His feath - ers.
dim.
p
He shall de - fend thee,
p
cres.
thou shalt be safe . .
cres.


un - der His feath - - -
p
- - - - - - ers, He . . shall de - fend thee un - der His . .
colla voce.
p
cres.
wings, ... and thou shalt be safe un - der His feath - - -
- - ers, thou shalt be safe un - der His feath - - ers:
rall.
a tempo.
f
cres.
His faith-ful-ness and truth shall be thy shield and
rall.
a tempo.
cres.

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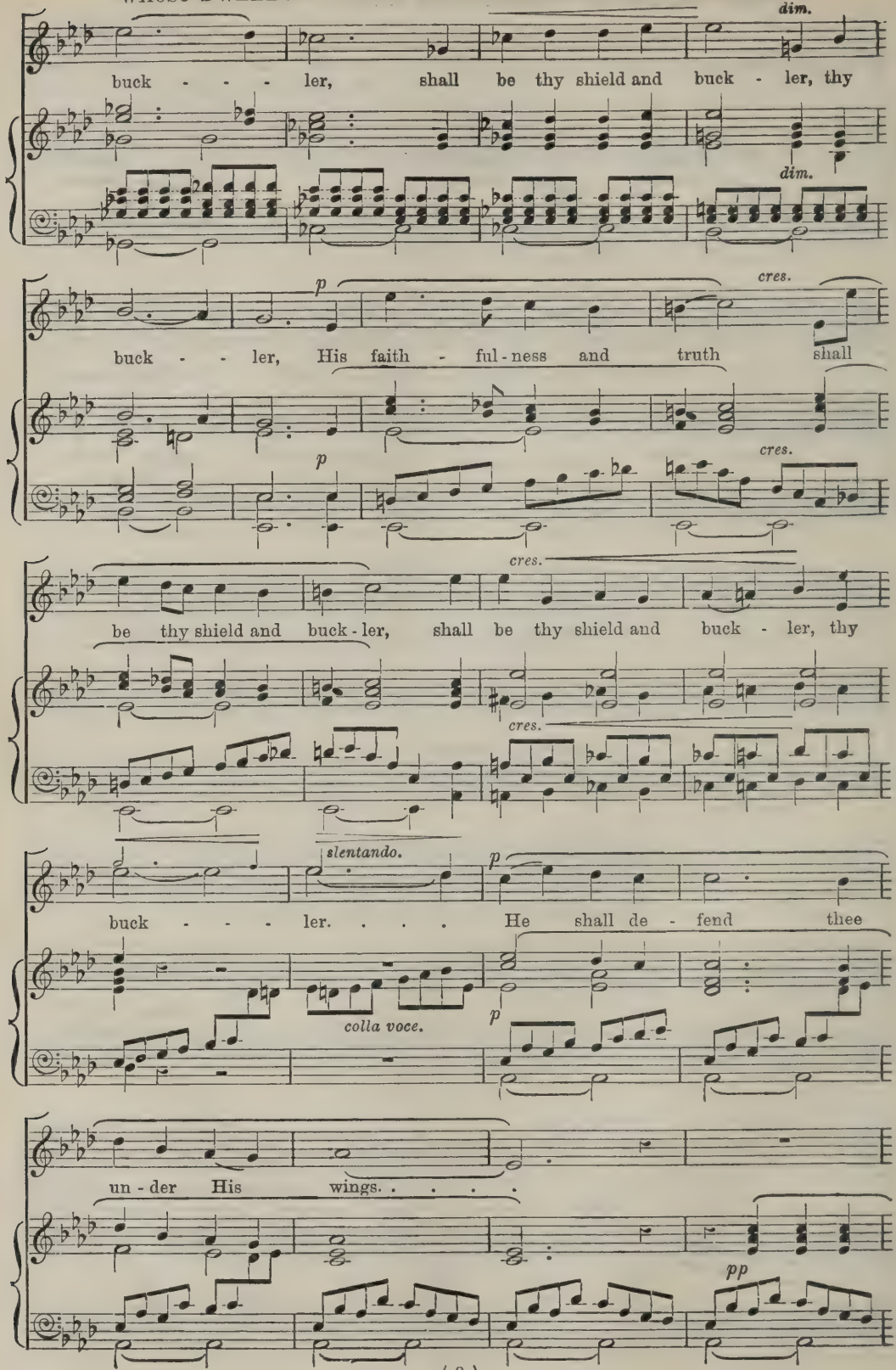
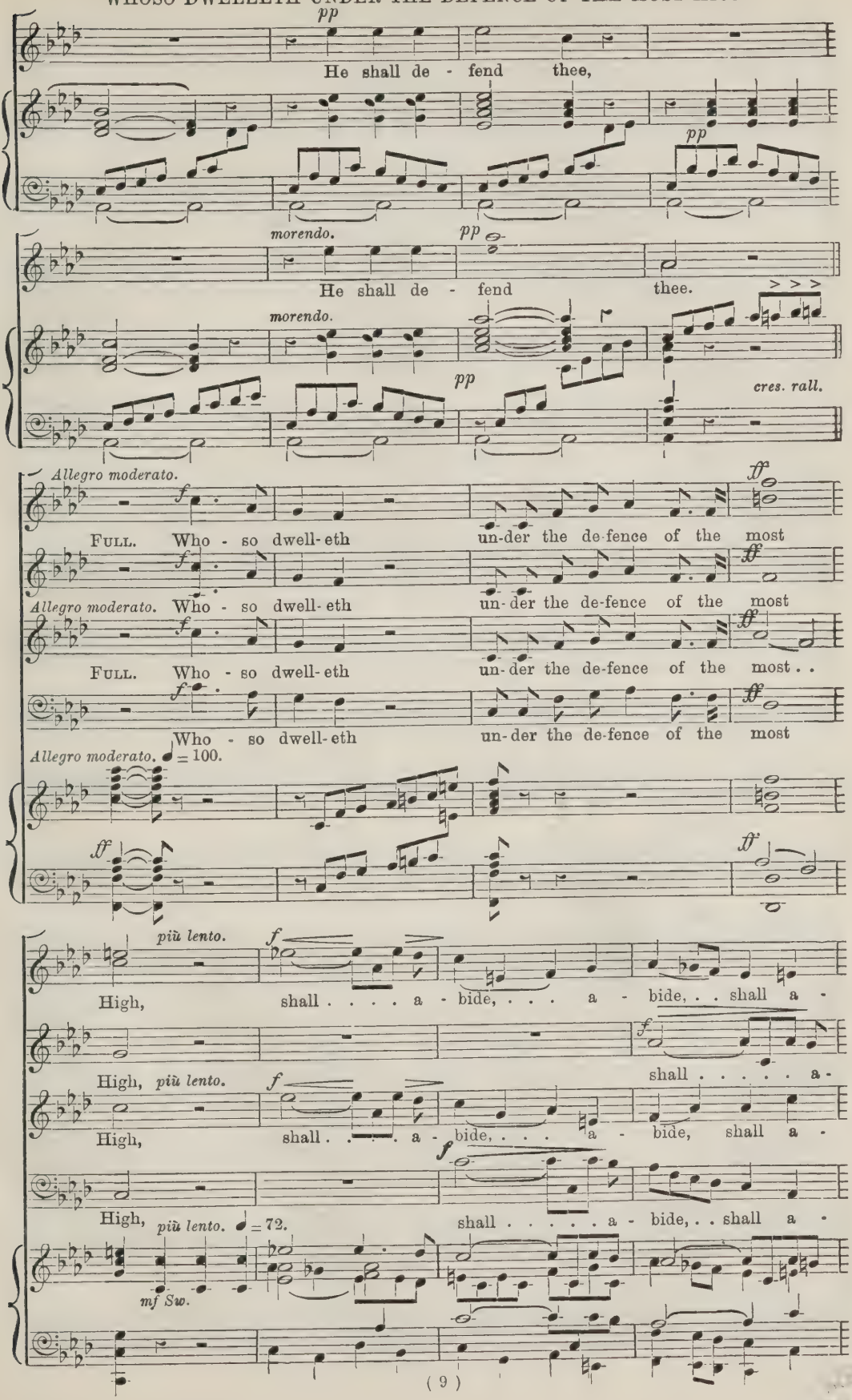
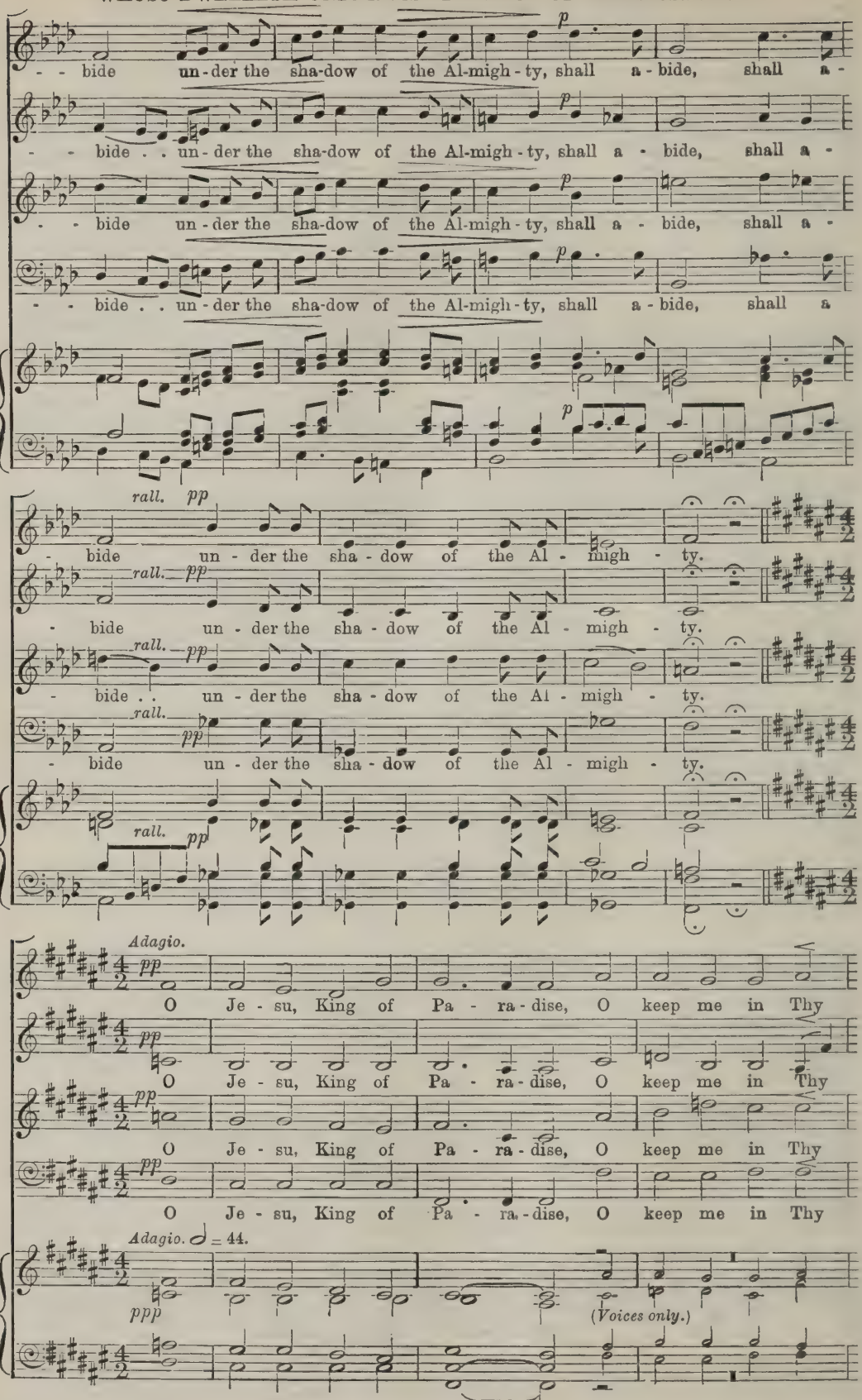
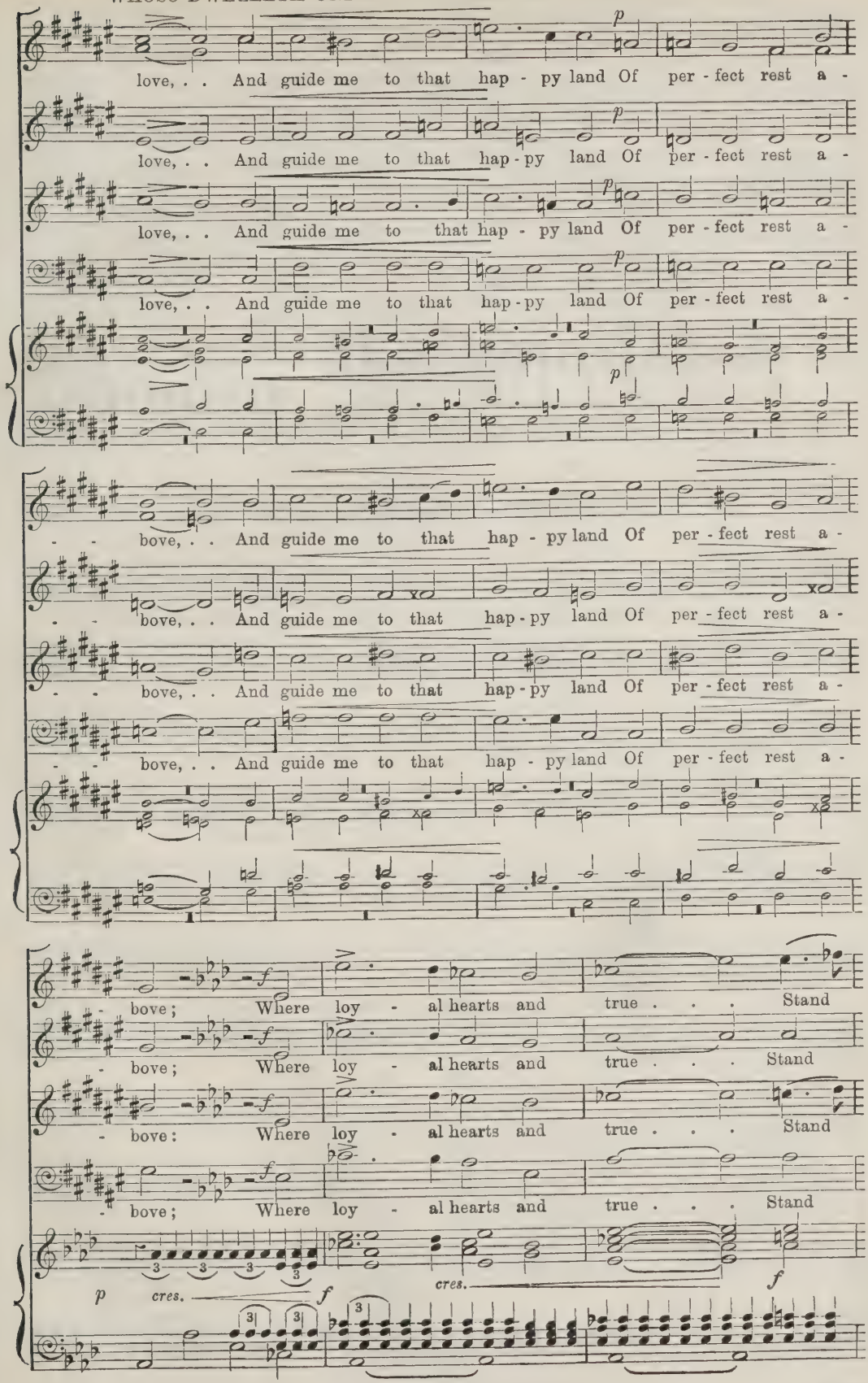
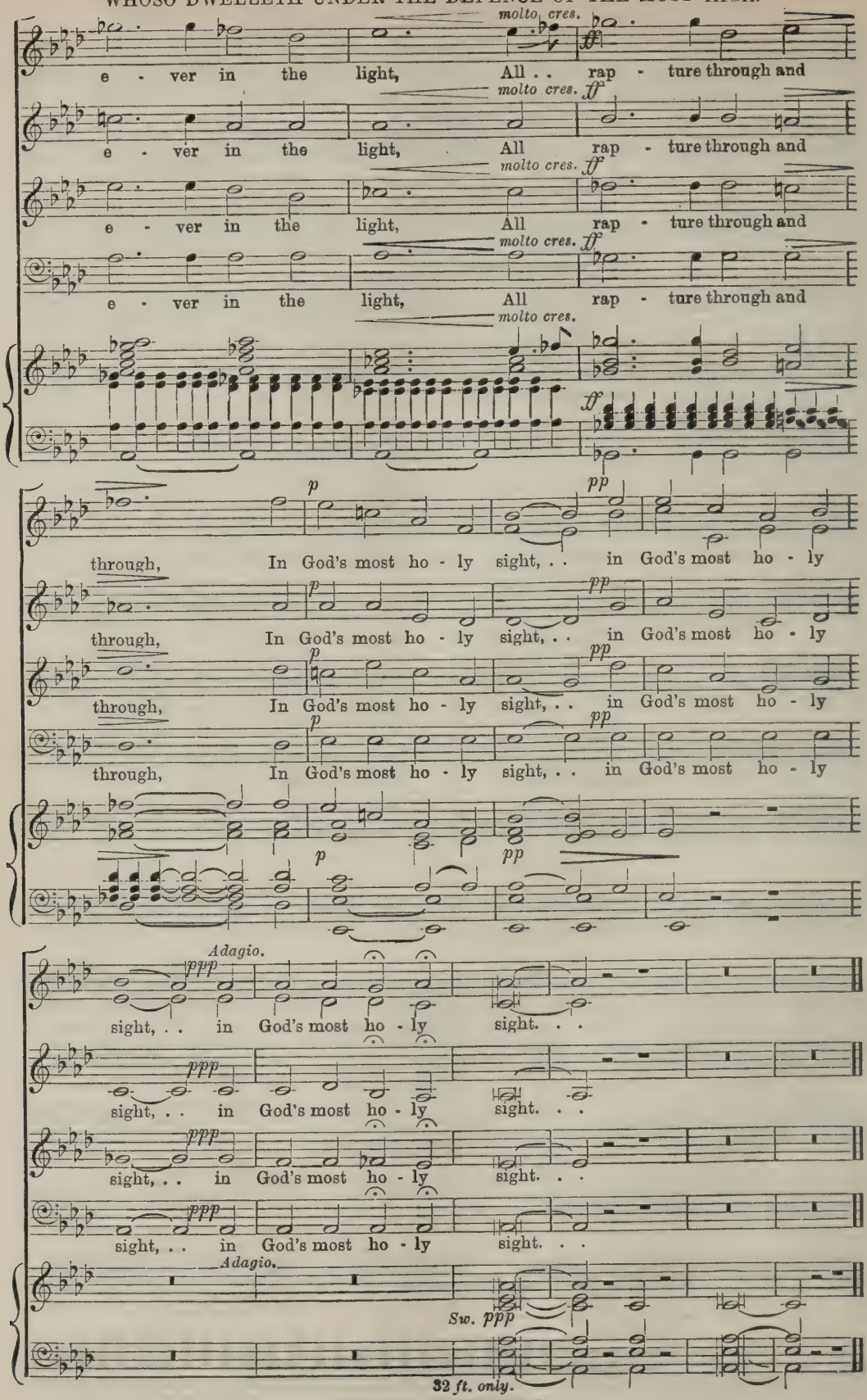

dim.
buck - - - ler, shall be thy shield and buck - ler, thy
dim.
p
cres.
buck - - ler, His faith - ful - ness and truth shall
p
cres.
cres.
be thy shield and buck - ler, shall be thy shield and buck - ler, thy
cres.
slentando.
p
buck - - - ler. . . . He shall de - fend thee
colla voce.
p
un - der His wings. . . . .
pp

pp
He shall de - fend thee,
pp
morendo.
pp
He shall de - fend thee.
morendo.
pp
cres. rall.
Allegro moderato.
f
ff
Full. Who - so dwell-eth un-der the de-fence of the most
Allegro moderato. Who - so dwell-eth un-der the de-fence of the most
Full. Who - so dwell-eth un-der the de-fence of the most..
Who - so dwell-eth un-der the de-fence of the most
Allegro moderato. ♩ = 100.
più lento.
High, shall . . . . a - bide, . . . a - bide, . . shall a -
shall . . . . . a -
High, più lento.
High, shall . . . . a - bide, . . . a - bide, shall a -
High, più lento. ♩ = 72.
shall . . . . . a - bide, . . shall a -
mf Sw.


- - bide un - der the sha-dow of the Al-migh - ty, shall a - bide, shall a -
- - bide . . un - der the sha-dow of the Al-migh - ty, shall a - bide, shall a -
- - bide un - der the sha-dow of the Al-migh - ty, shall a - bide, shall a -
- - bide . . un - der the sha-dow of the Al-migh - ty, shall a - bide, shall a
rall. pp
- bide un - der the sha - dow of the Al - migh - ty.
- bide un - der the sha - dow of the Al - migh - ty.
- bide . . un - der the sha - dow of the Al - migh - ty.
- bide un - der the sha - dow of the Al - migh - ty.
Adagio.
O Je - su, King of Pa - ra - dise, O keep me in Thy
O Je - su, King of Pa - ra - dise, O keep me in Thy
O Je - su, King of Pa - ra - dise, O keep me in Thy
O Je - su, King of Pa - ra - dise, O keep me in Thy
Adagio. ♩ = 44.
(Voices only.)


love, . . And guide me to that hap - py land Of per - fect rest a -
love, . . And guide me to that hap - py land Of per - fect rest a -
love, . . And guide me to that hap - py land Of per - fect rest a -
love, . . And guide me to that hap - py land Of per - fect rest a -
p
bove, . . And guide me to that hap - py land Of per - fect rest a -
bove, . . And guide me to that hap - py land Of per - fect rest a -
bove, . . And guide me to that hap - py land Of per - fect rest a -
bove, . . And guide me to that hap - py land Of per - fect rest a -
f
bove; Where loy - al hearts and true . . . Stand
bove; Where loy - al hearts and true . . . Stand
bove: Where loy - al hearts and true . . . Stand
bove; Where loy - al hearts and true . . . Stand
p cres. f
cres.
f


molto cres.
ff
e - ver in the light, All rap - ture through and
through, In God's most ho - ly sight, . . in God's most ho - ly
p
pp
Adagio.
ppp
sight, . . in God's most ho - ly sight. . .
Sw. ppp
32 ft. only.

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The Committee for Music in War-time (secretary, Mr. S. H. Nicholson) has now received over £200 in donations and will shortly begin its activities by giving several concerts in soldiers' hospitals.

Recruiting by the Welsh regiments proceeded vigorously during the early part of May at Manchester, and among the music played by the band was a new march by Mr. Fred. W. Jackson, who was well known in connection with the Southport Competitive Musical Festival, of which he was secretary. The composer has now joined a Liverpool regiment, but was at Manchester on May 11 to conduct the first performance of his music. The main part of the March has already become known by its association with the song 'The King's soldiers'; a Trio section has been added, and the whole arranged for use of military bands.

On May 5 Mr. Adolph Raibin gave what is believed to have been the first recital of Russian Songs (in the original) in this city, and there was a considerable muster of compatriots; many of the poems have been translated into English by Mr. Samuel Langford.

Dr. Brodsky's absence as an interned prisoner of war at Raabs prevented the usual quartet concerts for the Students' Sustentation Fund of the Royal Manchester College of Music, and on his return he was anxious to carry on the work so ably discharged by Messrs. Forbes, Catterall, the Rawdon Briggs Quartet, and Miss Edith Robinson's Quartet during the past winter. This desire took form on May 18, when he played the Elgar and Bach Concertos and joined Mr. Forbes in Grieg's second Sonata. An interesting feature was a 'Petite Suite' for violin and pianoforte by a Russian noble bearing the German name of Mensenkampff, who was captured by the Austrians on his estate in Russian Poland near the Galician frontier, and after many vicissitudes found himself at Raabs as Brodsky's fellow-prisoner. For their mutual use and delight he composed this Suite in the French miniature style; it is in six movements, but Dr. Brodsky has only four as yet. The composer is twenty-six years of age, and is a relative of Rachmaninov, about whom great anxiety is felt, as persistent rumour gives him out to have been killed in battle.

On May 2 the Sale and District Musical Society, conducted by Mr. Alfred Higson, gave a sacred concert which included as Part 1 Bach's 'God goeth up with shouting' (with the Society's own soloists), his Concerto for two violins, and the choruses 'Death, I do not fear thee' and 'Come, gentle Death.' A miscellaneous second part included the Brahms 'Alto Rhapsody' (soloist Miss Eleanor Slater), the Brahms 'Regina Coeli' Motet, and Gustav von Holst's Motet for two female-voice choirs, 'Ave Maria.'

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—The Choral Union and Male-Voice Choir joined forces on March 23, when they sang Elgar's 'Coronation Ode' and a miscellaneous selection. The Madrigal Choir gave a concert on April 24, when an excellent selection of madrigals, glees, and part-songs was sung. Miss Lucy Polgreen played pianoforte solos. Mr. Arthur Collingwood conducted at both performances.——We are glad to see from the annual report of the Choral Union, that in spite of adverse circumstances the position of the Union is satisfactory, and that there is a substantial balance to the good. During the season the choir had made three public appearances, two of which had been on behalf of War charities, to which a total sum of over £280 had been handed over.

BANGOR.—On April 28, the University Choral Society gave a performance of Bach's 'Sleepers, wake,' and Dvorák's 'The Spectre's Bride,' with orchestral accompaniment. The Society also gave a performance of 'Teyrnasoedd y Ddaear' (Ye kingdoms of the earth), by Ambrose Lloyd (1815-1974), to commemorate the centenary of the birth of the Welsh composer. The University Orchestral Society, led by Mr. J. R. Whitehead, was augmented for the occasion, and Dr. Caradog Roberts conducted.

CHATHAM.—Mr. Leslie Mackay's Choir gave its sixth annual concert on April 21. Miss Elsie Dudding played violin solos, and Mr. Percival Driver sang. Mr. E. T. Brimecombe conducted.

MIDDLESBROUGH.—The combined forces of the Cleveland Harmonic, Eston and Normandy, and Skinningrove Male-Voice Choirs, with the North-Eastern Symphony Orchestra (a total of 210 performers), gave a successful performance of Wagner's 'The Holy Supper of the Apostles,' and some miscellaneous works, on April 18. The Orchestra played Tchaikovsky's 'Romeo and Juliet' Overture and Liszt's Hungarian Rhapsody, No. 1. Mr. Gavin Kay conducted the choral, and Mr. G. B. Robinson the orchestral items.

Miscellaneous.

The Novello Choir and the Arundel Male-Voice Choir combined in an excellent concert at the Wesleyan Central Hall on May 15. The chief choral items were Stanford's 'Songs of the Fleet,' for male-voice chorus and baritone solo,—the solo sung with ample vitality by Mr. W. R. Allen,—and 'The Revenge.' Mr. John Pointer conducted the first performance of his two choral-songs, 'Ye men of England' and 'Ye mariners of England,' both effective choral works obviously apropos just now,—and miscellaneous smaller works were well-interpreted by the two choirs separately and in combination, the unaccompanied items being particularly successful. Miss Elaine Birch sang Pointer's 'How shall I sing that Majesty?' with great spirit, and was encored. Mr. Charles Fry gave a dramatic reading of 'The Revenge' prior to its musical interpretation. Mr. Charles Saunders contributed some delightful old ditties skilfully accompanied by Mr. Frank M. Jephson, and Mr. F. A. W. Docker gave useful aid at the organ. There was a large and efficient orchestra. Mr. Harold Brooke, the conductor, is to be congratulated on the all-round success achieved.

At the Local Examinations in Music of The Associated Board of the Royal Academy of Music and Royal College of Music the following candidates gained the gold and silver medals offered by the Board for the highest and second highest honours marks respectively, in the Advanced and Intermediate Grades of the Local Centre Examinations in the March-April period of this year, the competition being open to all candidates in the British Isles. Advanced Grade, Gold Medals: Mr. Cecil D. C. Boulton, Bristol, pianoforte, 141 marks; and Mr. Frederick S. R. Pyle, London, pianoforte, 141 marks. Advanced Grade, Silver Medal, Master Leslie H. England, Blackheath, pianoforte, 139 marks. Intermediate Grade, Silver Medal, Miss Agnes E. Nicholson, London, pianoforte, 140 marks. Intermediate Grade, Silver Medal, Master Edmund Welch, Blackburn, pianoforte, 138 marks.

The concert in aid of the Funds of the British Red Cross Society and the order of St. John of Jerusalem, given by Madame Clara Butt and Mr. Kennerley Rumford at the Royal Albert Hall on May 13, was a great success. Both soloists were heard in familiar items, and the massed Bands of the Brigade of Guards played. The King and Queen were present, and the hall was crowded. An interesting feature was the singing of the National Anthem by a choir of 250 distinguished members of the musical profession, organized by Madame Albani and Mr. Edward Lloyd. We understand that the Funds will benefit to the extent of £8,000.

The twelfth annual concert of the West London Choral Union took place at Queen's Hall on May 1, when Brahms's 'Requiem' and the concert version of Verdi's 'Il Trovatore' were sung with full orchestral accompaniment. The soloists were Miss Mary Fielding, Miss Trixie Pike, Miss Frances Jenkins, and Messrs. Lenghi-Cellini, William Lewis, Ivor Foster, and J. E. Farrington. Mr. W. T. Oke conducted.

Mr. Montagu-Nathan lectured before the Incorporated Society of Musicians on May 8, on 'The Russian Operatic Gospel.' In the course of his remarks he said that our education in Russian musical matters had been a fortuitous affair. The Drury Lane series were mere repetitions of what had previously been arranged for Paris audiences—already familiar with the standard Russian operas. We ought not to have begun with Moussorgsky, but rather with Glinka's 'Life for the Tsar,' and we should have begun at least thirty years ago.

The Glasgow Ladies' String Orchestra (Miss Hilda Bailey, conductor) has completed a very successful season's work. Since last year the membership has increased from twenty-eight to forty. At the beginning of the winter the Society offered its services in aid of any charity connected with the War. Advantage was taken of this offer, and instead of one, there were five concerts during the season, all of which were successful both musically and financially. The Society was in this way able to give over £90 to different War Funds.

The Great Western Railway Musical Society gave its last concert of the season on May 12 at Paddington Station. The programme included a selection from German's 'Merrie England' and Bridge's ballad 'The Flag of England.' Both were well sung, under the direction of Mr. H. A. Hughes.

Mr. Albert Sammons and Mr. Hamilton Harty gave a chamber concert at Leighton House on May 13, when they played César Franck's Sonata and the 'Kreutzer.' Miss Agnes Nicholls contributed songs by MacCunn, Walker, and Delius.

The Battersea, Clapham, and Wandsworth Choral Union sang Leoni's 'The Gate of Life' and a selection from 'Judas Maccabæus' at Battersea Town Hall on April 22. The soloists were Miss Florence Fleming, Mr. Frank Webster, and Mr. John Prout. Mr. George Lane conducted.

Dr. Muir, Superintendent-General of Education for the Cape Province, is retiring in July, to the general regret of educational circles in South Africa.

The Arundel Male-Voice Choir gave a well-chosen programme at its concert at the King's Hall, Holborn Restaurant, on May 5, conducted by Mr. Robert P. Hart.

The first-prize of £25 in the Phantasy section of the 'Cobbett String Quartet Competition' has been awarded to Mr. Albert Sammons.

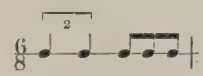
The London Academy of Music has been reconstructed, and will in future be known as the Incorporated London Academy of Music.

Miss Lena Kontorovitch and Mr. Vernon Warner gave a violin and pianoforte recital at Æolian Hall on May 8.

Dr. W. G. McNaught has been elected an honorary member of the Abbey Glee Club.

Answers to Correspondents.

MUTE.—(*a*) Halve the bar, and then divide the first half into two equal portions. The passage is more simply expressed thus:



(*b*) Play the quintuplets evenly, one group to a beat, without considering the value of each note.

G. R. O.—(*a*) Kitson's 'The evolution of harmony' (Clarendon Press, Oxford); A. E. Hull's 'Modern harmony' (Augener); René Lenormand's 'Modern harmony' (Joseph Williams). We do not attempt to accede to your request to place them in order of merit. (*b*) Corder's 'Orchestration' (Curwen); Prout's 'Instrumentation' (Novello); and 'The Orchestra' (Augener).

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MUSIC:

'Angelus' (Angels that around us hover). Chorus from 'Maritana.' By W. VINCENT WALLACE. Arranged for S.A.T.B. by H. ELLIOT BUTTON ... 353

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SPECIAL NOTICE.

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,,	O ye that love the Lord	*Coleridge-Taylor*
EASTER	O give thanks	*Goss*
WHITSUN	Come, Holy Ghost	*Attwood*
HARVEST	The Lord is loving unto every man	*Garrett*
GENERAL	O love the Lord	*Sullivan*
,,	The day Thou gavest, Lord	*Woodward*
,,	Blessed are they that dwell	*Tours*
,,	Thou wilt keep him in perfect peace	*Lee Williams*

BOOK 2.

ADVENT	Hosanna in the highest	*Stainer*
CHRISTMAS	Sing and rejoice	*Barnby*
LENT	O Saviour of the world	*Goss*
,,	Teach me, O Lord	*Attwood*
,,	Jesu, Word of God Incarnate	*Gounod*
EASTER	Christ is risen	*Elvey*
HARVEST	Great is the Lord	*Steane*
GENERAL	What are these?	*Stainer*
,,	O how amiable	*West*
,,	O taste and see	*Sullivan*
,,	The Lord is my Shepherd	*Macfarren*
,,	God that madest earth and heaven	*Fisher*

BOOK 3.

ADVENT	Far from their home	*Woodward*
CHRISTMAS	Four Christmas Carols	*Various*
LENT	Turn Thy face from my sins	*Sullivan*
,,	O Lord, my God	*Wesley*
,,	Jesu, Word of God Incarnate	*Mozart*
EASTER	Break forth into joy	*Barnby*
HARVEST	O Lord, how manifold	*Barnby*
GENERAL	Seek ye the Lord	*Roberts*
,,	I was glad	*Elvey*
,,	The radiant morn	*Woodward*
,,	O praise God in His holiness	*Weldon*
,,	Doth not wisdom cry	*Haking*

BOOK 4.

ADVENT	Arise, O Jerusalem	*King*
CHRISTMAS	Let us now go even unto Bethlehem	*Hopkins*
LENT	In Thee, O Lord	*Tours*
,,	Comfort, O Lord, the soul of Thy servant	*Crotch, arr. by Goss*
,,	God so loved the world	*Stainer*
EASTER	Christ our Passover	*Goss*
WHITSUN	Praised be the Lord daily	*Calkin*
HARVEST	Ye shall dwell in the land	*Stainer*
GENERAL	O how amiable are Thy dwellings	*Barnby*
,,	O taste and see how gracious the Lord is	*Goss*
,,	Thine, O Lord, is the greatness	*Kent*
,,	O give thanks unto the Lord	*Elvey*

BOOK 5.

ADVENT	The Great Day of the Lord	*Martin*
CHRISTMAS	It came upon the midnight clear	*Stainer*
LENT	Incline Thine ear	*Himmel*
,,	Lead me, Lord	*Wesley*
,,	Rend your heart	*Calkin*
EASTER	Awake up, my glory	*Barnby*
WHITSUN	O for a closer walk with God	*Foster*
HARVEST	The eyes of all wait on Thee, O Lord	*Elvey*
GENERAL	I am Alpha and Omega	*Stainer*
,,	O how amiable are Thy dwellings	*Richardson*
,,	Blessed are the merciful	*Hiles*
,,	I will sing of Thy Power, O God	*Sullivan*

BOOK 6.

ADVENT	Hearken unto Me, My people	*Sullivan*
CHRISTMAS	O Zion, that bringest good tidings	*Stainer*
LENT	Turn Thy face from my sins	*Attwood*
,,	O Saving Victim, slain for us!	*Stainer*
,,	There is a green hill far away	*Gounod*
EASTER	Now is Christ risen from the dead	*West*
WHITSUN	O Holy Ghost, into our minds	*Macfarren*
HARVEST	Praise the Lord, O Jerusalem	*Maunder*
GENERAL	Sweet is Thy mercy, Lord	*Barnby*
,,	I will lift up mine eyes	*Clarke-Whitfeld*
,,	Rejoice in the Lord, O ye righteous	*Elvey*
,,	I will alway give thanks unto the Lord	*Calkin*

BOOK 7.

ADVENT	It is high time to awake out of sleep	*Barnby*
CHRISTMAS	Come, ye lofty	*Button*
LENT	Bow down Thine ear	*Attwood*
,,	Come unto Him	*Gounod*
,,	The Lord is nigh unto them	*Cummings*
EASTER	Open to me the gates	*Adlam*
WHITSUN	When God of old came down from heaven	*Vine Hall*
HARVEST	Look on the fields	*Macpherson*
GENERAL	Weary of earth and laden with my sin	*Tozer*
,,	Sing praises unto the Lord	*Cruickshank*
,,	Deliver me, O Lord	*Stainer*
,,	Blessed are the poor in spirit	*Hiles*

BOOK 8.

ADVENT	Day of Wrath! O day of mourning	*Stainer*
CHRISTMAS	Like silver lamps in a distant shrine	*Barnby*
LENT	Cast thy burden upon the Lord	*Mendelssohn*
,,	Seek ye the Lord	*Bradley*
,,	The sacrifice of God	*Wareing*
EASTER	This is the day	*Vine Hall*

BOOK 8 (*continued*).

WHITSUN	Spirit of mercy, truth, and love	*Selby*
HARVEST	Behold, I have given you every herb	*Harris*
GENERAL	All people that on earth do dwell	*West*
,,	Through the day Thy love has spared us	*Naylor*
,,	The King shall rejoice	*Goss*
,,	Thou wilt keep him in perfect peace	*Calkin*

BOOK 9.

ADVENT	Blessed is He Who cometh	*Gounod*
CHRISTMAS	Sing, O Heavens	*Gaul*
LENT	O bountiful Jesu!	*Stainer*
,,	O Lord, correct me	*Coward*
,,	By the waters of Babylon	*Coleridge-Taylor*
EASTER	The strife is o'er	*Steane*
WHITSUN	Grieve not the Holy Spirit of God	*Stainer*
HARVEST	Great is the Lord	*Marchant*
GENERAL	Lead, kindly Light	*Pughe-Evans*
,,	O Lord, my trust is in Thy mercy	*King Hall*
,,	Hymn of Peace	*Calcott*
,,	How dear are Thy counsels	*Crotch*

BOOK 10.

ADVENT	God shall wipe away all tears	*Field*
CHRISTMAS	Sing, O Heavens	*Maunder*
LENT	Jesu, Word of God Incarnate	*Elgar*
,,	Hear the voice and prayer	*Hopkins*
,,	By Babylon's wave	*Gounod*
EASTER	Unto the Paschal Victim bring	*West*
WHITSUN	Our Blest Redeemer	*Vine Hall*
HARVEST	Great is the Lord	*Sydenham*
GENERAL	Blessed be the Lord my strength	*Markham Lee*
,,	Abide with me	*Atkins*
,,	O how amiable	*Maunder*
,,	The Lord is exalted	*West*

BOOK 11.

ADVENT	The night is far spent	*Steane*
CHRISTMAS	Nazareth	*Gounod*
LENT	God so loved the world	*Moore*
,,	I came not to call the righteous	*Vincent*
,,	Wash me throughly	*Wesley*
EASTER	Alleluia! now is Christ risen	*Adams*
WHITSUN	Holy Spirit, come, O come	*Martin*
HARVEST	The earth is the Lord's	*Hollins*
GENERAL	Saviour, Thy children keep	*Sullivan*
,,	The day is past and over	*Marks*
,,	Jesu, priceless Treasure	*Roberts*
,,	O worship the Lord	*Hollins*

BOOK 12.

ADVENT	Rejoice greatly	*Woodward*
CHRISTMAS	Hark! what mean those holy voices	*Sullivan*
LENT	Give ear, O Lord	*Pattison*
,,	Come now, and let us reason	*Briant*
,,	Is it nothing to you	*Foster*
EASTER	Christ is risen	*Roberts*
WHITSUN	I will not leave you comfortless	*Steane*
HARVEST	Father of mercies	*West*
GENERAL	Praise ye the Lord	*Button*
,,	Save us, O Lord, while waking	*Martin*
,,	Come, weary pilgrims	*Tozer*
,,	Comes, at times	*Woodward*

BOOK 13.

ADVENT	Prepare ye the way of the Lord	*Garrett*
CHRISTMAS	In a stable lowly	*King*
LENT	Hear me when I call	*King Hall*
,,	Come, ye sin-defiled and weary	*Stainer*
,,	In Thee, O Lord	*Coleridge-Taylor*
EASTER	As it began to dawn	*Foster*
WHITSUN	God is a Spirit	*Bennett*
HARVEST	O God, who is like unto Thee	*Foster*
GENERAL	Nearer, my God, to Thee	*Adams*
,,	Lord, I have loved the habitation	*Torrance*
,,	Send out Thy light	*Gounod*
,,	O God, whose nature	*Wesley*

BOOK 14.

ADVENT	The night is far spent	*Foster*
CHRISTMAS	Glory to God in the highest	*Bayley*
LENT	The path of the just	*Roberts*
,,	Come, and let us return	*Jackson*
,,	O Saviour of the world	*Moore*
EASTER	Who shall roll us away the stone?	*Torrance*
WHITSUN	If I go not away	*Adams*
HARVEST	The woods and every sweetsmelling tree	*West*
GENERAL	The Lord is my Light	*Sydenham*
,,	Evening and morning	*Oakeley*
,,	Holiest, breathe an evening blessing	*Martin*
,,	Let the righteous be glad	*R. F. Lloyd*

BOOK 15.

ADVENT	Awake, awake, put on strength	*Borton*
CHRISTMAS	See, amid the winter's snow	*West*
LENT	There is a green hill far away	*Somerset*
,,	Weary of earth	*Vine Hall*
,,	Come, and let us return	*Goss*
EASTER	Come, ye saints	*Button*
WHITSUN	If ye love Me	*Stewart*
HARVEST	The eyes of all wait on Thee	*Gaul*
GENERAL	Bread of Heaven	*German*
,,	Blessing, glory, wisdom, and thanks	*Brewer*
,,	Thy word is a lantern	*Young*
,,	Hymn to the Trinity	*Tschaikowsky*

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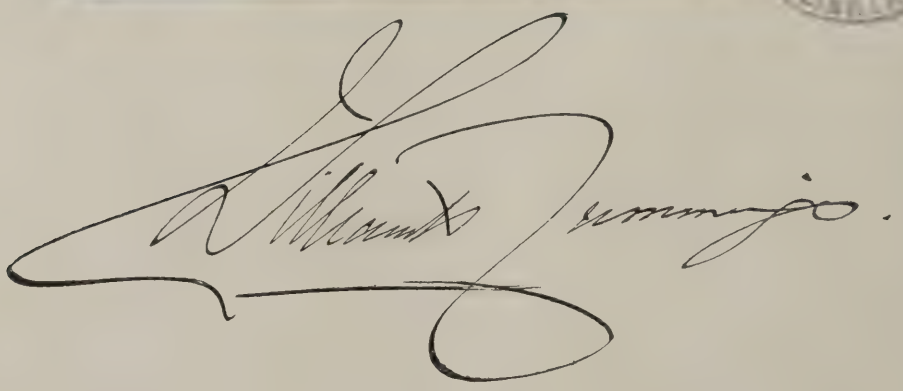

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These suggestions relate to both the mechanical and intellectual sides of the study of pianoforte playing, or briefly, to Technique and Expression, the chief matters implied by the first of these terms being the production of various qualities of tone, the choice of suitable fingering, and the best methods of attacking certain difficulties; while the second, which may perhaps be more aptly designated the *means* of expression, includes rhythm, phrasing, variety, and gradation of tone, the use of the pedals, *et cætera*.

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*1.	My true love hath my heart ...	Sir Philip Sidney
2.	Good-night	Shelley
3.	Where shall the lover rest	Scott
4.	Willow, Willow, Willow	Shakespeare

SECOND SET.

1.	O mistress mine	Shakespeare
2.	Take, O take those lips away	Shakespeare
3.	No longer mourn for me	Shakespeare
4.	Blow, blow, thou winter wind	Shakespeare
5.	When icicles hang by the wall	Shakespeare

THIRD SET.

*1.	To Lucasta, on going to the wars ...	Lovelace
2.	If thou would'st ease thine heart	Beddoes
*3.	To Althea, from prison	Lovelace
*4.	Why so pale and wan	Suckling
5.	Through the ivory gate	Julian Sturgis
*6.	Of all the torments	William Walsh

FOURTH SET.

*1.	Thine eyes still shined for me	Emerson
*2.	When lovers meet again ...	Langdon Elwyn Mitchell
*3.	When we two parted	Byron
4.	Weep you no more	Anon.
5.	There be none of Beauty's daughters ...	Byron
6.	Bright star	Keats

FIFTH SET.

*1.	A stray nymph of Dian	Julian Sturgis
*2.	Proud Maisie	Scott
*3.	Crabbed age and youth	Shakespeare
4.	Lay a garland on my hearse	Beaumont and Fletcher
5.	Love and laughter	Arthur Butler
6.	A girl to her glass	Julian Sturgis
7.	A Lullaby	E. O. Jones

SIXTH SET.

*1.	When comes my Gwen	E. O. Jones
*2.	And yet I love her till I die	Anon.
*3.	Love is a bable	Anon.
*4.	A lover's garland	Alfred P. Graves
5.	At the hour the long day ends ...	Alfred P. Graves
6.	Under the greenwood tree	Shakespeare

SEVENTH SET.

1.	On a time the amorous Silvy	Anon.
2.	Follow a shadow	Ben Jonson
3.	Ye little birds that sit and sing ...	Thomas Heywood
4.	O never say that I was false of heart ...	Shakespeare
5.	Julia	Herrick
6.	Sleep	Julian Sturgis

EIGHTH SET.

1.	Whence	Julian Sturgis
2.	Nightfall in winter	Langdon Elwyn Mitchell
3.	Marian	George Meredith
4.	Dirge in woods	George Meredith
5.	Looking backward	Julian Sturgis
6.	Grapes	Julian Sturgis

NINTH SET.

1.	Three aspects	Mary E. Coleridge
2.	A fairy town (St. Andrews) ...	Mary E. Coleridge
3.	The witches' wood	Mary E. Coleridge
4.	Whether I live	Mary E. Coleridge
5.	Armida's garden	Mary E. Coleridge
6.	The maiden	Mary E. Coleridge
7.	There	Mary E. Coleridge

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The Musical Times

AND SINGING-CLASS CIRCULAR.

JULY 1, 1915.

THE MUSICAL PROFESSION AND THE WAR: AN APPEAL.

The problem of aiding the professional singer and instrumentalist during the War is becoming increasingly acute. Soon after the War broke out many organizations sprang into being and did valuable work in creating engagements for performers. But now their activities are in every case being crippled for lack of means. It is with no intention of disparaging the laudable personal efforts of other workers in this field of usefulness that we venture to give special prominence to an account of the operations and needs of the Committee of Music in War Time, a body which was formed last year and afterwards amalgamated with the Professional Classes War Relief Council. The Committee still exists as an entity, and comprehends in its membership most of the well-known heads of the profession. We give a full list, the members of the active Executive Committee being indicated by an asterisk :

MUSIC IN WAR TIME COMMITTEE OF THE PROFESSIONAL CLASSES WAR RELIEF COUNCIL.

Object :—To develop schemes for the employment of people in the musical world during the War, and to deal with cases of distress in the musical world which may be attributable to the War.

**Chairman :* Sir C. Hubert H. Parry, Bart.

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The extensive and eminently utilitarian operations of this organization are almost unknown to the general public, owing to the fact that they are not day by day advertised and reported in the newspapers. The following is a summary of the work accomplished during this year.

From January 1 to the middle of June 176 concerts have been given in hospitals, 89 in camps, and 124 in clubs, schools, and other institutions, making a total of 389 concerts ; that is an average of about 15 a week, for which 1,318 engagements have been given ; it is impossible to compute the number of the auditors. The artists' fees, paid by the Committee, amount to £2,038. During the same time, sympathisers with the work of the Council have given 17 concerts for the benefit of the funds. On some of these occasions the artists' fees have been paid by the Committee. In addition to concerts organized by the Committee, a number of financial grants and guarantees have been made to choral and orchestral societies, and other musical organizations, with the object of giving increased employment to musicians in need of aid.

Musicians who desire to be entered on the Committee's register, and thereby become eligible for employment, must be British subjects who have been adversely affected by the War, and unfit for military service. They must attend an audition by the Committee, where their capabilities are carefully tested. Applicants on the list are offered musical employment as far as possible, failing which another department of the Council endeavours to provide them with suitable alternative occupation, such as clerical work.

A scheme of subsidised employment has been inaugurated in connection with Girls' Clubs. Teachers of class-singing and dancing have been supplied, and lecturers and accompanists provided ; also adjudicators for musical competitions. Eight teachers are now in regular employment in these Clubs, thereby enabling an important form of social work to be kept going.

Concert parties have visited camps at Aldershot, Crowborough, the Crystal Palace, Huntingdon, Peterborough, Shoreham, Kingston, Seaford, Longmore, Liphook, Felixstowe, Tring, Forest Row, Ludgershall, Brentford, Staines, Caterham, Berkhamsted, Surbiton, Basingstoke, Dovercourt, Cranley, Maldon, and other places. Also a great number of hospitals in London and the adjoining districts have been visited, including the Royal Herbert Hospital, Woolwich ; the Military Hospital, Ottershaw Park ; the Canadian Hospital, Taplow ; Southend ; the Seamen's Hospital, Greenwich ; the Red Cross Hospital, Bromley ; the Emergency Hospital, Ilford ; the Red Cross Hospital, Hove ; Worthing, Hassocks, Lewes, and Seaford.

Amongst schools visited may be mentioned Wycombe Abbey, Berkhamsted, Francis Holland School, Chelsea, Harrow, Bradfield, Thanet, Southbourne, Lingholt, Southend, Haywards Heath, Chislehurst, Sidcup, Christ's Hospital, Roedean, &c. The school concerts are generally self-supporting, and in some cases are given for the benefit of the funds of the Committee.

The concert-parties have been received everywhere with the greatest enthusiasm, and requests for return visits have been more than the Committee have been able to cope with. Commanding officers, chaplains, matrons, and others in authority have borne witness to the inspiring and elevating effect of these concerts upon recruits in training, and the consolation they afford to soldiers and sailors who

† *Ex officio* as Chairman of the General Committee of the Council.

have returned from the Front wounded and suffering.

Soloists have been provided for concerts at Wesleyan Central Hall, Buckhurst Hill Parish Church, Kentish Town, Westminster Cathedral Hall, Kendal, Dorking, Uppingham, Somers Town, Westbourne Grove, March, Woking, Toynbee Hall, and Whitehaven. Also for many concerts in private houses given in aid of the Committee's work.

The artists on the Register, numbering upwards of 400, consist of singers, instrumentalists of all sorts, teachers, entertainers, and reciters.

A grand Patriotic Concert was held at the Royal Albert Hall on April 24, when Their Majesties the King and Queen and Queen Alexandra were present. The profits were divided equally between the Professional Classes War Relief Council and the Lord Mayor's Recruiting Bands.

It will be seen from the foregoing that great beneficial work has been accomplished. But now, unfortunately, the Committee is faced by the grave necessity of seriously restricting its operations, because the funds available are nearly exhausted.

Will our readers help to get subscriptions? We know only too well that we are appealing to many whose means are greatly restricted. But if every reader of the *Musical Times* subscribed only One Shilling a sum would be received that would enable the Committee to carry on its work for some months. A subscription form is enclosed.

All amounts of half-a-crown and upwards will be acknowledged in the *Musical Times*. We hope, however, that this limitation will not hinder anyone from sending smaller sums. The form and postal order should be sent to the honorary secretaries of the Professional Classes War Relief Council, 13-14, Princes Gate, London, S.W.

The following letter from Dr. H. Walford Davies appeared in *The Times* on June 17:

The excellent article called 'The Mobilization of Music' in *The Times* last Saturday, together with your leading article on 'The Popular Art' (in to-day's issue), make the vital uses of music in war time convincingly clear; and they seem to open the way for a postscript of appeal. Numberless lovers of music now in the new Army are shortly going to the War. Quartered perhaps thirty miles from London, cut off from their favourite recreations—to such men good music is as great a boon after a tiring day as anything could well be. Besides this, it has a happy knack of replenishing the memory and refreshing the mind at odd moments. One man, home again after eight months' fighting, has recently described to me how that fragments of familiar music came as the greatest help in hard times. It is not a miniature ballad concert by skilled artists, or any elaborate entertainment that is needed, but apparently a blend of two things, a little first-rate music and some songs that are easy to remember in which men can join. As a member of the Committee for Music in War Time, over which Sir Hubert Parry presides, it fell to my lot last November to form a small force of choir-men for war-time use. Most of them are busy all day, but are able to catch a five o'clock train to any given place. (It is not in London that they are wanted.) They practised, then mobilized, helping a few choral Societies to carry on their season's work during the winter, and giving fifty-two camp and hospital concerts within forty miles of town, at a total cost of about £178. But now we have to refuse concerts for lack of funds. The Professional Classes War Relief Council have their own heavy demands, and further grants from their Committee will not be possible at present. Indeed, a large number of our recent concerts have only been possible through the generosity of a single music-lover. Anyone who cares to send £5—we could welcome £500—may know that he is immediately giving one or more complete concerts to soldiers in hospital, or soldiers in training. There are a variety of audiences in the world, but none show themselves more vital or more grateful or more ready to collaborate, in the most responsive and lively way, than a soldier audience in camp.

WILLIAM HAYMAN CUMMINGS,

Born August 22, 1831,

Died at 'Sydcote,' Dulwich, June 10, 1915.

The death of Dr. Cummings removes one of the most highly-esteemed metropolitan musicians. A man of remarkable vitality and activity, he was in harness of his own choice, until the day before his death. He played many parts in the drama of life; in turn he was singer, composer, conductor, director of a great School of Music, and especially, and to the end, an industrious musical *littérateur* and investigator. In addition to these engrossing activities, he was a strong directing force in many Societies formed for the advancement of the art and the benefit of its votaries, and through the Royal Society of Musicians, in the management of which he was much concerned, he helped to minister to the needs of his unfortunate brethren and their dependents. He was a lucid speaker, and on public occasions he often voiced the feelings and views of the profession as no one else could. As a singer his enunciation was a model, and he carried this clear utterance into his public speech. As a composer he cannot be said to have made any special mark on his generation. In his vocal writing he was content to work in the idiom of the glee writers of the last century, in which flowing melody and plain rich harmony are distinguishing qualities. One of the best of his compositions of this class is the glee 'Oh, the summer night' (A.T.T.B.B.). He had no sympathy for the developments or, as some would say, the extravagances of the recent 'forward' schools: he seemed satisfied to live in the atmosphere of the memories created by an intimate knowledge of the works of the great classical masters. Especially was he drawn to Handel and Purcell. His splendid library of music and musical mementoes—probably one of the best collections of the kind in existence—was a feast of joy to him, and enabled him to gratify his appetite for historical investigation with all the material at hand. His living associates, amongst whom the present Editor of the *Musical Times* is proud to reckon himself, will always remember with affection his kindly disposition and unsparing willingness to advise and assist, and posterity will be grateful to him for his painstaking contributions to the bypaths of the history of music.

As we gave in the February, 1898, number of the *Musical Times* a full sketch of the late musician's career it will only be necessary at this juncture to recapitulate briefly the chief events of his long and busy life. We are glad to be able to add as a special supplement a reproduction of an excellent photograph taken by Histed.

William Hayman Cummings was born at Sidbury, Devonshire, August 22, 1831. He became a chorister in St. Paul's Cathedral, and afterwards in the choir of the Temple Church, where he sang at the opening service held after a renovation on November 20, 1842. Here he had organ lessons from Mr. (afterwards Dr.) E. J. Hopkins, and meantime obtained general education at the City of London School. He sang amongst the altos at the first performance of the revised version of 'Elijah,' given under the composer's direction at Exeter Hall on April 18, 1847. Mendelssohn observed the enthusiasm of young Cummings, and having ascertained his name, wrote it on one of his own visiting cards and gave it to the boy. After his voice broke Cummings became organist at Waltham Abbey, and whilst there made the discovery that Tallis was one of his predecessors. On leaving Waltham, he began his career as a tenor singer by deputising at the Temple Church, and at the Chapel Royal (for Charles Lockey), and Westminster Abbey (for J. W. Hobbs). Subsequently he got a full appointment at the Temple, and at the Chapel Royal. He became a pupil of Hobbs for three years, and afterwards married his daughter Clara. Singing at Exeter Hall as a substitute for Sims Reeves in a performance of 'Judas' he was so eminently successful that his position as a first rank vocalist was assured, and he was soon full of engagements at important festivals. He paid two professional visits to the United States.

The greatest success of his singing career was achieved in his interpretation of the solos in Bach's 'St. Matthew' Passion music. The first occasion was at a performance of this work promoted by Messrs. Novello and given at Exeter Hall on April 6, 1870. A year later he sang the part at Westminster Abbey, and thrilled the auditors. From 1878 to 1896 he was one of the most trusted professors of singing in the Royal Academy of Music. He also taught singing at the Royal Normal College for the Blind at Norwood. In 1882 he became chorus-master of the Sacred Harmonic Society, and subsequently conductor, in succession to Charles Hallé. He was Precentor of St. Anne's, Soho, from 1886 to 1898, and for some years honorary organist and choirmaster of the Chapel of Ease, Dulwich. In 1884 he was made a Fellow of the Society of Antiquaries. In June, 1896, on the death of Joseph Barnby, he was elected Principal of the Guildhall School of Music. From this important post he retired in 1900 at the age of sixty-nine. Since that period he has devoted himself to literary and especially antiquarian pursuits, and to many duties connected with the numerous Societies of which he was a valued member. He was made a Doctor of Music *honoris causâ* of Trinity College, Dublin, in 1900.

An incident that occurred in 1907 served to intensify the respect in which Cummings was held by the profession. In addressing a gathering of musicians, he spoke strongly against a method of singing which was then being extensively advertised, and which promised miraculous results. The speech was duly reported, and led the promoter of the wonderful scheme to bring an action for libel against Cummings, which after a protracted hearing was settled in defendant's favour. But the bankruptcy of the plaintiff left Cummings to pay his own heavy costs. This led the profession all over the kingdom to determine that he should not be a loser, and the whole of the amount was quickly subscribed. A banquet was given to Cummings, at which the late Ebenezer Prout presided. An address, presented with the cheque, stated that the gift was offered 'for the valuable services which with exemplary courage he had rendered the community.'

Cummings's compositions include a cantata that was once very popular, 'The Fairy Ring,' and several excellent glees, amongst which the most important is a fine setting of Barry Cornwall's 'Oh, the summer night' (A.T.T.B.B.), already alluded to above. 'Oh were I but a drop of dew,' a mixed-voice part-song (published in the *Musical Times*), has had a great vogue. His literary works include a Life of Purcell (in the 'Great Musicians' Series), the history of 'God Save the King,' and a short book on 'Dr. Arne and "Rule, Britannia."' He contributed many articles to *Grove's Dictionary* and the *Musical Times*, and papers to the Musical Association. A text-book on the 'Rudiments of Music' and a 'Biographical Dictionary of Musicians' (both in Novello's Primer Series) have been widely used. Lately he issued (from the *Musical News* office) a pamphlet summarising his views on 'Handel, the Duke of Chandos, and the Harmonious Blacksmith' myth.

The funeral took place on June 10. The first part of the ceremony was held in the Church of St. John the Evangelist, Guernsey Grove, Dulwich, a chapel-of-ease to Holy Trinity, Tulse Hill. As Dr. Cummings had been one of the boys of the Chapel Royal, the Rev. Canon Edgar Sheppard, Sub-Dean of the Chapel Royal, was the chief officiating clergyman, and with him the boys of the Chapel came attired in their scarlet and gold costumes, and their reverent demeanour and the beauty of their singing added to the solemnity of the occasion. The service was simple and impressive. Canon Sheppard read the lesson with an exquisite clearness of diction and sincerity of feeling that we at least have never before experienced at a funeral service. Dr. A. H. Mann, an old and endeared friend of the deceased, was at the organ, and played Chopin's 'Marche Funèbre,' Spohr's 'Blest are the departed,' and Handel's Dead March in 'Saul.' The hymns were 'Now the labourer's task is o'er' and 'The Saints of God.' The body was interred at Norwood Cemetery, Canon Sheppard officiating.

The mourners included the Rev. Hayman Cummings (brother of the deceased), and a number of other relatives. The following is a list of some

of the musicians and other persons who were present, many of whom attended as representatives of the institutions with which Dr. Cummings was connected :

Canon Edgar Sheppard, Sub-Dean of the Chapel Royal, Rev. J. Stephenson, Sir Alexander C. Mackenzie, Sir Frederick Bridge, Dr. T. Lea Southgate, Dr. Charles Maclean, Dr. W. G. McNaught, Mr. Percy Baker, Mr. Saxe Wyndham, Dr. and Mrs. Mann, Mr. Arthur Thompson, Miss E. G. S. Goddard-Fenwick, Miss Lucie Johnstone, Mr. Allen Gill, Dr. E. Markham Lee, Dr. Charles Vincent, Dr. E. Bunnett, Mr. Franklin Clive, Mr. F. Harold Hankins, Mr. Stanley Hawley, Mr. S. Midgley, Mr. Charles Gardner, Mr. H. F. Nicholls, Mr. T. Roylands-Smith, Mr. David Beardwell, Mr. Hugo Chadfield, Mr. Dettmar Dressel, Mr. Otto Dressel, Mr. J. Mewburn Levien, Mr. Arthur J. Page, Dr. R. R. Terry, Mr. Walter Morrow, Mr. Clifford B. Edgar, Mr. F. A. Borsdorf, Mr. Henry W. Brooke (Novello & Co.). Mr. Landon Ronald, Principal of the Guildhall School of Music in succession to Dr. Cummings, acting upon the advice of his medical attendant, was unable to attend.

Numerous wreaths were sent by private friends, and, besides, there were many from various Societies, including :

The Royal Philharmonic Society of Musicians, Twelve Sections of The Incorporated Society of Musicians, The Royal Academy of Music, The Musical Association, The Royal Society of Musicians, The Council of the Royal College of Organists, The Guildhall School of Music, Council of the Incorporated Staff Sight-Singing College, The Guildhall School of Music Chapter, and also from the *Musical News* (of which Company Dr. Cummings was the Chairman of Directors), Miss Agnes Zimmermann, Sir Homewood and Lady Crawford, Miss Helene Dolmetsch, and Mr. Edward German.

RICHARD WAGNER *CONTRA* MILITARISM.

By WILLIAM ASHTON ELLIS.

We have put a long stretch behind us since Christmas, but just as I then thought it a pity for our sportsmanlike defenders to be hobnobbing between the trenches of Flanders with the brutal devastators of Tirlemonde, Malines, Dinant, and Louvain, so I deeply deplore the unreasoning and quite un-English phase of Chauvinism that now seeks to ban even the music of dead German composers from our concert-rooms. In the interval, it is true, the fiendish criminality of our hate-belching enemy has been brought much nearer home to us ; but if a festival of Bach, Beethoven, and Brahms could be given in the fourth week of April (under a Belgian baton, too), notwithstanding the acts of murderous piracy already committed by German airships and submarines, it appears to me astounding that on May 9—however more wholesale the murder involved in the sinking of the *Lusitania* just two days before—the self-same orchestra that had co-operated in that festival should withdraw Wagner items announced on the very programmes sold that Sunday night.*

On that occasion the line seems to have been drawn at half-a-century's removal from our earthly sphere, for Mendelssohn's Violin concerto proved to be a fixture that duly came off ; but by to-day we have travelled still farther in the same direction, and now are being treated to a whole series of Promenade Concerts by another of our first-class Lodnon orchestras at which a strong (?) feature is supposed to be the exclusion of *all* German music both root and branch.

Where is it all to end? Is 'Luther's hymn' to be banished from our chapels, Goethe's 'Faust' never mentioned save with bated breath, and Dürer sent to limbo ? To turn from the æsthetic arts, are we promptly to discard all our triangular bandages lest our brave wounded should have their pride hurt by hearing them inadvertently called by the name derived from their inventor, the late well-known Prussian army-surgeon Esmarch ? Surely a little common-sense—in times like these one hardly dares appeal to a sense of humour—would do no harm in the counsels of the celestial minds that 'call the tune' in the musical profession. We used to be told that Art has no country : whether that be the case or not with works of the smaller fry, in every art there have towered a few supreme heads whose master-works so far transcend the bounds of nationality that they belong by right of sheer humanity to all the world, and no level-headed person witnessing them would ever dream of saying to himself, except perchance in sorrow at the contrast, 'The compatriots of this Master nowadays are poisoning wells.' Such a supreme head was Richard Wagner : aye, is, and will be for at least another century ; and to taboo his works—beyond of course the two royal-homage Marches—is an act of ruthless vandalism most perilously verging on the spirit displayed by his degenerate countrymen themselves.

I can pretty well guess what set *this* ball rolling at any rate in the instance first adduced by me. To add his quota to the slaking of the Germans' present thirst for slaps at the invincible 'Engländer,' a Berlin professor who previously had wormed his way into third-rate notoriety as editor of some Wagnerian 'remains,' thought fit towards the end of March to string together a few moth-eaten extracts from the great man's private letters of the year 1855—his London Philharmonic season—none too complimentary (and justifiably so) to the English press and public of those days, and to get them published, naturally as a pot-boiler, since even a German professor must pay for his own keep, in the feuilleton of his metropolis's *Tageblatt*. Other German papers 'please copied,' it seems, and at last the gist of these very stale remarks of Wagner's happened to filter into one of our own dailies almost simultaneously with the news of that appalling butchery on the high seas. Thus fuel was added to fire, and our too easily inflamed musicians incontinently lost their heads. But the wily Berlin 'Dr.' had omitted to tell his readers one thing : viz., that, whatever the Richard Wagner of 1855 may have been goaded into saying in private against the 'Engländer' by our long-repented inhospitality towards him and his art, it is cast entirely into the shade by the public contumely he poured his life long on whole classes,

* We are informed that this course was decided upon in order to avoid a possible unseemly disturbance on the part of the audience.—[ED., *M. T.*]

and especially the professorial, of a nation that now has proved her crass unworthiness to number him among her sons. Take the following, as a specimen, from his Introduction to the first number of his own monthly periodical, the *Bayreuther Blätter*, 1878:

'In Germany it is the "nook" alone, not the big capital, that has been truly productive. What should we ever have got, had we waited for the reflux from our Marktplätze, Ringstrassen and Promenadenstrassen? What but the ullage of a national production ruined since its pouring in? A good angel stood as guardian to our great poets and thinkers when it held them banished from these larger towns of Germany. Here, where coarseness and servility tear the morsel of amusement from each other's teeth, there is nothing to bring forth, but simply cud to chew. And our *German* capitals, at that: how they blazon forth our national disgrace, to our disgust and horror! How must a Frenchman feel, an Englishman, even a Turk, when he treads the stones of such a German seat of government and everywhere just finds *himself*, in sorriest copy, but never a vestige of any German originality? And then to see this flaunting good-for-nothingness exploited for the benefit of our financiers by an "almighty" daily Press at which our Ministers sit trembling even in the Imperial Chancelry itself!' (*cf.* 'Prose Works,' vol. vi., pp. 25, 26).

Or this, from a conversation of some twenty months later, *re* his compatriots' lack of musical discrimination: 'It is incredible what the German will dub fine if he can only hear it at a Subscription Concert!'—which really is by no means far from one's own experience in that regard.

Just one more scrap of table-talk, this time from 1880, and à propos of the German authorities' attitude toward vivisection: 'No! No other nation is so abominable as ours. The English have taken up this question quite respectably.'

One could go on citing Richard Wagner against the failings, and worse, of his own nation *ad infinitum;* but this is no time for indulging in such barren recrimination. What has moved me to raise my voice on his behalf at present is the utter misconception of his tenets, alike general and particular, which alone can extenuate such an act as that refusal of our leading instrumentalists already referred to. Could the Bayreuth Master arise from the tomb in which he was laid to rest over two-and-thirty years ago, I can imagine nobody who would be more indignant at the articles recently penned by that renegade ex-Englishman who now lives in his house, or at the prior insolent action of that old pupil we all once so honoured. But one thing is certain: his spirit would flee to the uttermost ends of the universe to escape contamination from the air polluted by the Hohenzollern decadent who but lately conferred a badge of shame, the Iron Cross 'with white ribbon (for non-combatants),' on his posthumous son-in-law.

Right back to 1848 and his semi-revolutionary address to the Dresden Vaterlandsverein—with its mistaken extolling of 'German *freedom* and German *mildness*'—goes his objection to a standing army of any sort, and to the end of his life we may trace the same loathing of militarism. Thus in that noble homily he drafted for the spiritual guidance of his young Bavarian King in 1864, 'On State and Religion,' we read these words: 'The measures and actions which show us violently disposed towards the outer world can never stay without a violent reaction on ourselves. When modern political optimists speak of a general condition of law in which the [European] States now stand toward one another, one need only point to the necessity of maintaining and continually increasing our enormous standing armies to convince them, on the contrary, of the actual lawlessness of that condition.' Then, even in that fateful autumn of 1870, at the height of the Franco-German War, he winds up his famous essay on Beethoven with these words: 'Whither our armies are now urging, there had *his* genius already begun the noblest conquest. What our thinkers, our poets, had only touched as with a half-caught word, the Beethoven Symphony had stirred to its innermost core: the new religion, the world-redeeming gospel of sublimest innocence, was already understood there as by us ourselves. So let us celebrate the great path-breaker in the wilderness of a blighted Paradise. But let us celebrate him worthily,—and no less worthily than the victories of German valour: for the benefactor of a world may claim still higher rank than the world-conqueror!'

Having accused Bismarck more than once before of neglecting the nation's 'ideal interests' in favour of the material, to the painter Lenbach he remarked in the 'eighties: 'I cannot acquit him of blunders even on the political field. Had he been farther-sighted, he would have concluded peace with the French immediately after Sedan. By prolonging the war right up to Paris, he parted the two nations for a century.' Again: 'The whole people is famishing, and we keep up a gigantic army to protect this corpse!' Once more: 'The people exhausted by constant fresh taxes, ever-fresh augmenting of the army—it's barbaric! To conquer new provinces, and never ask oneself how to reconcile them; never to think how to make Holland, Switzerland, and so on, one's friends,—to do nothing of all this, but merely raise armies!' 'The moth flies into the candle-flame because Nature has no foresight; but it is man's duty to extinguish that artificial light—not the light of knowledge, but that of false knowledge, the science our princes encourage to be the better able to pursue their army schemes.' And so on, and so on.

But why labour the point? To anyone at all conversant with the texts of Richard Wagner's dramas it must be clear as day that, under the pernicious lead of upstart Prussia, modern Germany is flying dead in the face of every principle of life and *genuine* culture he held most dear. It had already begun to do so even ere his death: for if there is one characteristic that

runs like a strand of gold through all his life-work, it is the exaltation of *Mitleid* (compassion); yet the very line in 'Parsifal' that proved incomprehensible not only to the average German critic of its first performances, but to the general ruck of native spectators of that crowning masterpiece, as I can personally testify, was the *clou* of the whole work, *durch Mitleid wissend.*

Fritz Nietzsche knew better. To secure the 'place in the sun' that he coveted, but felt staved from by the shadow of a mightier than himself, he singled out *Mitleid* and *Erlösung* (redemption) for the two chief targets of his scorn as soon as he had cut the painter; and no stronger proof could be desired of my contention that his earlier mentor would have been filled with abhorrence by that awful state of things the modern German professors laud as *Kultur* than the fact that its recognised sponsor, Nietzsche, absolved Wagner in advance from all complicity in it through the most virulent diatribe ever launched by glib talent against Olympian heights of genius. The two were antipodes; for which reason I hope to be allowed before long to contribute another brief study, sketching the true inwardness of that ex-disciple's disastrous gospel. But, after so eagerly availing ourselves only a year ago of the denationalisation of Richard Wagner's works by the lapse of their copyright, it is the basest ingratitude on *our* part to the immortal author of such world-enriching and ennobling masterpieces to place them under the same ban as the products of his defamer's followers. To speak for myself, if I may be permitted to, even in the almost inconceivable event of the Festival-theatre at Bayreuth opening its doors again during my lifetime, never more could I enter a town or country where a traitor to his native land apparently is held in high esteem, neither could I ever shake hands again with anyone of German birth who had not expressed a stern and honest detestation of the crimes this outcrop of barbarians misnames 'necessities of war'; but of all his countrymen our Wagner was most innocent of any influence in that direction, and to condemn him for the wickedness of those who now are reversing all his cherished principles would be grotesquely absurd were it not so grimly tragic.

THE MUSIC OF DEATH.

By Ernest Newman.

[Reproduced by kind permission from the *Birmingham Daily Post* of April 12.]

I suppose we have all been asked some time or other, or have asked ourselves, what is the music we would take with us if we were condemned to live on a desert island for the rest of our lives, and were allowed the choice of only one or two works. It is a question much easier to ask than to answer, because there is an unlimited quantity of music that is very delightful to live with, and to give any of it up would be hard. But the question as to which music we would most willingly die with is perhaps easier to answer, because the possible ground to be covered is much smaller. The question I am proposing, it will be observed, is rather as to the music we should like to hear in our last moments than as to the music we should wish to have played over our graves, or hear played in mourning for someone else. As to this latter the choice is singularly small, as everyone must have felt who has taken part in a funeral or memorial service for the great dead. It is really very hard for a composer to strike the right balance, in a work of this kind, between gloom and elevation. Gloom there must be; but one instinctively feels that the last word should be something that transcends the bitterness of death. The ordinary practice is the reverse of this procedure—to begin and end in darkness, as it were, with a middle section of a brighter kind, in which the spirit that still seeks for grounds for hope may take wings to itself. This is the method adopted, for example, in the Funeral March of Chopin. That method certainly results in a rounded artistic whole; but for purposes of public ceremonial it is not ideal, since it fails to send us away with that gleam of consolation, the half-hope that life may after all be greater than death, that alone can make the thought of death tolerable. Mr. Sidgwick, in his delightful book 'The Promenade Ticket,' has aptly satirised this formula of composition: 'Most funeral marches seem to cheer up in the middle and become gloomy again. I suppose the idea is, (1) the poor old boy 's dead; (2) well, after all, he 's probably gone to heaven; (3) still, anyhow, the poor old boy 's dead.' I am afraid that I, for one, will never be able to listen again to Chopin's Funeral March without being reminded of Mr. Sidgwick's summary. In any case the salon sentimentality of the middle section of that work makes it rather unworthy of great occasions of mourning.

There are hardly more than one or two pieces of music, inspired by a purely funerary feeling, that reach the topmost height of art, and of these few, not all are wholly suitable for the commemoration of our great dead. The Funeral March in the 'Eroica' loses much of its point when detached from the Symphony as a whole. Wagner's 'Trauermarsch' is superb, but for one thing it is too heroic in scale for such dwarfs as ordinary humanity. For another thing, it is essentially a lament over physical beauty vanished and youthful promise broken, and so unmeet for the graves of men whose impress upon the world has been through their thought. Thirdly, it has running through all its noble grief a touch of passionate revolt against the evil that brutalises the world, senselessly destroying young life at its fairest; and it is not in this mood that we should leave the graveside of our philosophers and poets. There is a beautiful and impressive Funeral March in Mackenzie's 'Dream of Jubal,' which ought to be performed more frequently than it is. The words make it peculiarly appropriate for the burial of a soldier. Grieg's elegy upon his dead friend Nordraak begins grandly enough, but, as usual

with Grieg, does not develop convincingly. After all there is nothing so fitted for ceremonial mourning as the Dead March in 'Saul.' Here tragedy is broadened into a spiritual solemnity; the grief is never merely physically tearful or protesting; and at the end a great consoling hand is laid upon us unobtrusively. It is the kind of music the pitying, wise-eyed gods might have written for mankind.

Of the music not ostensibly funerary in purpose, but obviously inspired by a sense of the mortality of things, there is again not much that one could bear to hear in one's last hour. This is no disparagement of it as art, of course. Tragic art is for the living; the pain of the message must always bring with it its own anodyne in the beauty of the utterance. But one needs to be in the full flush of life to bear the overwhelming flood of tragedy that the artist sometimes pours over us. 'Gerontius,' for instance, is for the healthily living, not the dying. Nor could we bear, when the end comes, many another piece of music that is an artistic joy to us now, but that then would have too much of the cold horror of the grave about it. No one at that hour, I imagine, could bear to listen to the frenzied wailing and sobbing of Tchiakovsky's Pathetic Symphony. That music does not come from a deep enough well of philosophy; it is too much like the cry of a frightened child being pushed into a dark room. Music so full of the chill terror of death, heard in our last moments, would almost make the dead drum with their fingers on the coffin lid for release. Nor is the great Death March of the Brahms Requiem any more meet for dying souls. Those grisly, uncompromising strains are too suggestive of the horrors of physical dissolution; as one listens to them one can almost feel the damp clay already sealing up one's lips. In all music there is no more terrible suggestion of annihilation than Wolf's song 'Alles endet, was entstehet'; but to bear to hear that on one's death-bed one would need nerves of steel. The struggle of the soul with death in Strauss's 'Tod und Verklärung,' again, is too realistically terrible; while the apotheosis, grand as it is in the concert room, is hardly the music one would wish to die to or waken again to. It is too spectacular, too brilliantly lit, too full of the pageantry of a crowd; whereas this is a journey one must make very quietly, and alone. There is a more touching human quality in Ravel's 'Pavane for a dead Infanta,' in which a curious pathos struggles through the deliberate restraint of the slowly-moving music, as if hearts were breaking beneath the heavy brocade of those ceremonial Spanish robes.

We shall all have different preferences in a matter of this kind; but had I a choice I think the music I should like to have prepare me for death would be the first movement and the Adagio of Mozart's G minor Quintet. The battle is over and the fight lost, says that divine music; but it was a fight that humanity could never have hoped to win—and how sweet one's tears were, and how exquisite the bliss of sinking back into that fount of being from which we came! The lovely melodies and harmonies of the first part of the slow movement of Grieg's Pianoforte concerto, again, would, one thinks, soothe any one's dying hour. And for the actual passing away what could be more subtly luxuriant than Chopin's C minor Prelude? Were I allowed to choose the time and the manner of my going, like the old Roman I should open a vein in a hot bath, while an orchestra of muted strings repeated time after time the dying fall of the Prelude, in decrescendo after decrescendo imperceptibly fading away into silence. One can almost savour in advance the voluptuous joy of such a death. And then, on the other side of the Styx, to be greeted by the heart-easing, care-free music of Mozart's 'Eine kleine Nachtmusik!'

Occasional Notes.

'LAY THEM ASIDE.'

['*All German music must be excluded.*' *Press.*]

Lay them aside,
The gracious harmonies of long ago:
Marred for us now, in that a shameless foe
Has sullied all which bears his hated name,
Has dimmed the glory, slurred the wondrous fame
E'en of those harmonies of long ago.

Lay them aside,
The gracious harmonies of other days:
But carefully, and with due meed of praise,
Speaking of them in tender voice and low,
Remembering all the beauty that we know
Of those fair harmonies of other days.

Lay them aside,
The gracious harmonies of long ago,
Lest in the turmoil of our present woe
E'en in the beauty we should see the shame,
Confuse the honoured with the tarnished name:
Hushed be the harmonies of long ago.

M. C. Urch.

BELLS AT MALINES AND QUEENSTOWN.

Mr. Starmer informs us that he has information on which he can rely that up to June 1 the bells at Malines had not been touched by the Germans. He also says that since the publication of his article on English Carillons in our June number he has induced the Lord Bishop of Cloyne to agree to add the bells at Queenstown Cathedral necessary to complete the full compass of three and a-half octaves. This means that twenty-five bells are to be added, making forty-two in all. The Queenstown Carillon when thus completed will be by far the finest in the British Isles, and superior to many of repute in Belgium and Holland.

STANFORD'S NEW PIANOFORTE CONCERTO.

In our May number (p. 274) we announced that Sir Charles Stanford was to visit the United States and conduct his new Pianoforte concerto and others of his works at a Festival to be held at Norfolk (Conn.). His outward passage was booked in the *Lusitania*. After the murderous catastrophe that sank this vessel it was felt on both sides of the Atlantic that Sir Charles's visit should be postponed to next year. But happily the Concerto was performed, and the following cable message was recently received from Mr. Stoeckel: 'Highly successful; beautiful rendition; ovation for you in spirit; congratulations'; and Harold Bauer, who played the solo, cabled: 'Concerto great success, regret your absence, congratulations and regards.' Sir Henry Wood will give the first London performance of the Concerto at a Promenade Concert in October, with Mr. William Murdoch as soloist.

'ADESTE FIDELES.'

A correspondent writes: 'In the notes by Dr. Grattan Flood on the history of "Adeste fideles," in the June number of the *Musical Times*, there is an unfortunate slip to which it may be well to call attention. The book containing the earliest printed copy of the hymn is given as "An Essay on the Church Plain Chant" . . . "published in 1760." This is the work in which the *tune*, not the *hymn*, was first printed; and it appeared not in 1760, but in 1782. The latter date is correctly given by Dr. Flood further on in his article. The book in which the words first appeared was the 1760 edition of the "Evening Office of the Church"; the previous editions of 1710, 1725, and 1748 not containing it.':

Mr. Oscar Beringer has addressed the following letter to the Press:

> I feel it incumbent on me as a naturalised British subject of over sixty years' residence in this country to express publicly my abhorrence of the atrocities perpetrated by the German nation. No British born subject can feel more utter detestation of the barbarism and cruelties it has committed than I do. As the son of a father who nearly seventy years ago, in the Revolution of 1848, fought against Prussian military tyranny, and, in consequence, suffered some years' imprisonment and exile; and also as the father of a son who volunteered and fought for Great Britain in the Boer War, I had hoped it would not be necessary to make a public avowal of loyalty to the King and the country of my adoption. I need scarcely say, however, that I shall welcome the opportunity of adding my name to any proposed loyal address that may be presented to his Majesty the King.—28, Oxford Mansions, Oxford Street, W.

We understand that Mr. Henri Verbrugghen has been appointed to the post of Director of the Conservatoire of Music at Sydney, a new institution under the control of the Minister of Education. Of course we regret that the post has not fallen to a British conductor; but all the same, we cordially congratulate Mr. Verbrugghen. It may interest Australian musicians to know that a portrait of Mr. Verbrugghen, and a full sketch of his career, appeared in our issue for June, 1914.

The *London Gazette* of June 1 states that the permission given to Messrs. Schott & Co. to retain their Warrant of Appointment as Music Publishers to His late Majesty King Edward VII., and to continue to display the Royal Arms, is cancelled.

It is announced that the appointment of Messrs. Julius Bluthner & Co., Ltd., as pianoforte makers to Queen Alexandra, is cancelled, but it is not stated that a British firm has been appointed in their place. We think it only fair that publicity should be given to the fact that this Company was registered in England in 1896, with eighty per cent. of its capital held by native-born English men and women, that it is paying wages to ten of its employees who have enlisted, and employs no Germans or Austrians.

Some of our readers may care to know that a critical article on César Franck, written by Mr. Harvey Grace, appears in the July number of the *School Music Review*. 'Harmony and Aural Training' is dealt with by Mr. C. Egerton Lowe in the same number.

SOMEWHERE IN FRANCE:

THE ADVENTURES OF A CONCERT PARTY.

By JULIUS HARRISON.

After spending the better part of two days between the Foreign Office and the French Consulate, looking after our passports, we found ourselves journeying from Victoria Station one dreadfully wet morning in May, bent on the project of giving as many concerts as possible to as many soldiers as possible in as many places as possible, somewhere in France.

Though we were merely seven ordinary civilians, we felt ourselves to a certain extent to be a very important body of un-khaki-ed humanity, for we were travelling under the semi-protection of the military authorities.

You must know that the Y.M.C.A. has built many large wooden huts at the principal base-camps in France, which serve as recreation rooms for a great many British soldiers. We were going out to France under the ægis of this Association, which has been given extensive facilities for its special work by the military authorities, and so our progress from centre to centre promised well.

The concert-party had the honour and good fortune of being under the direct patronage of Her Highness Princess Victoria of Schleswig-Holstein, and the whole tour had been planned by Miss Lena Ashwell.

It was part of our plan to try and draw 'as many soldiers as possible' into the Y.M.C.A. huts on the occasions of our concerts, and in this particular we never failed to achieve what we attempted, for most of the troops had been on severely short music rations ever since they left old England.

Having thus explained in general the reason of our journeying to France, I will now give a short résumé of the tour that we made along eighty miles of the coast of Normandy from —— to ——.

We landed in the evening about half-way between Havre and Calais, thoroughly tired-out and miserable, for you must remember that the very wet rain had been our boon-companion all the way from London to the 'half-way' landing port. Within three-quarters-of-an-hour of our arrival we were giving our first concert in one of those comfortable huts.

It was my first experience of the kind, and I do not think I shall ever forget the impression it created. Our misery vanished, the trials of our delayed and anxious crossing were forgotten, and we were soon drinking in the intoxicating champagne of such chorus-songs as :—'Here we are again' and 'Are we downhearted?' Beethoven, Brahms, and Wagner were all forgotten, and I came to the conclusion, long before the end of the tour, that there was real genius in these despised rag-times.

Could you but hear those music-starved men shouting out these songs with full lung-power, you, too, would come to that conclusion, for rag-times seem to quicken the pulse of the soldier in an extraordinary way. They seem to be the external expression of his whole emotional being.

We remained in the environs of the half-way landing-port for three more days, and usually gave two or three concerts each day. One of these was a good way out in the country at a re-mount camp, and we made the journey to and fro in a springless transport wagon, and over endless cobble-stones, too !

This reminds me that our 'transport' arrangements were many and varied. We travelled in everything from a Rolls-Royce to a dirty old wagon, very seldom in a train. Our most hated enemy was a Ford, which had been converted into a covered-in van. For all the world it looked like a 'meat-safe' on wheels, and, in fact, we nicknamed it the 'meat-safe,' except when it went down-hill (oh ! those awful hills !) at an ever-increasing and swaying rate, when one of us dubbed it the 'meat-un-safe !'

By means such as these we crept up the coast, and at our second halt we had our first experience of a hospital concert. We had been told beforehand to brace ourselves up for this concert, for (we found out very soon) brave and cheerful faces were absolutely essential to success. We simply *had* to appear light-hearted, whatever our feelings might have been. That first concert was a dreadful ordeal !

But it was worth while, for we felt that we *did* lighten the load of suffering. To see some of those poor fellows trying to join in the chorus-songs, or laughing at Mr. 'Essby's' splendid songs-at-the-piano, was a sight worth seeing.

I do not want to linger on the suffering that we saw, for my pen would fail in any description of this kind, but I must say that our contact with the wounded had a great effect on us all. Our happiest moments in France were always tinged with the sad memories of the hospital. We could not forget those wards ; indeed our whole life became centred round them. Needless to say, there were many happy and even amusing moments at the hospitals. One young optimist (such a dear fellow !) had been buried by a ton of earth which had been showered on him by a 'Jack Johnson.' He told me that he had saved £9 of his pay by being in hospital. This he was going to spend on a set of teeth that were to replace those he had broken on the hard army biscuits. I suggested, to his intense amusement, that he should have all the old stumps crowned with bits of shrapnel.

Such is the life in the hospitals—an everlasting alternation between tragedy and comedy. Well, we had the wonderful privilege of being able to do some little good amongst it all, and could one wish for more ?

Read the 'Wound-dresser' by Walt Whitman, and therein you will see pictured so truthfully all that we have seen and heard,—except that in Whitman's day there was no such thing as poisoning by gas (speaking from a military point of view), and consequently the poem lacks description of this diabolical weapon of *murder*—I cannot say *war*.

There, for once, we felt our music to be of no avail.

I cannot describe in any words the sight of scores of men gasping for their very life-breath, some of them blue in the face with the agony of drowning (for that is the effect of the gas on the lungs), and we all came away unable to say a word. It was a sight I can never forget.

In all we had arranged for a fortnight's stay, but at the end of this time the whole party 'struck,' and refused point-blank to return to England. They came to me with some garbled story of a town that had become famous because its name had been found engraved or lithographed on the heart of a dead queen some few hundred years ago. 'There,' they said, 'will we give a concert !' They appealed to me (as manager of the party) for my 'official permit' to open their mouths in this much-coveted seaport, and I was forced to give way to their wishes. Of course (between ourselves) I was of the same mind, so that I had virtually 'struck' as well. We got the other permits, which had rather more weight than mine, and found ourselves one Thursday travelling across country at an alarming rate in the 'meat-safe.' Our wonderful *laissez-passer* got us through endless barriers and sentries, and we gave our concert in a place that was originally a wood pulp factory owned by Germans ! The irony of it all was the bomb-hole thirty yards away ! Not a bad, if misguided, shot !

Talking of Zeppelins reminds me that at one of the bases there is a wonderful symphony orchestra, which is conducted by a very comic fellow named Barnes. Now Barnes is a Red Cross motor driver, and hails from Ramsgate. He showed us photos of his defunct home in England, which had suffered rather severely from an attack of 'Zep.' In spite of all this, he was the cheeriest soul I ever met, and his conducting of this wonderful orchestra (which consisted of two cornets, a petrol-can,* and various assorted gilded card-board instruments looking like tubas, bassoons, clarinets, and euphoniums) was a revelation to me. How I envied that technique ! Not only did he use his arms, but his *feet* as well ! !

We gave the Red Cross workers (and they were many) two concerts, and 'Signor Niffowiski'—for so the conductor called himself—graciously permitted his band to join us in the chorus-songs, besides which, he gave us a selection from the band's varied and cacophonous répertoire.

In all we gave thirty concerts in sixteen days, but the tour was all too short.

We found that, occasionally, the 'Tommies' (I hate the word, but there's no other) enjoyed really good music, but on the whole the chorus-songs were the best 'winners,' and in that department I found a useful 'Pocket sing-song book,' edited by Dr. McNaught, that helped us over many a stile. This little book ought to be the *vade-mecum* of every singing soldier.

I could go on reminiscing much more, but I won't. The tour created such an impression on us all that I got the British Vice-Consul at our port of departure (for England) to *visé* our passports—'London—on leave' ! The inference may be left to your imagination.

The Royal Academy of Music announces the following scholarships, which will be competed for in September next: The Ada Lewis Scholarships (five, for pianoforte, violin, organ, singing, and violoncello respectively); the Liszt Scholarship, for musical composition or pianoforte ; the Thomas Threlfall Scholarship for organ-playing ; and the Stainer Exhibition for organ-playing.

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* I fancy it was a 'Pratt,' for I could not detect the percussion effect that one gets from a 'Shell,' There is a distinct difference, though I can gain no further knowledge on the subject from a thorough study of Berlioz, Prout and Corder. I shall apply to Marinetti, or the Coliseum authorities.—J. H.

HOLBROOKE'S NEW OPERA-BALLET: 'THE ENCHANTED GARDEN.'

By F. GILBERT WEBB.

One of the most satisfactory recognitions of the talents of British composers is their appreciation by other nations. Hence Mr. Joseph Holbrooke being commissioned to write an opera for the New Century Opera, New York, justifies feelings of gratification. It was said by a prominent Continental musician concerning Sir Edward Elgar's 'Dream of Gerontius' that we had a great composer but did not know it, and it would seem that America's faith in Mr. Holbrooke as an operatic writer is greater than our own; but this must be qualified. With transatlantic perception of essentials, Mr. Holbrooke has been supplied with a libretto that certainly has the elements of popularity. It is entitled 'The Enchanted Garden,' and is the production of Mr. Douglas Mallock, of Scottish descent, known on the 'other side' as the Chicago poet. Yet again with practical recognition of public requirements, Madame Pavlova has been engaged to take a prominent part in the opera, not merely as a dancer but as a mime. This of course means that dancing and pantomime are important elements in the production; hence the description 'Opera Ballet.' The combination of a histrionic, vocal, and terpsichorean art presents some difficulties to a librettist, but they have been ingeniously surmounted in this instance by a closely woven story of magic and symbolism. Evil is presented by a Wizard, whose nature is indicated by his name, Blackheart; and Good by a Magician, named Kaspar. The puppets of these Influences are Princess Patricia, made mute and imprisoned by enchantment, which provides the rôle for Madame Pavlova; Oscar, who loves Patricia, but being more devoted than discreet is also made mute by Blackheart, and consequently can only show his devotion by gesture and dancing; Princess Maria, Patricia's elder sister, imprisoned by enchantment but not mute, and gifted with a soprano voice; Prince Arthur, who is Oscar's friend, and in love with Maria, and incidentally and conveniently a tenor; King Johann, Arthur's father, a bass; the King's jester, a tenor; and the King's Minister. The scene of action is 'A Kingdom of Central Europe,' and the period Mediæval, which relieves the librettist and composer of troublesome questions of local colour and chronological accuracy.

The opera is preceded by a short orchestral Prelude the opening of which is concerned with strenuous instrumental manifestations of the character of the Wizard. The most notable of these indications of his idiosyncrasies is an *Allegro* section built on the theme of his song in the first Act:

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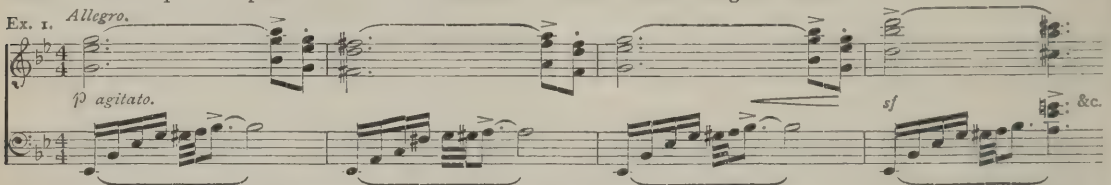
Here be it said that Mr. Holbrooke has not hesitated to write in this work several melodious numbers in simple song form which will probably go far to secure the life of the opera.

The Prelude having ended with some octave-passages of didactic character afterwards associated with the Magician, the curtain rises on the Enchanted Garden, which extends in front of a turreted castle of frowning aspect with moat and drawbridge. It is pale moonlight. The peculiarity of the garden is a border of flowers, to cross which is to become immediately the prey of the Wizard. He is an insatiable collector of Humanity, and a number of his victims are grouped in petrified attitudes until the Wizard appears and calls them to life, whereupon they begin to sing and dance to the principal ballet theme of the opera, this being as follows:

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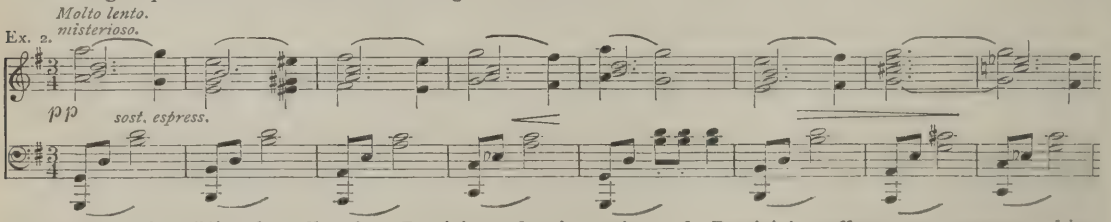
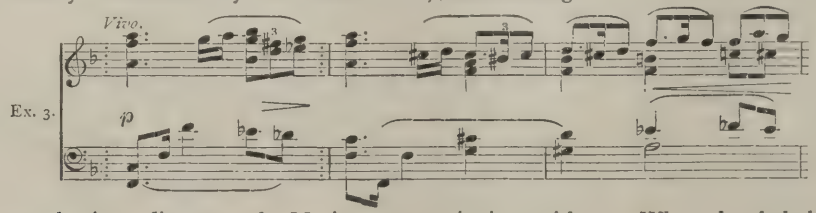

Presently the Wizard calls for Patricia, who obediently enters and joins in the dance. This excites the Wizard to sing his song 'A Wizard I,' wherein he boasts, to vigorous strains, of his supernatural powers. After he has retired with much self-satisfaction, Oscar approaches and sees Patricia chasing a butterfly. Fascinated by her charms Oscar, in spite of Patricia's efforts to prevent him, crosses the fatal flower-border, and apparently misconstruing her gestures, embraces her, but when he tries to speak he finds that he too is dumb. Obviously the only alternative is to dance together, which they do to lilting strains, commencing:

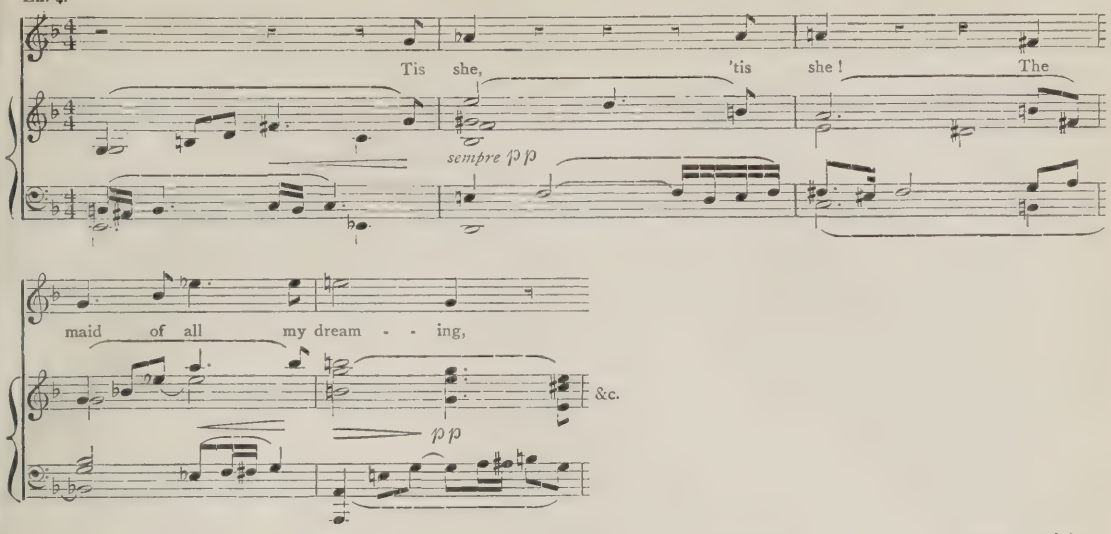
Ex. 3.



The lovers having disappeared, Maria enters singing an independent song, 'Long ago my mother taught me.'

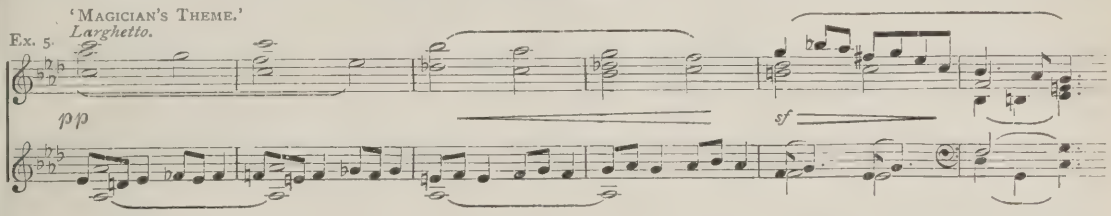
At the end of Maria's song Prince Arthur is heard singing without. When he beholds her he sees in her the maid of whom he has dreamed, and the love theme of the opera is heard from the orchestra:

Ex. 4.



It naturally leads to a love-duet, in which Maria tells Arthur that she is under a spell, and warns him of his danger. The Prince leaves her to get assistance, and the Act closes with a prophetic announcement of part of the Magician's theme:

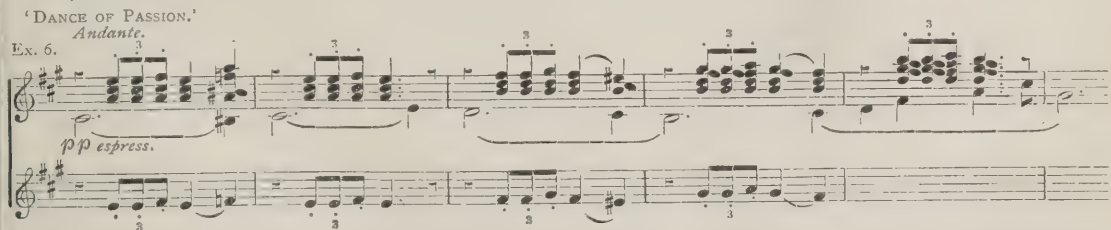
'MAGICIAN'S THEME.'

Ex. 5. *Larghetto.*

The second Act opens in the Throne Room of the Palace of King Johann. His son Arthur has been away three weeks, and anxiety is expressed for his safety, but this does not prevent the performance of a short ballet.

When Arthur arrives he tells them of the Enchanted Garden. The King laughs at him, and the Jester makes the most of his opportunity in a satirical song; but his ribald jokes are interrupted by the entrance of the Magician, who rebukes the King for his unbelief, and to convince him of the power of the unseen world conjures up a vision of the Enchanted Castle, with Maria at a barred window. The result is that Arthur is offered the command of an expeditionary force. But the Magician declares that Evil can only be overcome by Good, and that he and the Prince will effect Maria's rescue alone, 'Youth and Age together undefended,' with which situation the second Act ends.

The first Scene of the third Act is the same as the opening of the opera: the denizens of the Garden are disporting themselves in a series of dances in which Oscar and Patricia take part. Oswald seeks to get her across the fatal line, but she, knowing the penalty, resists, whereupon there ensues a 'Dance of Passion':

'DANCE OF PASSION.'

Ex. 6. *Andante.*

Patricia's appeals are vain, and Oscar crosses the line and falls dead, to the audible glee of the Wizard. Patricia, horrified, has a 'Dance of Terror,' after which she too crosses the border line and dies.

The stage becomes dark. When it is again visible the bodies of the ill-fated lovers have disappeared, and the Prince and Magician are seen to have arrived. They are met by the Wizard, who bids the strangers begone. There ensues a concerted number in which Maria beseeches the Prince not to risk his life for her, and the Wizard taunts the Magician, &c., and begins a weird incantation leading to a 'Dance of Satan,' or rather his imps. The Magician protects himself by describing a circle, &c., and subsequently begins an invocation to the higher powers to the confusion of the Wizard and his satellites. As they withdraw the Castle falls to ruins, the dawn appears, and the liberated mortals literally dance for joy. Maria and Prince Arthur unite in an impassioned duet, and the opera ends with a mysterious version of the 'Dance of Passion,' wherein Patricia is shown, as in a vision, acting as a mime over the body of Oscar.

The scenery has been specially designed for Mr. Holbrooke's opera by Mr. S. H. Sime—who, it will be remembered, did some striking work in the Dramas of the 'Children of Don,' and 'Dylan, Son of the Wave.' Mr. Holbrooke's other operas are 'Pierrot and Pierrette,' and 'Bronwen,' which he is at present working upon.

ISRAEL'S MUSIC-LESSON IN EGYPT.

By JEFFREY PULVER.

About thirty-two centuries ago the sandy shores of the Red Sea witnessed a remarkable sight. A huge band of fugitives, numbering, we are told, six hundred thousand male adults in addition to a comparatively large number of women and children, stood on the littoral and gazed in awe-struck amazement upon the overwhelming disaster that overtook the pursuing host. Gratitude to a beneficent Providence for their escape opened their lips, and their leader sang: 'I will sing unto the Lord, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea' (Ex. xv., 1.). That band of emancipated bondmen was destined to have a greater influence on the morals and religion of the civilised world than any other nation of antiquity. But besides this distinction the newly freed people possessed another: in an art necessitating the highest mental development they attained to a degree of excellence unequalled in any other nation,—a precedence which they have, to a certain extent, held until the present day.

The Israelites of the Patriarchal age were not musical in the technical sense; they were a comparatively small clan of pastorals; they possessed the poetry of pastorals used in combination with the music of pastorals. They had the heart and the inspiration, but they had not the science. In Egypt they learned how to adapt the marvellous instruments possessed by their hosts to the requirements of their latent desire for musical expression. When the family of Jacob arrived in Egypt they found a hearty welcome awaiting them: the rulers were Hyksos—Shepherd Kings—and in tastes and habits these must have had much in common with the Israelites. The Patriarch settled at Heliopolis (On) in the land of Goshen, a district populated by a mixed people—partly Egyptian, partly alien. In such surroundings they could develop whatever traits they possessed without attracting too much attention to themselves. They had brought with them the *Kinnor* and *Ugav* invented by Jubal (Gen. iv. 21)—possibly improvements upon them, and also certain Syrian instruments that they had learned to use from their erstwhile neighbours. But between these comparatively primitive instruments and the musical glories of the Temple there was great disparity, and it is in Egypt that I seek the source of Israel's real musical greatness. The soul for the art was their divine gift; it was from the mathematically-minded physicists of Egypt that they learned how to make of music a science as well as an art.

When attempting to seek proofs and reasons for these statements we must keep three points in view. The first is that Israel was long enough in Egypt to become Egyptianised in every respect except in religious faith,—and even in that, there is evidence to be found in the Chapters of the Exodus dealing with the wandering in the Desert to show that this also was, to a degree, influenced by Egyptian thought. The second is that although the Egyptians incarnated their deities to satisfy the popular mind, there was otherwise very little difference between their views of life in general and those of the Israelites, and many of their manners and customs were identical; we can thus expect them to sympathise with one another and thus learn from each other. The third point is that Israel did not groan under the goad of the taskmaster all the time of their sojourn, and that before the accession of the Pharaoh 'who knew not Joseph,' they enjoyed a long period of peace, prosperity, and development. I do not therefore think I shall be accused of taking too much for granted when I assert that during four centuries of such conditions the music of Israel and that of Egypt became, for all practical purposes, identical.

Let us glance at the condition of the country at the time of Israel's arrival. Egypt was undoubtedly the cradle of the arts, and in that of music we know her to have been pre-eminent. We are supplied with information in this respect more fully than in the case of any other ancient nation; the tombs of kings and priests, mural paintings, and inscriptions tell us of a musical activity and excellence that are astonishing. We find illustrations of instruments that for beauty of design, soundness of construction, and musical efficiency, stand high above those of even much younger peoples. The pages of any history of Egypt, and notably those of Wilkinson's 'Manners and Customs of the Ancient Egyptians,' provide sufficient evidence for the most sceptical. The arts flourished, and wondrously perfect instruments of music were used, long before Joseph was made Grand Vizier. Harps, lyres, and three-stringed guitars, besides the usual wind and percussion common to even primitive nations, were in everyday use 'from the earliest periods of their known history' (Wilkinson). The Egyptian himself was easy-going, simple, and fond of innocent amusement; his first object was to enjoy his earthly life as thoroughly as he could in accordance with the tenets of his faith; his aims were lofty and sincere, and he had a well-developed love for the Beautiful. Could such a people as the Israelites—who were and are ever ready to assimilate the good things of their hosts and neighbours—be left untouched by an art that had already reached such a high plane of excellence in Egypt? Joseph was not the first Semite to see Egypt: from the time of Abraham's visit onward such wanderers often came and went, and thus Israel could not have been utterly ignorant of what awaited them on the banks of the Nile.

The invasion of the Hyksos was not a crushing blow to Egyptian progress: Manetho says there was not even a battle; and the onward march of development in the arts could not have suffered any great check. Under this sympathetic régime the Israelites commenced to take their music-lessons from their Egyptian teachers. But before inquiring into the state of music in Egypt, it will be well first to ascertain which period we have to consider. The date of the Exodus is variously given: we need not now go into the details that rightly occupy the pages of histories of Egypt; for our present purpose a date that will allow the main facts of history to fit in will suffice. The cities of Pithom and Raamses were built before the departure of the Israelites—that is certain; and this fact, in addition to others that need not be mentioned here, must place the migration after the reign of Rameses II., and during that of one of his two immediate successors, Menepthah II. (Mer-n-Ptah), or Seti II. (Manetho, Sethos Ramesses). The latter would give us the date 1270-1250 B.C. Adding the four hundred and thirty years of the sojourn to this, we arrive at *c.* 1700 B.C. Between these two dates, then, we have to examine the evidence relating to Egypt's musical activity.

The pictorial representations of instruments, musicians, dancers, &c., on the tombs, appear very early in the history of Egypt; they include singers, flute-players, harpists, lutists and others, and we find them in almost every period, only differing in the stage of development of the instruments and only absent during the periods of invasion and war. The harp was of native Egyptian origin, and passed through a long process of improvement: beginning with a simple curved support holding a stretched string, and ending with the wonderful creations that Bruce discovered on,

and copied from, the walls of a Theban sepulchre. These last belong to the reign of Rameses III., and are thus later than the Exodus; but in no country could such magnificent instruments—over six feet high and beautifully made and ornamented—be developed in a short time; and if the Israelites did not actually see the final triumph of the Egyptian harp-maker's art, they saw enough of the intermediate stages to show them the possibilities of the instrument that attained to such an important position in the Temple of Solomon. This last statement depends upon our correctness or otherwise in translating the Hebrew *Kinnor* by 'Harp'; there is another instrument, which will be mentioned again later, that seems to agree with the descriptions of the *Kinnor* more closely. However, there can be no doubt that Israel did use the harp in the same way as it was used in Egypt, and Assyria also. Better than any description is a view of one of these instruments. Although we do not, unfortunately, possess a specimen of the larger harp, the British Museum has at least one very interesting example of the smaller hand-harp. This belongs to the Eighteenth Dynasty, and would date from about 1450 B.C. The *Nefer*, a species of guitar, was also very popular; it was a three-stringed instrument with a long neck, fingered on a fretted fingerboard—arguing the existence of music in a highly-developed state. Wind instruments are represented by single and double pipes (with finger-holes), and trumpets for military uses; and a rich array of percussion—tambourine, drum, gong, bell, cymbals, sistrum, &c.—is also found portrayed. The art seems to have been seriously studied, and pictures of music-schools are forthcoming: one, dating from the Eighteenth Dynasty (*c.* 1370 B.C.), shows a variety of instruments, and the manner after which they were used. Several paintings show concerts and musical entertainments of almost every sort. The wealthy maintained a paid staff of musicians, and every banquet was accompanied by vocal and instrumental music. Blind singers, their melodies strengthened by flutes and accompanied by harps, were a common feature, and women with castanets or cymbals marked the time while others danced. And if music occupied such an exalted place in the secular life of the Egyptians, we find it playing a still more important rôle in their religion. Large bands of singers were attached to the temples, whole families often being employed together; hymns were sung solo, and the refrain chanted by a chorus; and sacred dances were performed to the rhythm-maintaining sound of cymbals, bells, and sistra, around the representations of the deities. All these things we see repeated in the religious services of Hebrews and Christians. Wilkinson says: 'Like the Egyptians with whom they had so long resided, and many of whose customs they adopted, the Jews carefully distinguished sacred from profane music.' In Egypt the 'sacred musicians were of the order of priests, and appointed to the service like the Levites among the Jews; and the Egyptian sacred bands were probably divided and superintended in the same manner as among that people.' This, from so careful an authority as Sir J. Gardner Wilkinson, must be considered; but I would rather read: '. . . the sacred bands of the Temple were divided and superintended in the same manner as among the Egyptians.' The ritual dance, too—another inheritance from Egypt—was much employed by the Jews (*vide* my article 'The dance in religion,' *Commonwealth*, April, 1912).

But although we know so much of their instruments and of the uses to which they were put, we know very little of the music itself. The Egyptians, like the Jews, seem to have had no regular system of notation, for otherwise it would be but reasonable to expect two such nations of scribes to have left documentary evidence of the art. I do not consider the sign-system used by the Jews to indicate their cantillation a system of musical notation. No written music of any sort has been discovered, and we can only guess at the nature of that performed in Egypt. It is highly probable that Greece, much later, borrowed her tetrachord system from the land of the Nile, and there should be more than a suspicion that Israel also took away with her that basis for further development. The character of the Egyptian vocal music—and especially that of the sacred music—must have been noble and moving: if it had anything of the simple grandeur of the verses which were set to it, it must have been capable, as Naumann says, of very great effects.

The Israelites, then, were assimilating all this musical lore and were using it in their own expressive manner; at the same time Moses was being brought up in the priestly colleges and acquiring all the knowledge of the priests, music being one of their chief assets. It was then that the character of the ruling house changed. In *c.* 1600 B.C., Amasis I., expelling the Hyksos, established the Eighteenth Dynasty of Egyptian kings (from Thebes). The sympathies that had existed between alien kings and alien settlers were gone. Soon the rulers expected serf-labour from the honoured immigrants of a century back; and later the labour was demanded without recompense. Then blows were added, and with the accession of Rameses II. we arrive at the period when the oppression became unbearable. The family of seventy souls had by now grown to be a nation, and it grasped its staff and set out for a promised land.

Israel during the years of the wandering in the Desert is interesting because here we obtain occasional glimpses of Egypt through the newly re-acquired exterior of the Hebrew. Sir John Stainer thinks that 'the glorious song of Moses was most probably sung to some simple Egyptian chant, well known and popular.' It is only a supposition, of course, and I do not think it is strengthened by the fact that the text was extempore; still, as Moses was initiated in all the lore of the Egyptian priests, and, as the writer of the Acts of the Apostles (vii. 22) says, was 'learned in all the wisdom of the Egyptians,' he might conceivably have adapted his verses to a well-known Egyptian air. 'Then took Miriam the prophetess, the sister of Aaron, a timbrel in her hand; and all the women went out after her with timbrels and with dances' (Ex. xv. 20). That the women should go after her with dances is again a circumstance reflecting scenes from the Nile. Shortly before the accession of the Eighteenth Dynasty we see the men gradually becoming scarcer in the representations of the music and dances used in conjunction with the funereal rites of Egypt, and after this line had been in power for but a short time, we see this part of the ritual almost exclusively in the hands of the women. The instrument, which in the English Bible is generally given as 'timbrel,' would have been the small Egyptian hand-drum (Hebrew, *Toph*), or a species of tambourine. In many Egyptian wall-paintings we see this instrument in the hands of women taking part in processions, the tambourine used being not only circular, but often oblong with incurved sides. It was but natural that these thoroughly Egyptianised women should reconstruct such a procession when there was occasion for rejoicing. As soon as discontent showed itself, Egypt again made her influence felt; the bull of Apis was modestly imitated by a calf of gold, and the Egyptian ritual dance was performed. Moses and Joshua, descending from the Mount, heard the jubilant noise of the imitation

idolaters (Ex. xxxii. 18, 19): it was a 'noise of them that sing'; and 'when he came nigh unto the camp . . . . he saw the calf, and the dancing,'—so thoroughly had Israel learned her lessons in Egypt. On this occasion the cymbals were also most probably employed. In Egypt they were in very common use to mark the time for the dancers, and in the religious cult they found a place. In the British Museum may be seen the mummy of a priest who was buried with his cymbals, the latter being at present exhibited in the same case. With the Jews they had the onomatopœic name of *Tziltzelim* (*Tziltzil*), and they are mentioned in Ps. cl. The Egyptian *Sistrum*, too, was borrowed by the Israelites. In its original form it consisted of a racquet-shaped frame of bronze having transverse bars or rods (generally three, though four are to be met with) that, fitting loosely in the frame, produced a jingling sound upon being shaken. Often metal rings were strung on to the bars to increase their noise-producing powers. The instrument, if it can be so called, was chiefly used in Egypt as an adjunct to the religious service—principally of Isis—and its handle was often ornamented with one or other of the attributes of this goddess. When a priestess died, her sistrum was buried with her in the same way as in the case of the cymbals already mentioned. Its use was, I suppose, to call attention to certain passages in the service, and Berlin Papyrus No. 1425, containing the Laments of Isis and Nephthys, has the phrase 'Behold the excellent sistrum-bearer' several times; British Museum Papyrus No. 10188 also shows the sentence or a variation of it some half-a-dozen times. The instrument was also used on the battlefield—whether to invoke divine aid, or to intimidate the enemy with the sound, I cannot say—and it figured in royal processions. The Israelitic sistrum differed, according to the illustration in Hawkins' 'History of Music,' in having a circular frame with metal rings strung on to a single bar. The Hebrew name for it seems to have been the *Menane'im* mentioned in II. Sam. vi. 5. The Authorised Version erroneously has 'cornets' at this place, 'cymbals' not being applicable, as the word *betziltzilim* (= with cymbals) is thus translated. A Viennese translation in my possession gives *menane'im* as 'bells,' which is possible though not probable. Winer and Saalschütz (to quote Carl Engel) think they see in this word the Hebrew for sistrum, and Newman (1832), connecting *menane'im* with *nu'a*=shaken, strengthens this supposition, since the sistrum was the only instrument of percussion that was played exclusively by shaking. The Vulgate, also, translates it as 'sistrum.' The bell was also used by the Israelites, and was called *Pamon;* we find it thus named in Ex. xxviii. 33, 34, where we are told that golden bells and pomegranates were to be sewn alternately on to the hem of the High Priest's garments. This use is exactly the one to which the Egyptians put the small bell; the British Museum has several such instruments that were once most probably used on the priests' robes. The smaller ones, which were used for this purpose, vary from three-quarters of an inch to about one and a-half inches in height. The Israelitic custom of having bells on the priest's robe no doubt survives to-day in the bells that adorn the ornamental crowns on the Scroll of the Law.

In Ex. xix. 16, 19, and xx. 18, the 'trumpet' is mentioned. In these passages the word *shofar* would have been better translated by 'horn.' The *shofar* was the ram's horn, still used to commemorate the orders given in Numbers, x. 2, *et seq.*, by the Jews of the present day in the Service for the New Year. This instrument was most probably an ancient possession of Israel, a legacy of the days of the Patriarchal herdsmen. But after the Exodus they also had trumpets of metal. These we find in Egypt in nearly all the pictorial representations of military activity; the troops were summoned by drum and trumpet, the latter being a perfectly straight tube opening out towards one end into a bell. In a mural painting on the tomb of Horemheb we are shown half-a-dozen spearmen and an officer parading; in front of them stands a 'bugler' blowing such a trumpet. This instrument, increased in size and wrought in precious metal, would bring us to the true Hebrew trumpet—the silver instruments, generally mentioned as being in pairs; this was the *Chatzozeroh*, which is represented on the Arch of Titus, and concerning the shape of which no doubt can exist.

One more instrument deserves mention because it was most probably of Israelitic origin, and not obtained from Egypt—the lyre or *Kithara*. At about the time of Joseph's arrival in Egypt a scene was painted on the walls of a tomb at Beni Hassan representing the arrival of strangers. The latter are depicted as being lighter in colour than the Egyptians, they are distinctly Semitic in features, and they have black beards, a facial ornament that the Egyptians did not affect. Some writers think this picture represents the actual arrival of Jacob and his family, and, but for discrepancy in their numbers, it could conceivably do so. Sir J. Gardner Wilkinson gives the illustration in his 'Manners and Customs, &c,' and describes it together with the lyre that one of the men is carrying. He says: 'If . . . the strangers at Beni Hassan should prove to be the arrival of Jacob's family in Egypt, we may examine the Jewish Lyre drawn by an Egyptian artist . . .'; the man carrying the instrument is one of the last of the procession and he is playing it with a plectrum. Wilkinson goes on to say that 'the lyre is rude, and differs in form from those generally used in Egypt.' This is without doubt the *Kinnor* of the Bible; it was the instrument said in Genesis to have been invented or used by Jubal, and it is also very frequently named in the Psalms. There is every reason to believe that it was this *Kithara* that David used; at any rate, we find such lyres—differing in shape and construction, of course—as late as the Maccabean period, when they are to be found represented on coins. Egyptian forms of the instrument are preserved in the Museums of Leyden and Berlin. It can be seen at once from these specimens that they differ from those depicted at Beni Hassan; but whether the Egyptians improved upon the Israelitic instrument, or whether the Jews adapted some of the better points in an instrument already naturalized in Egypt to their own, it is impossible now to say. But in any case neither of the two forms is of purely Egyptian origin; if the people of the Nile did not have it from Israel, they received it from some other Asiatic immigrants, and it has not the same monumental antiquity in Egypt as have the simpler forms of the harp. Thus Israel may possibly have made some small return for the many musical lessons it learned there by suggesting the lyre to the Egyptians. The Greek *Kithara* was very like these two forms, except that it was probably much improved before it became popular in Greece.

It will not be possible to mention the other Hebrew instruments, such as the *Ugav* (pipe or flute, variously translated in different Bibles as 'wind-instruments,' 'flutes,' and even 'organs'), the *Nevel* (nablum), *Minim* (Hebrew: *Mini*, *Minim* = strings of an instrument), used to name an unknown stringed instrument, or to designate the family of 'strings' collectively, and others. The *Kithara* was noticed

because it is possible that Egypt improved it; this she may have done for the others, but we have no documentary or pictorial proofs.

All I have written was not set down to rob the Israelites of all their musical initiative; it was only my intention to show how much of her music she owed to Egypt, and to show that besides being influenced by the land of the Pyramids in many things, her music also was developed, improved, and put to a multitude of uses in Egypt. Every oppressed nation becomes music-loving; or, better said, oppression will bring out the music that is latent in any nation, and Israel undoubtedly had a very great aptitude for the art. All she needed was to learn how to make artistic instruments capable of giving again premeditated musical thought, and to base her music upon a system that permitted of the development of form and harmony. While claiming that for these purposes Egypt was an exceedingly good teacher, it must also be conceded that Israel was an amazingly good pupil.

THE CARNEGIE UNITED KINGDOM TRUST.

REPORT OF THE EXECUTIVE COMMITTEE AS TO CHURCH ORGANS.

This Trust was brought into being in October, 1913, for the purpose of administering the interest derived from over £2,000,000 provided by Mr. Carnegie to aid in the erection of public libraries and to assist churches of all denominations to acquire organs. The Trust took up this responsibility after the fund had been managed by another organization. The first annual report of the executive committee of the new Trust has just been issued. We quote the paragraphs that have to do with organs.

'The first step taken by the executive committee was to inquire into the general results of the expenditure made by Mr. Carnegie, and latterly by the Carnegie Corporation of New York on his behalf, in providing church organs and public libraries in the United Kingdom. To assist them in these inquiries they invited Mr. David Stephen, Principal of the School of Music in Dunfermline, to report on the influence on musical culture exerted by Mr. Carnegie's organ benefactions.

'CHURCH ORGANS.

'Mr. Carnegie has expended a sum of about £500,000 on assisting in the acquisition of organs by churches of all denominations in the United Kingdom. His avowed purpose in making this expenditure was in the first place to improve the service of praise, and by the interest in music thus created to extend the knowledge of and love for music throughout the community generally. The grants were made on the condition that at least half the cost of the instruments was met by local endeavour. In addition to the sum mentioned above, the Trustees have paid a further sum of £26,864 during the period under review, in fulfilment of outstanding promises, . . . which were current at the inception of the Trust. Further there existed a large number of other cases in which, although a definite promise had not been given, preliminary correspondence had taken place and substantial expectations of assistance had been created. Investigation of these cases resulted in definite promises of assistance being given to the extent of £25,419. Thus a total sum of about £550,000 has been or will be expended on this form of benefaction, and this sum represents grant aid for the acquisition of about 3,500 organs.

'The Trust Deed in its preamble recites Mr. Carnegie's view that "the calls for organs will decrease considering the large number already supplied, particularly if it be understood, as I desire that it may, that only such congregations shall receive grants as are in needy circumstances and unable to provide organs for themselves." The figures quoted above indicate the very large number of congregations which have been assisted. The executive committee is convinced, moreover, from its consideration of the numerous cases which have come before it, that the circumstances of a large number of the applicants are such that means do not exist for the efficient maintenance of the instrument and for the salary of a properly qualified organist should an organ be acquired. In such cases it is evident that the primary purpose of such grants cannot be realised. Unfortunately, many churches have so meagre an income that the salary of the pastor is a mere pittance, and the ordinary church expenses are barely met; in many instances also, there is a heavy burden of debt. If in these cases there have to be added the upkeep expense of an organ and the salary of an organist, the general financial circumstances of the congregation are unjustifiably strained. The larger interests of such applicants would probably best be studied by refusal of their request for what must prove an additional burden on their resources.

'DISCONTINUANCE OF ORGAN GRANTS FOR THE PRESENT.

'After careful consideration, the executive committee during the course of the year announced publicly that the Trustees could not undertake in the meantime the consideration of further applications for organs, in view of the large number already submitted, and the heavy expenditure involved by the favourable consideration of even a portion of them. The number of new applications submitted between the date of the formation of the Trust and the date of this announcement amount to 1,044. These applications will be considered as rapidly as possible, but after decisions have been arrived at upon them, the executive committee proposes to suspend, until further notice, the resumption of its activities in this direction. The result of this decision will not mean that grants for organs will forthwith be discontinued, since a considerable time will probably elapse before the conditions, on which promised grants are made, will be fulfilled. The raising locally of one-half of the cost of the instrument will necessarily be one of the conditions to be satisfied precedent to the payment of a grant, and in most cases of the kind which call for consideration under the instructions of the Trust Deed, local endeavour has to be exerted for a prolonged period before the necessary funds are obtained, and the promised aid can be claimed. Promises of conditional assistance cannot, however, be made valid for an indefinite period, and a reasonable time-limit will have to be imposed within which the aid of the Trust may be claimed.

'There are doubtless other means by which the love of music may be fostered and Mr. Carnegie's desire realised. It may be possible to render financial assistance to various musical activities which already exist, or which may hereafter be initiated, for the benefit of the masses of the people. On these questions, however, the executive committee has not had sufficient time or opportunity as yet to come to any decision, even of a tentative or experimental nature.'

DEATH OF DENIS BROWNE.

English music suffers a heavy loss by the death of William Denis Browne, who was killed in action at the Dardanelles on June 7. He was of Irish descent, though born in England, being great-grandson of the Hon. Denis Browne, whose elder brother became first Marquess of Sligo. Educated at Rugby, where he received a thorough grounding in music, he came to Cambridge in October, 1907, as a classical scholar of Clare College. He did well in the classical tripos, and in 1910 became organist of his College. It was mainly owing to his energies that the beautiful new organ was built. He was a pupil of Dr. Charles Wood for composition and of Dr. Gray for organ. He also studied the pianoforte with Miss Ursula Newton, a pupil of Busoni. He soon became the leader of undergraduate music in Cambridge, being an accomplished pianist and having a great gift for conducting and organization. He was an intimate friend of

Rupert Brooke, the poet, and the two were the centre of a group of men whose musical, dramatic, and literary enthusiasms found expression in the Marlowe Society, in the performance of 'The Magic Flute' in 1911, and other activities. After leaving Cambridge he was assistant music-master at Repton for a short time, but gave it up on account of ill-health, and became organist of Guy's Hospital. His work in London covered a wide range: he accompanied at concerts, conducted various choral societies, taught composition (he was an excellent contrapuntist), wrote critical essays for *The Times*, the *Blue Review*, and the *New Statesman*, and in general gave promise of becoming a very remarkable influence in the world of music. He was essentially a product of Cambridge, in his music as in other things. His most notable qualities were his powers of leadership, his fine sense of scholarship, his quick and subtle understanding of music of all periods. He combined an interest in early English music with a keen and penetrating enthusiasm for the most ultra-modern composers; some readers will recall his admirably written paper on modern music read to the Musical Association, and the beautiful playing with which he illustrated it. He was always extremely critical of his own work, and left very few compositions, which he regarded largely as studies in certain aspects of technique.

Soon after the outbreak of war he joined the Naval Division with Rupert Brooke. They took part in the defence of Antwerp, and went later to the Dardanelles, Denis Browne playing duets on the voyage with F. S. Kelly, who had also joined their battalion. On April 23 he buried Rupert Brooke in Scyros; a few days later he was wounded by a Turkish sniper, but recovered shortly afterwards, only to go back and be killed.

Church and Organ Music.

OLD ENGLISH SERVICE MUSIC.*

By HARVEY GRACE.

There is always a decided flavour of romance in the resuscitation of long-forgotten works of art, whether they be in marble or manuscript. For this reason a stack of music at my elbow is of more than ordinary interest. It is not easy for a musician to consider in cold-blooded detachment fine work by Orlando Gibbons or William Mundy which is practically unobtainable, and of which he is handling one of the few copies extant. Nevertheless, all antiquarian and patriotic emotions must be repressed, and the music judged simply on its merits. Also, having no desire to find myself involved in a historico-theological dispute, I shall beware of touching any of the points around which Anglican and Roman have recently dealt each other stout blows. Here is fine music. Our business is not to quarrel about it, but to bring it to a hearing as speedily as may be.

Of the works to be considered the following are already published:

THOMAS CAUSTON (*d.* 1569).—Communion Service. From John Day's 'Certaine Notes set forthe in foure and three partes, to be song at the Mornynge Communion and Evenyng Praier, &c.,' 1560.
Evening Service for S.A.T.B.

THOMAS TALLIS (*c.* 1510-85).—'Lamentationes in Cœna Domini' (Lamentations for Maundy Thursday. Latin and English text).

JOHN WARD (*c.* 1613-41).—Evening Service. 'Mr. Ward's First Service of 1, 2, 3, 4 and 5 parts to the Organs.'

WILLIAM MUNDY (*d. c.* 1591).—Evening Service for S.A.A.T.B.

MAGNIFICAT AND NUNC DIMITTIS. Set to Gregorian Tones with verses in fauxbourdon by

Thomas Tallis (No. 888).
Thomas Tomkins (No. 889).
John Holmes (No. 890).
Thomas Morley (No. 891).
William Byrd (No. 892).
Orlando Gibbons (No. 897).
Whitbrooke and Knight (No. 898).
Unknown and Thomas Causton (No. 899).

(The numbers refer to Novello's Parish Choir Book.)

The following are in MS., or exist only in such obsolete collections as Day, Barnard, or Boyce:

ORLANDO GIBBONS.—Te Deum and Jubilate in D minor.

WILLIAM MUNDY.—Communion Service.

WILLIAM MUNDY.—Magnificat.

ROBERT PARSONS.—Evening Service in F.

THOMAS CAUSTON.—Te Deum and Benedictus.

It may be well to preface consideration of the music by a few words on the Series of which it forms, or will in due time form, part. The object of 'The Cathedral Series' is to restore to our choral foundations 16th and 17th century Service music which has been in most cases unsung, and indeed lost to sight, since the dispersal of the choirs at the Great Rebellion. Our cathedrals have so far confined their use of Elizabethan Service music to Tallis, Farrant, Patrick, and Byrd—an unfortunate limitation, since these settings are mainly of the homophonic or note-against-note type to which many Church composers of the period restricted themselves in writing Service music proper. Certain of the earlier composers, however, disregarded royal and ecclesiastical injunctions, and went on their polyphonic way, though moderating their transports somewhat. Others, with English love of compromise, mixed polyphony and chordal writing. 'The Cathedral Series' will include the best of this neglected work. The complete scheme of publication is as follows:

ENGLISH SERVICES.

THOMAS TALLIS (*c.* 1510-85).—Te Deum. 5 parts. Men's voices.
Benedictus. 4 parts. Men's voices.

ANONYMOUS (composed *c.* 1547-49).
Morning Service. 4 parts.
Evening Service. 4 parts.

THOMAS CAUSTON (*d.* 1569).—Morning Service No. 1. 4 parts. Men's voices (*c.* 1549).
Communion Service. 4 parts. Men's voices.
Evening Service. 4 parts. Men's voices.
Evening Service No. 2. 4 parts. Men's voices.
Morning Service No. 2. 4 parts. S.A.T.B. (1560).
Communion Service No. 2. 4 parts. Men's voices.
Evening Service No. 3. 4 parts. Men's voices.

* 'The Cathedral Series of Church Music,' chiefly polyphonic and unpublished, of the 16th and early 17th centuries. Edited by Royle Shore.

ROBERT PARSONS (*d.* 1570).—Morning Service No. 1. 4 to 7 parts.
Communion Service. 4 to 7 parts.
Evening Service. 4 to 7 parts.

JOHN FARRANT (*fl. c.* 1600).—Communion Service. Completed from other portions of the Full Service.

OSBERT PARSLEY (middle 16th century).—Morning Service.

WILLIAM MUNDY (*d. c.* 1590)—Morning Service No. 1. 4 to 7 parts.
Communion Service No. 1. 4 to 8 parts.
Evening Service No. 1. 4 to 7 parts.
Morning Service No. 2.

THOMAS MORLEY (*c.* 1557-1602).—Morning Service. 4 parts.
Communion Service. 4 parts.
Evening Service. 4 parts.
Evening Service No. 2. 5 parts.
Evening Service No. 3. 4 parts.

NATHANIEL GILES (1550-1633).—Morning Service. 6 parts.
Communion Service. 6 parts.
Evening Service. 6 parts.

JOHN WARD (*fl.* 1613-29).—Evening Service No. 1. 4 to 7 parts.

ORLANDO GIBBONS (1583-1625).—Morning Service. D minor. 5 parts.
Evening Service. D minor. 5 parts.

THOMAS TOMKINS (*d.* 1656).—Five Services. One Evening Service in preparation.

And others.

CANTICLES AND PSALMS.

Settings and adaptations in harmonized plainchant and free chant, with some polyphony, of the Canticles and Psalms by Tallis, Hooper, Morley, Holmes, Marson, Tomkins, Byrd, Causton, Whitbrooke, Knight, Heath, Gibbons, anonymous composers of Henrician and Edwardine periods, and others (about 1547-1641), and some Continental composers.

ENGLISH SERVICES, ETC. (ADAPTED FROM THE LATIN).

COMMUNION SERVICES.

CHRISTOPHER TYE (*c.* 1500-72).—In 6 parts. (Euge bone.)

THOMAS TALLIS.—In 4 parts.

WILLIAM BYRD (*c.* 1543-1623).—In 3 parts. In 4 parts. In 5 parts.

And pre-Reformation Service Music of various kinds.

LAMENTATIONS (FOR HOLY WEEK).

THOMAS TALLIS.—Part 1. Part 2.

ROBERT WHYTE (*d.* 1575).

ANONYMOUS (16th century).

And others.

A glance at this list shows at once the poverty of our cathedral tradition where Elizabethan composers are concerned. Is the revival of the best of this old Service music impossible? It should not be. We have all seen with admiration what has been accomplished at Westminster Cathedral under the enthusiastic hand of Dr. Terry. He has brought to our ears a rich store of neglected works, and has influenced for good the musical taste of thousands. No Anglican choirmaster can look at the Westminster Cathedral music list without making uncomplimentary comparisons with that of the average English cathedral. Indeed, the uninformed, as the result of such comparison, have come to the conclusion that fine old polyphonic music is the exclusive possession of the Roman Church, and that Anglican choirs wishing to sing such music have nothing available but adaptations from the Latin. This, of course, is not so. We have such music, but the bulk of it lies buried in libraries, and all but forgotten. In an address on this subject delivered at the 1913 Church Council, Mr. Royle Shore said: 'I find it hard to use restrained language in dealing with this pitiable state of affairs. The position with regard to our ancient musical classics of the period is the same as if we had allowed our splendid Shakespearian literature to remain in manuscript in our great libraries, and accessible only to students; and that in a form which would compel them to read, so as to comprehend the text, from four or five books simultaneously, one line here and another line there, largely in an obsolete language, unless they laboriously transcribed and collated the various manuscripts involved. Can anything be more disgraceful to this country? The position was formally brought to the notice of our Cathedrals in 1912. The publication of "The Cathedral Series" of Services of the period is the result. . . . Three numbers have come out. They have been received with deep appreciation, and in some cases positive enthusiasm. Sales cannot cover the cost of publication as yet. . . . There are larger schemes of publication of our old music in view. I refer to the preparation of an entire "corpus." The British Museum, antiquaries, and students, English and foreign, are looking forward to this. There has been a great revival of the Flemish, Italian and Spanish Schools. The English School remains neglected. To the middle of the 15th century we led in the world of music. We then fell back. They are longing to know more about us abroad. . . . Our immediate need, however, is the systematic publication of the practicable Edwardine, Elizabethan, and Jacobean choral music. Then our Cathedrals will come into their own again.'

The object of this article is to bring this important revival to the notice of choirmasters. There is no need, even if space permitted, to consider the music in detail, but a few general remarks on the character of the works may be useful.

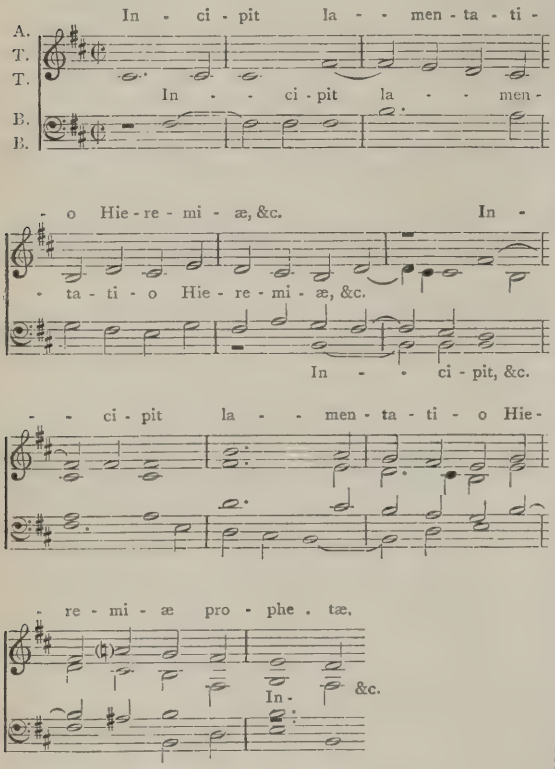
The Communion Service of Thomas Causton is in four parts throughout, and is a mixture of plain chordal writing and polyphony. Originally it contained no setting of the 'Benedictus qui venit' and 'Agnus Dei.' These deficiencies have been made good by an adaptation from the 'Venite' in the composer's Morning Service. There are two excellent reasons why purists should not cavil at this arrangement. In the first place, the 'Venite,' though sometimes provided with settings by these old composers, is always sung to-day to a chant. Consequently the old settings can never be heard in their original form. Secondly (and the completest of justifications), the music is good in itself and is an excellent fit. The Editor has also adapted music from the same source to the Kyrie proper, and, in order that the whole of the psalm setting be not lost, has used the fragment remaining after his three drafts upon it for a setting of an old English translation of 'O Sacrum Convivium.' The music throughout this Service is on a good level of interest. Perhaps there is more spirit in the 'Gloria in Excelsis' than in any other number, owing to the composer's effective use of scale-passages. The most expressive number is the adapted 'Agnus Dei.'

The Evening Service is equally effective, and the whole work is one that well deserves revival,

being devotional in feeling and unexpectedly suave for the period. The squareness of some passages is merely a matter of appearance. Successions of plain chords that look stiff on paper need the vivifying effect of the verbal accent to make their proper appeal.

Thomas Tallis, composer of a Dorian Service, a few hymn-tunes, and Responses (generally mangled), is infinitely better known than he of the 'Cantiones' and other monumental works.

The 'Lamentations' show him at his best. Here is the opening, the noble melancholy of which is maintained throughout:


A.
T.
T.
B.
B.
In - ci - pit la - - men - ta - ti -
In - - ci - pit la - - men -
- o Hie - re - mi - æ, &c.
In -
- ta - ti - o Hie - re - mi - æ, &c.
In - - ci - pit, &c.
- - ci - pit la - - men - ta - ti - o Hie -
- re - mi - æ pro - phe . tæ,
In -
&c.

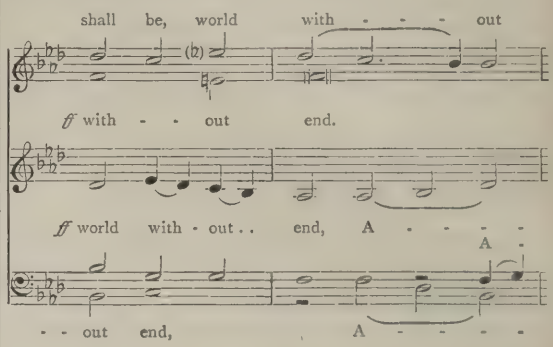
It seems incredible, but is a fact, that until a few years ago this and other fine works of Tallis were mere museum exhibits. The 'Lamentations' are now printed for the first time. It is to be hoped that capable choirs will hasten to do justice to music which authorities consider to be on a level with the best work of the Palestrina School.

This edition is provided with both English and Latin words.

John Ward's Evening Service is mainly for five voices (S.S.A.T.B.), but at times the number is increased to seven. There is fine massive writing here, alternating with 'verse' passages in more lyrical vein, and some successful word-painting at times, the vigorous seven-part treatment of 'He hath scattered the proud' being perhaps the best instance.

Ward seems to have been somewhat in advance of his time, much of the music being anticipatory of the Purcellian School. The Service gives excellent scope to a large choir with good soloists.

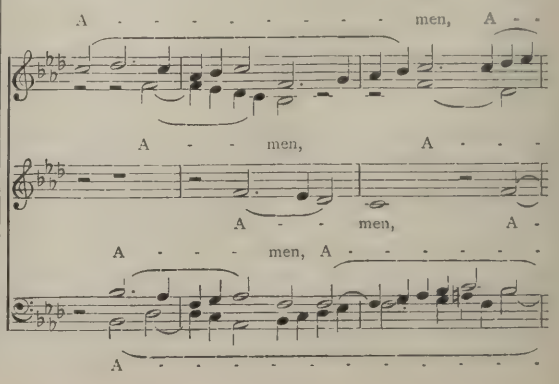
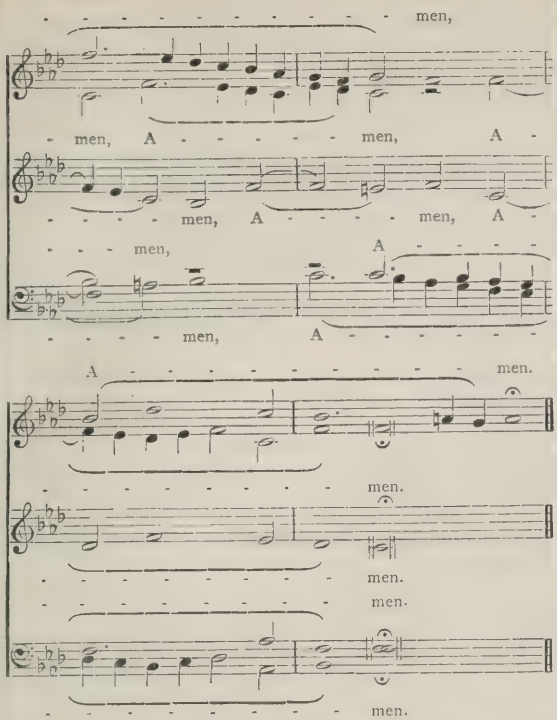
Perhaps the outstanding surprise in this Series will prove to be William Mundy. Most of us have known him as the composer of some delightful madrigals, but our acquaintance with his Church music has so far been limited to the little anthem 'O Lord, the Maker of all thing,' now generally placed to his credit, but formerly believed to have been thrown off by Henry VIII. in a moment of leisure snatched from his main occupation of Defending the Faith. This Evening Service of Mundy's is a fine strong piece of work in five parts, showing a capacity for sustained vigorous flight. It is a judicious mixture of chordal and polyphonic methods. Not all the harmonic adventures of these old writers were so successful as the use of the diminished octave in the Tallis extract above and (twice) in this service of Mundy's:



Of the series of chant settings of the Evening Canticles (edited jointly by Royle Shore and Francis Burgess) there is need to say little, since they are already by way of being well known and appreciated. They go far towards solving the vexed question of congregational singing of the Canticles, since they provide interesting and effective work for the choir in alternation with simple plainsong for the people. It is fitting that the three finest should be by Tallis, Byrd, and Gibbons.

Coming to the numbers of the 'Cathedral Series' awaiting publication, I find even better work than any spoken of above, save the 'Lamentations.'

Like Tallis, Orlando Gibbons suffers from neglect of some of the finest examples of his genius. His great Service in D minor was edited by Ouseley and published, in folio, by Novello forty years ago. It has long been out of print, and is unknown, save by name, to most of the present generation of Church musicians. The new edition will be the result of collation of the various MSS., and will of course be transposed a minor third higher. It will consist of 'Te Deum and Jubilate,' and 'Magnificat and Nunc dimittis.'

It is impossible in the space at my disposal to touch on the numerous points of interest. It must suffice to say that they who know Gibbons only by his Service in F have but an inkling of his greatness. It is not easy to choose a passage for quotation, but perhaps the 'Amen' with which the 'Gloria Patri' of the 'Jubilate' ends will be as good a taste as any of this magnificent work:

Good as is the Mundy Service mentioned above, the 'Communion Service' and 'Magnificat' that lie before me in MS. are even better. The former is mainly in five parts, with frequent excursions into seven- and eight-part writing. Only the 'Creed' is as set, the remainder being adapted by the Editor from other service music by Mundy. As in the case of Causton, the proceeding is thoroughly justified by the result. The 'Magnificat' (Latin text) is in four parts. It has never yet been printed. Only alternate verses are set, as was customary in pre-Reformation times, the remainder being sung to plainsong. We find Mundy here in quite a different vein, the music being less rugged in mould than in the other Services. It is more consistently polyphonic and full of tender beauty. Looking it through, the name of Vittoria constantly comes to my mind. Indeed, this 'Magnificat' might be signed by either Vittoria or Palestrina, and be worthy of the name. The Editor has added an English version. The Causton 'Te Deum and Benedictus' is, like the rest of this composer's work, plainer in type, but very effective, straightforward music.

It may be well to point out that the excellence of these works cannot be gauged by playing them over. All experienced choralists know this, of course. I utter the warning because I can see in my mind's eye some reader with a smack of the antiquary, who, laying down this journal and hieing him to the purchase of copies of some of the music dealt with, will take it to the pianoforte and within a few minutes begin to wonder as to the whereabouts of the beauty he had been led to expect. To him and his like, it must be pointed out that vocal music of this type rarely yields up its secret at the keyboard. It must be sung, and well sung, to make its effect.

The editing of these old Services is in excellent hands. That Mr. Royle Shore brings to his difficult task boundless enthusiasm is proved by the copies themselves, involving as they have many hours of labour with pen and brain. Of his knowledge of the subject the prefaces and numerous footnotes are ample evidence. It remains for our cathedrals and the better-equipped of our parish churches to give that practical support without which the publication of the Series is impossible. The appearance of the best of this old music—especially that of Gibbons and Mundy—should cause a sensation in choir and organ circles. It contains work representative of a period when England was in the van of musical progress. The long neglect of it is a scandal for which we of to-day are not entirely responsible. If the neglect continues the blame is ours alone.

THE GREGORIAN ASSOCIATION.

The forty-fifth anniversary of this Association was held on Thursday, June 17, when a solemn celebration of the Holy Communion was held at All Hallows' Church, Southwark. In the evening a vast congregation assembled at St. Paul's Cathedral for the anniversary Evensong. The service was intoned by the Rev. Minor Canon McCheane, and the lessons were read by the Rev. Lord Victor Seymour and the Rev. D. G. Gowan. The choir of six hundred voices was stationed under the Dome, with a semi-chorus of forty singers on the South Choir screen. Mr. Francis Burgess conducted, assisted by the Hon. Richard Strutt, Mr. R. Meyrick Roberts, Mr. Francis Kennard, Mr. Harvey Grace, and Mr. Frank Eames as sub-conductors. The service was sung in plainsong, the recitation of the Psalms (sung alternately between men and boys) being especially smooth and unanimous. For the anthem Vittoria's fine Motet 'Gaudent in cœlis,' was sung—first by the semi-chorus and afterwards by the full choir. The clergy acting as cantors were the Rev. Roscow Shedden (All Saints', Margaret Street) and the Rev. John Hodgson (St. Augustine's, Kilburn). The organ parts were sustained by Mr. B. Vine Westbrook and Mr. B. Merrick Edwards, both of whom formerly assisted Dr. Warwick Jordan in the old days of the Association. The sermon was preached by the Lord Bishop of Kingston, and the service concluded with the singing of the Russian 'Contakion' in memory of those who have fallen in the War. After the service Mr. Herbert Weatherly played Tallis's Funeral Music, which has lately been published for the organ.

CITY OF LONDON CHURCH ORGANISTS' ASSOCIATION.

Members of the Association assembled on Saturday, June 5, under the presidency of Mr. G. E. Tolhurst, and viewed St. Botolph's, Aldgate, the vicar giving an interesting account of the Church plate and other treasures. A short organ recital by Mr. F. Lacey, the organist, was followed by an inspection of the Renatus Harris organ. Afterwards a visit was paid to St. Katharine Cree Church in Leadenhall Street, where after tea in the Church Hall the rector displayed some of the valuable Church plate and conducted the party round the Church. The organ was also inspected and tried. It is interesting to note that this organ was played and adjudicated upon by Purcell in 1686, upon its completion by Bernard Smith. There is also a mural tablet in the Church: 'Sacred to the memory of Mr. Samuel Marshall, bright scholar, pupil of the excellent Dr. Blow, etc., organist of this Church, May 15, 1714.'

SUMMER SCHOOL OF CHURCH MUSIC.

Arrangements have now been completed for the holding of a Summer School of Church Music at Oxford from Monday, August 23 to Saturday 28 inclusive. Accommodation will be provided at St. Stephen's House, and a full list of daily services, meetings and lectures will shortly be issued. Among those who have already promised to lecture are Mr. Francis Burgess, Musical Director of the Gregorian Association, Mr. Geoffrey Shaw, H.M. Inspector of Music, and Mr. Martin Shaw, Organist of St. Mary's, Primrose Hill. Full particulurs and programme may be obtained from the hon. secretary, the Rev. A. S. Duncan-Jones, at 8, Buckingham Street, Strand, W.C.

We have received the May music list of Emmanuel Church, Boston, and note with interest several unusual and commendable features. For example, the organ voluntaries are printed in the list. Further, these voluntaries include a Prelude before each service, among those for the month being Bordier's Meditation on Bach's seventh Prelude, for violin, harp, and organ, the Allegretto from Elgar's Sonata, the Choral from Widor's 'Symphonie Romane,' and Perilhou's Andante for violin, harp, and organ. These additional instruments are used occasionally in the Postludes and at the Offertory. The music, both choral and organ, is admirably chosen. Among the former appear Bach's Cantata 'Abide with us,' Widor's 'Psalm 84,' and selections from 'Parker's 'Hora novissima,' and Elgar's 'Light of the World.' The organ music includes Vierne's first Symphony, Guilmant's fifth Sonata, Wolstenholme's Prelude in B flat and Fantasia in E, and four works by Sigfrid Karg-Elert. Mr. W. Lynnwood Farnam is the organist and choirmaster.

The South London Choirs Festival was held on June 1 at Southwark Cathedral. Over 300 voices from the South London choirs sang the musical portions of the service, Mr. Cuthbert Harris conducting his own setting to the Magnificat and Nunc dimittis. The music was composed specially for the service. Canon C. S. Woodward (Precentor) officiated, assisted by Canon Edwards, Canon Craig, Canon Sanders, and the Rev. J. D. Orpen. Mr. E. T. Cook conducted, and Mr. J. G. Hathaway was at the organ. The sermon was preached by Canon Simpson.

In connection with the newly-formed Southwark Diocesan Plainsong Association, of which Mr. E. T. Cook, the Cathedral organist, is musical director, three lectures on Plainsong will be given at the Chapter House, St. Thomas's Street, S.E., on July 1, 8, and 15, at six o'clock, by Mr. Royle Shore, lecturer to the Association. Admission is free to organists, choirmasters, and others interested.

Dr. W. H. Harris, assistant-organist of Lichfield Cathedral and organist of St. Augustine's Church, Edgbaston, is giving a series of lectures on English Cathedral Music at the Birmingham and Midland Institute. The illustrations are sung by the choir of St. Augustine's Church, augmented by students of the Institute, and include Tye's 'I will exalt,' Tallis's 'I call and cry,' Farrant's 'Call to remembrance,' Byrd's 'Bow Thine ear,' Gibbons's 'O Lord, increase my faith,' Humphrey's 'Hear, O heavens,' Blow's 'I was in the spirit,' and works by Purcell and the chief writers up to S. S. Wesley.

At St. Mary's Church for the Blind, Liverpool, on Sunday evening, June 13, in place of the usual evening service a performance of Mendelssohn's 'Elijah' was given by the choir under the direction of Dr. Arthur W. Pollitt, who presided at the organ. Omitting the 'Baal' choruses, the oratorio was divided into six groups of airs and choruses, which were reverently and effectively sung by the fine mixed choir of the Church, which contains several exceptional solo voices.

Mr. Frederick Chubb, late organist of Christ Church, Harrogate, has recently given a series of four recitals on the organ at the Panama Pacific Exposition at San Francisco.

ORGAN RECITALS.

Dr. Orlando A. Mansfield, Wilson College, Chambersburg, Pa.—Air with Variations in A, from Symphony in D, *Haydn.*

Mr. Claude A. Forster, St. John's Church, Forfar—Choral Song and Fugue, *Wesley.*

Mr. A. E. Chapman, Parish Church, Brandon—Phantasy on the National Anthems of the Allies, *C. W. Pearce.*

Mr. Dudley E. Poll, the Parish Church, Bures, Suffolk—Rhapsodie No. 1, *Saint-Saëns.*

Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham (Four recitals)—Andantino, *Frank Bridge;* Fantasia in E, *Lyon;* Sonata No. 6, *Mendelssohn;* Finale alla marcia, *Stainer.*

Mr. W. Greenhouse Allt, The Church of St. John the Evangelist, Princes Street, Edinburgh (Four recitals)—Choral No. 3, *César Franck;* Voluntary in G, *John Stanley;* Intermezzo (from Symphony No. 6, *Widor;* Largo e spiccato, *Wilhelm Friedmann Bach.*

Mr. Herbert Hodge, St. Stephen's, Walbrook (Five recitals)—Fantasia in E flat, *Saint-Saëns;* Choral Prelude, 'Adorn thyself, dear Soul,' *Bach;* Pièce Heroïque, *César Franck.*

Mr. H. C. L. Stocks, Parish Church, Crewkerne (Two recitals)—Dithyramb, *Basil Harwood;* Air with variations, *H. C. L. Stocks.*

Mr. Fred. C. Welling, at St. Michael's, South Bromley, E.—Fantasy, *Harvey Grace.*

Mr. A. E. H. Nickson, Church of St. Peter, Melbourne—Requiem, Op. 75, *Otto Malling.*

Dr. Hutchinson, Darlington Parish Church (Two recitals)—Fugue, 'The short G minor,' *Bach;* Andante con moto in A, *Smart.*

Mr. Howard Moss, Gravesend Parish Church—Andante con moto, *E. Silas.*

Mr. F. Gandy Bradford, St. Andrew's, Exmouth—Choral No. 3, *César Franck.*

Mr. E. A. Ladbrooke, All Saints' Church, Southampton—Andantino in G minor, Pièce Heroïque, *César Franck.*

Mr. James M. Preston, St. George's Church, Jesmond—Improvisation-Caprice, *Joseph Jongen.*

Mr. Harvey Grace, St. Mary Magdalen, Munster Square—Cantabile, *César Franck.*

Mr. Fred. Gostelow, St. Stephen's, Walbrook (Two recitals)—Choral Song and Fugue, *S. S. Wesley;* Fugue in D minor, *J. S. Bach.*

Rev. A. J. Clark, St. Leonard's Church, Sandridge—Romance, *J. Pullein.*

Mr. Matthew Kingston, St. Magnus-the-Martyr—Rondo in B flat, *Hollins.*

Mr. Herbert Gisby, St. Magnus-the-Martyr—Solemn March in B flat, *Silas.*

Mr. J. Matthews, St. Stephen's Church, Guernsey—Requiem Æternam, *Basil Harwood.*

Mr. H. C. Tonking, Illogan Parish Church (Two recitals)—Fantasy on the National Anthems of the Allies, *C. W. Pearce;* Introduction and Allegro, *Henry Smart;* Fantasia in F, *W. T. Best.*

Mr. Vivian Stuart, St. Peter's Church, Glasbury—Toccata in F, *Widor.*

Mr. H. C. L. Stocks, Ludlow Parish Church—Dithyramb, *Basil Harwood.*

APPOINTMENTS.

Miss Florence A. J. Black, organist and choirmaster, St. Simon's Church, Southsea.

Mr. Reginald Darch, organist and choirmaster, St. Mark's, Lewisham.

Mr. Cedric H. Embery, organist, All Saints' Church, North Peckham.

A treatise on 'Applied Strict Counterpoint' by Dr. Kitson will be issued shortly by the Oxford University Press. This work aims at showing the ultimate authority for the rules of strict counterpoint, to explain the place and purpose of the semibreve Canto Fermo, and to show how the principles of strict counterpoint may be applied in composition in the strict style. There are chapters on Plain Counterpoint to Chorales; Florid Counterpoint to Chorales, and the Composition of Motets, Madrigals, &c. The design is to encourage students to carry the study of strict counterpoint beyond its purely technical stage.

Correspondence.

THE CHIMES OF GLOUCESTER CATHEDRAL.

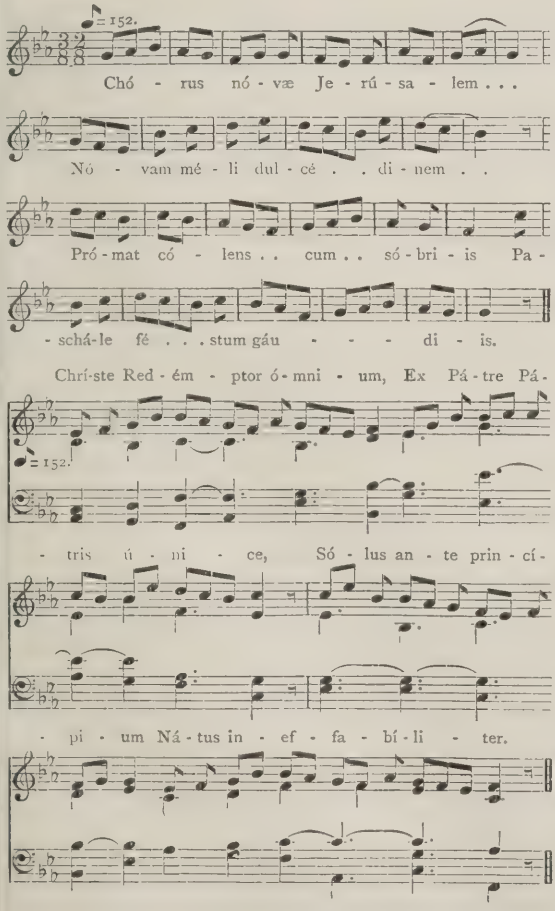
TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Gloucester's ring of bells is fortunate in inspiring the sympathetic pen of Mr. C. Lee Williams in your May number. The article instructs the reader while entertaining him. It was to me a great pleasure to find 'Christe Redemptor omnium' hailed as 'king of massive tunes,' and to learn that it might be revived with 'Chorus novæ Ierusalem' in the Severn Valley.

But who is responsible for the modern transcription on page 272?* Is the resultant rhythm intentional? The plainsong *punctum* ▪ is there represented by the minim: and plainsong 2-note neums (whether *clivis* ⌜▪ or *podatus* ▪⌝) and 3-note neums (whether *climacus* ⌜▪◆ or *scandicus* ⌜▪▪ are written in crotchet-groups to be performed in the duration of a minim. This changes *cantus firmus* into *cantus fractus*, unless I have misunderstood the notation.

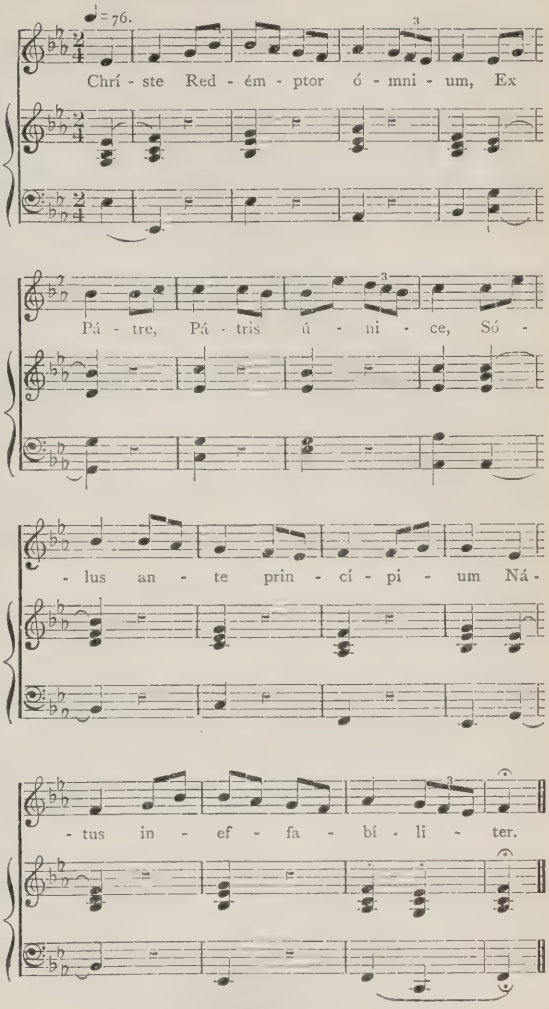
While welcoming the possibility that these tunes may live again in the air of Gloucester (among the airs of Gloucester, dare it be said?), one may perhaps be allowed to record a hope that they will recover the rhythmic freedom of what is known as the Solesmes method, whereof examples are offered hereunder—accompanied and unaccompanied.—

S. GREGORY OULD, O.S.B.

Worcester.

♩= 152.
Chó - rus nó - væ Je - rú - sa - lem . . .
Nó - vam mé - li dul - cé . . di - nem . .
Pró - mat có - lens . . cum . . só - bri - is Pa -
- schá - le fé . . . stum gáu - - - di - is.
Chrí - ste Red - ém - ptor ó - mni - um, Ex Pá - tre Pá -
♩= 152.
- tris ú - ni - ce, Só - lus an - te prin - cí -
- pi - um Ná - tus in - ef - fa - bí - li - ter.

* It is transcribed in almost exactly the same way in the Historical edition of Hymns Ancient and Modern.—[ED., *M. T.*]

A noble plainsong melody, whereunto are added a few chords to point the rhythmic results of the illustration in the *Musical Times* for May:



'HE WAS DESPISED': A♭ OR A♮.

(See p. 351, June number.)

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—No one could have a greater respect for Prof. Prout's talent and judgment than myself; but I think he made a mistake when he accepted as authoritative other copies of the 'Messiah' than the Autograph, the 'Dublin' score, and the 'Hamburg' score, the last two of which Handel used when 'conducting' at the harpsichord. The leaf containing the passage in question is missing in the 'Dublin' score, but neither in the Autograph, the Hamburg, a transposition of the song into B♭ for soprano in the handwriting of the younger Smith, the songs issued by Walsh in Handel's lifetime, nor in the complete score issued in 1767, is there a natural to the A. The copies which Handel allowed to be written for friends may be a help at times, but they cannot be accepted against the above-mentioned evidence. Chrysander never mentions this passage in his notes in the German Handel Society's edition, so he could have had no doubt as to the accuracy of the Autograph. As a personal opinion I think the intense pathos of the passage is much enhanced by the unexpected A♭.—Yours faithfully,

J. ALLANSON BENSON.

[It seems impossible to settle this point beyond dispute, so the choice of A♭ or A♮ has become a matter of taste.—ED., *M. T.*]

Reviews.

The Comforter. Church Cantata. The words compiled from the Scriptures. Music by Edward Shippen Barnes. Op. 15.

[G. Schirmer, Ltd.]

This is a short work for mixed voices, with solos for S.A.T.B., suitable for Lenten, Whitsuntide, or general use. The music throughout, though not difficult, is on a much higher level than the average easy cantata. The well-written organ-part is a feature. The work takes about twenty-five minutes in performance.

Allegretto Scherzando. By J. Stuart Archer. Original Compositions for the Organ (New Series), No. 39.

[Novello & Co., Ltd.]

Recitalists requiring an attractive light work, well calculated to make the most of the quieter stops at their disposal, will find what they want in Mr. Stuart Archer's Allegretto Scherzando. It is only moderately difficult.

Concerning Hymn Tunes and Sequences. By Athelstan Riley.

[Mowbray & Co.]

This book is a reprint of a series of articles that appeared in *The Sign* and *The Treasury* magazines.

Under the chapter-headings Plainsong, French Ecclesiastical Melodies, French Protestant Melodies, German Hymn Tunes, English Hymn Tunes, Welsh Tunes and Folk-songs, and Sequences, the author discourses very pleasantly, giving a great deal of information in an interesting manner. As may be expected, the taste of the average English Churchman in the matter of hymn tunes comes in for some shrewd knocks. Mr. Riley, however, backs up his contentions by copious illustrations, which show convincingly how and why certain tunes are good or bad. His protest against the quick pace adopted for old English and German tunes will be joined in by many. The clerical desire for 'bright' services is too often responsible for the consistent 'hustle' in so many churches. A uniform quickness is as monotonous as a uniform slowness, with the additional drawback of being undignified. Dr. Walford Davies contributes a thoughtful preface. The book—which is none the worse for the author's frank expression of his personal tastes—is one that hymn-lovers will do well to add to their libraries.

BOOKS RECEIVED.

The Cure of Self-Consciousness. By James Alexander. Pp. ix. + 151. Price, 3*s.* 6*d.* net. (London: Simpkin, Marshall, Hamilton, Kent & Co.)

The Mysticism of Music. By R. Heber Newton. Pp. 78. Price, 3*s.* net. (London: G. P. Putnam's Sons.)

Folk-Dances of Denmark. Collected and described by Elizabeth Burchenal. Pp. xii. + 95. Price, $1.50.

Folk-Dances of Finland. Collected and described by Elizabeth Burchenal. Pp. xi. + 87. Price, $1.50. (London: G. Schirmer, Ltd.)

A meeting of employees in British pianoforte factories was held on June 10 at the Stanley Hall, Junction Road, N., under the chairmanship of Mr. B. Castwood (of Messrs. J. B. Cramer & Co.). It was resolved to express strong disapproval of alien enemy pianoforte manufacturers being allowed to carry on business in any part of the Empire during the continuance of hostilities. Such a privilege was unfair to British manufacturers and workmen, and particularly unfair to the 2,000 employees of the industry who had joined His Majesty's forces. It was considered that section 6 of the Trading with the Enemy Act should be so amended as to treat branches of alien enemy firms situated in the British Empire as of alien enemy character, and thus conform with the attitude of Russia and France.

Obituary.

We regret to record the following deaths:

MR. J. W. PHILLIPS, organist of St. George's Church, Sheffield, since 1877, succeeding his father, the late Mr. Percival Phillips, who had occupied the post thirty years. He was organist and accompanist of the Sheffield Musical Festivals since their foundation in 1896, and for thirty-seven years was connected in a similar capacity with the Sheffield Amateur Musical Society (established in 1863). He composed Church music and organ solos, and was a well-known organ recitalist in and about Sheffield. He specialised on the fine but intricate organ in the Albert Hall, Sheffield. Mr. Phillips, who was fifty-nine, died practically in harness, being seized with his fatal illness while teaching in his studio four days after he had played solos, &c., at the Spring Concert of the Sheffield Amateur Musical Society. There was a notable gathering of musicians at his funeral.

MR. FRANCIS HOLDER, at Edinburgh, on June 6, aged sixty-eight. He was for over a quarter of a century organist of St. Mary's Roman Catholic Cathedral, Edinburgh. Educated under Sir Alexander Mackenzie, his musical abilities were soon recognised. He kept up a high standard of music in the Roman Catholic Cathedral of the Scotch capital. As founder of the Edinburgh Musicians' Union he rendered good service, and his loss is keenly felt. He had a splendid music library, and was also an ardent collector of old violins. He was interred on June 8 at Warriston Cemetery, and the obsequies were presided over by his brother, the Right Rev. Mgr. Holder, P.P. of St. Joseph's, Dundee.

MR. FRANK PAUL MANLY, organist of Thurles Cathedral, on June 8. Born at Dublin in 1865, Mr. Manly held several important appointments, including the organistship of Sligo Cathedral (1898-1904). In 1904 he was appointed organist of Thurles Cathedral, and he laboured earnestly in that capacity till his death. He was held in high esteem as a cultured gentleman and as an admirable performer. For some years past he was in indifferent health, but the end came rather suddenly. He leaves a widow and three children. Among his predecessors in Thurles were Vincent Wallace, John F. Murray, and Dr. W. H. Grattan Flood.

CAPTAIN EDWARD BAYLIE AMPHLETT, 12th Worcestershire Regiment, attached to the 2nd Royal Fusiliers, killed in the Dardanelles on June 4, was born on June 15, 1877, educated at Marlborough and Worcester College, Oxford, and was called to the Bar, going the Oxford Circuit. He saw service with Paget's Horse in South Africa, and after some years was appointed Police Magistrate in the Island of Grenada, West Indies, which post he resigned to volunteer for the present War. He was the younger son of John Amphlett, of Clent, Worcestershire, was well known in musical circles in Worcestershire and Birmingham, and was prominent in many other pursuits.

JOHN PATERSON, at Glasgow, on May 5, in his eighty-first year. Mr. Paterson was the inventor and patentee of the 'Strad' chin-rest so universally popular was violinists. By profession Mr. Paterson was a banker, but he was a musical enthusiast all his life. He was an amateur violinist of marked ability, and excelled as a player of reels and strathspeys.

MR. HERBERT SCHARTAU, on June 12, aged fifty-six. He was for thirty-six years an alto lay-vicar at Westminster Abbey. In our January, 1915, number we recorded his retirement from the Abbey Choir and the presentation that was made to him. He was greatly esteemed by his colleagues.

MR. CADWALADR ROBERTS, of Bodlondeb, Blaenau Festiniog, conductor of the Royal Moelwyn Choir, Festiniog, at the age of sixty-one.

The deaths of Dr. W. H. Cummings and Mr. Denis Browne are referred to in special articles (see pp. 394 and 407).

HOW TO PROMOTE THE PUBLICATION OF BRITISH MUSICAL COMPOSITIONS.

A meeting to discuss the above topic was held at the Women's Institute on June 9. Mrs. Edward Stannard presided in the unavoidable absence of Madame Liza Lehmann, who was to have taken the chair.

Dr. Cyril Rootham opened the Conference. He said that the problem connoted the existence of compositions to publish and the question whether compositions if they existed were worth publication. As to the first point, there was a deficiency of operas and chamber and orchestral music. As to chamber music, it was not to be expected that publishers would publish it when there was a prospect of the sale of perhaps only a dozen copies. Assuming that all works which would have no sale because they were of no real value were got rid of, what was to be done with the meritorious works? One way would be to find a modern Mæcenas who would stand the cost of publishing. Another way would be to work on the lines of the Society of British Composers. Various Societies should combine, sinking cliques and jealousies. Money was wanted, but combination and co-operation were even more essential.

Miss Kate Eggar said that composers had to be known in order to get their works published. It was absurd to publish only the music that would pay for its production. The only solution was some scheme by which everything that was written should be published. If composers knew that everything they wrote would be published they would write more naturally, and not try to startle the public by artificiality. Only pure gold would survive. The problem of publication might be solved in an unexpected way when musicians realised that inspiration was needed.

Sir Charles Stanford said the subject under discussion was of such vital importance that it could scarcely be dealt with in the course of one afternoon. There were two great branches of publication in the country—book and music. Were the ethics of book publication the same as those of music publication? It was necessary only to look at a book-publisher's catalogue to see that standard works were not sacrificed to less valuable works which would have a greater momentary sale. Many of the works of the great philosophical, historical and poetical writers were not published from the point of view of their selling value, but they were published to keep up the credit and taste of the British Empire. Book publishers did not pocket all their profits upon ephemeral books, but used some of them to publish great works. That, however, was not what most music publishers had done. Anyone who looked at the windows of most music-sellers in this country would see there one class and one class only—royalty ballads and waltzes, and not one work of any real value. The truth was that a vast mass of rubbish was published without any compensating consideration being given to the nation's credit. England was really in exactly the same position as Russia had been forty years before. There were plenty of works which ought to be in print, and would be in any other country than ours. A work could not become known unless it were constantly heard: repetition was everything, but in order that there might be repetition everywhere, the work must be obtainable in print. Therefore if it were made possible to print works, they would be given a greater chance of success. The introduction of miniature scores had made it possible to make chamber-music pay for its publication, as the public as well as the performers would buy these. The speaker thought he was correct in stating that the actual cost of publishing a symphony was less by one half than the cost of publishing a correspondingly big book. It was said often abroad that 'English music was no music.' Foreign nations could not be blamed for saying that when they could not see the good work. If England were to seize the present great opportunity, she must first see, as Belaiev did in Russia, to the publication of her best music, carefully chosen, as his was, by a committee of straight men with no axes to grind, and proof against intrigue. We had put the cart before the horse, performance (necessarily sporadic) before publication. Belaiev worked the other way. The result was to be seen in the phenomenal spread of Russian music in the last twenty years. If a similar foundation were started in this country, as much might be done for British as had been done for Russian music.

Mr. Frederick Corder (Society of British Composers) said he had a great deal to say on the subject of the Conference, but he would touch only on one point. He wished to stand up for the publishers—although they might be called his enemies—to present their point of view. Did they really understand their business? They said, 'Let us go for the largest public, let us give people what they want.' What people wanted was royalty ballads. The publishers preferred those as bad as could be obtained, thereby giving young composers no encouragement to do good work. There were two classes of music—one good, one bad; the proportion of bad music in any publisher's catalogue—save one—was 98% of the whole. All the firms, except one, published royalty ballads because they paid well. It was necessary to let the publishers know that there were people who appreciated better music. Learners wanted copies of the works of Bach, Chopin, Schumann, and Mozart. The Germans had recognised that fact, and had monopolised the publication of those works. They had continued that steadily for a century in a quiet, persevering way, and it had amply repaid them. That was the line to be adopted, to take that business out of German hands, for good pianoforte music must be available for teaching. Composers were wanted for pianoforte music. There was one English composer, Sterndale Bennett, out of whom, though he was not very good, publishers had made considerable profits. It had paid them to issue new copies over and over again, and it had paid them because of the enormous sale there had been. Really good British pianoforte music would pay because there was a demand for it. Orchestral music did not pay, because, as a rule, there was only one performance, and so it would be unreasonable to expect that any publisher would accept those productions. He would suggest that composers should leave orchestral music and take up the publication of pianoforte music suitable for teaching purposes. Some really good works had been written, and it would pay to publish those. The real point of the matter was that no good would come from young composers beginning by trying to publish symphonies. The Society of British Composers had just issued a catalogue. Pianoforte music occupied about four pages. Orchestral music took up more space, but that had all been published during the last eighty years: 75 per cent. had been published by one firm—Novello. In London there was a great opening for the publication of pianoforte music, but the firm of Novello alone had realised that important fact. If only publishers could be made to realise that it would pay them in the end to publish unremunerative music then the problem would be solved.

SEA SONGS AND SHANTIES.

At the meeting of the Musical Association held on May 18, Dr. R. R. Terry chose the above as the subject of his lecture. He explained that he had taken an interest in sailors' songs and had collected them since boyhood. His family had followed the sea for many generations, and he had become familiar with shanties from hearing his sailor relatives sing them. Therefore what he had to say was not a compilation from existing literature, but something that had been in his own possession before there was any literature on the subject, except Mr. Gill's book. Dr. Terry defended his spelling of the word 'shanty' on the ground that every person who had had any connection with the sea knew that the word was pronounced that way and not as 'chanty.' Being pronounced 'shanty,' he did not see why it should not be spelt so.

A shanty was not sung by way of recreation, but during labour. There was a certain type that the sailor used to sing when going round the capstan; others were called 'Windlass,' and 'Pull and haul' shanties. It had been suggested that most of them were of negroid origin, and some editors had professed to find in them evidences of modal character or of ragtime. Nothing however was less suggestive of ragtime than the shanty; it had clear, definite, well-defined rhythm which had to come on the beat in order to accompany the labour. There were, however, one or two that were essentially negroish in character. He (Dr. Terry) had had some experience of the negro in the West Indies, who was not the American negro. It was the American negro who sang ragtime, and not so much the American negro as the people who caricatured him. The negro of the more

primitive type was a person with a keen sense of persistent rhythm. Two men engaged in shingling a roof, for example, would insist upon working out a rhythm between their two hammers. In the West Indies one could hear shanties to this day.

As to the modal element, many people looked for modes in these old tunes. Modes seemed to have a certain fascination for the folk-song hunter; he would find mode in everything, despite the plain fact that in many instances the tune was in the simple major or minor key. The shanty man, with a few stereotyped verses at the beginning, used to invent the rest, which had to do with shipping, politics, personal characteristics, and food; all came in for a share of sarcasm, according to the extemporising capacity of the shanty man, and when real characters failed, the sailor, with happy-go-lucky simplicity, would invent characters to form a peg upon which to hang verses. The partiality of seamen for Napoleon was somewhat remarkable.

Sea-songs were not sufficiently understood from the antiquarian point of view. There were several things in the shanty that were puzzling to the amateur, and in a number of books one found the music wrongly noted. It was necessary to distinguish whether it was in mode or key. Two sailors never sang a shanty exactly alike, and in taking down a tune the worst thing to do was to have two sailors together, as each flatly contradicted the other. If the sailor was unsophisticated, it was safe to take tunes from him, but the sailor who knew a little music was a holy terror. He put sharps or flats and a leading-note where he thought they ought to come, and that needed careful discrimination. Then again the dotted note was a great stumbling-block to transcribers, and he (the lecturer) had seen appalling hashes made because of the dotted note. He had been astounded to find among non-musicians an inability to distinguish between three-four and six-eight time, and if they were unacquainted with sailors and their method of singing, they came to grief. Then one had to make allowance for the treacherous memories of the singers, who were mostly old men of seventy or thereabouts, the modern sailor on a steamship—with all its up-to-date apparatus—having no use for the shanty, and old men's memories were not always to be relied upon. Dr. Terry gave an example, the different strains of which were derived from different sources; the singer had packed into it something like four shanties!

The average sailor shanty, after the first verse or so, was simply unprintable, and that was so much the case in one of the most beautiful of them that the singing of it was forbidden on passenger ships. On an East Indiaman it was a great event for the passengers to go and listen to the sailors' shanties, and the 'Hog's Eye Man' was a great favourite on nearing port, but the singing of it was absolutely forbidden on board the liners, except where the captain could be assured that a printable version would be sung.

'Lucy Lee' was sung by nearly every sailor, but although certain shanties were known by all sailors, no sailor knew very many. Each had his own set. An uncle of the lecturer, very keen on shanties, who had sung them since boyhood, who had been to sea, and was full of information about them, —even his actual répertoire was not large. The ideal collection had yet to come. The sailor must combine with the musician. It would all be but lost labour unless there was real sympathy with, and a real practical knowledge of, the life at sea. That was not easy to get; it could be got only from old men. Shanties flourished with the sailing ships, and the coming of steam had killed them.

Mention must be made of the illustrations to Dr. Terry's lecture, which were admirably sung by a select choir of men. Some of the tunes were given in the original form, others with harmonies attached, and several of them arranged as a kind of fantasia, in which form they were very effective. As Dr. Southgate, who was in the chair, said, they brought a flavour of the briny deep.

Dr. Southgate, in moving a vote of thanks, said it was a valuable thing that an authority like Dr. Terry should take an interest in such an out-of-the-way subject and collect these songs before they disappeared entirely. The words might seem foolish if looked at coolly, but there was a time when in singing songs they thought more of the music than the words. To make out the rhythm and carry on the measure to the end they used to put all sorts of words, such as 'With a fal-lal-la,' &c.

THE TWOPENNY OPERA.

Covent Garden must look to its laurels. For seven years performances of 'grand opera'—including 'Rigoletto,' 'Carmen,' 'Fra Diavalo,' and 'Don Giovanni'—have been given at the 'Old Vic.' every Thursday and Saturday, from October to May. Better ensembles have seldom been heard. Often the whole cast of soloists, including the small parts, have been all good. The chorus, and the excellent though small orchestra, do their very best as singers, actors, and musicians, and except for somewhat faded scenery there is hardly a fault in the presentations from beginning to end. And one pays twopence in the gallery, and a shilling for an orchestral stall!

It is quite worth a visit to the neighbourhood of Waterloo Station if only to see the audience. This consists of some two thousand people, chiefly habitants of the 'New Cut,' though with a sprinkling of the upper ten (the Princess Christian is the President) and of lovers of music from the various ramifications of the professional and middle classes. Collectively it differs from a West-End audience at least as much as individually. It comes to enjoy the music, and testifies its enjoyment by enthusiastic applause. It knows what good singing is, and on the rare occasions when the singing is bad leaves the vocalists severely alone. For example, there was a tenor in a performance of 'Rigoletto' who sang vibrato, and like some well-known vibrato-lovers at Covent Garden he sang persistently flat. And how did the New Cut listeners behave? If he had been playing the Duke of Mantua in the West-End, we have a strong suspicion that he would have been encored in 'La donna e nobile'—just because that evergreen aria is wont to be encored. Not so at the 'Old Vic.' Scarcely a hand was raised in the end. They know what's what in the Waterloo Road, and they are tied by no conventions.

The behaviour, too, in the gallery and the pit during the opera and in the intervals is exemplary,—no swearing, no jostling. From a purely educational point of view the Twopenny Opera is a great success. All honour to the Baylis family, who have done so much and work so hard to secure it.

THE LONDON OPERA HOUSE.

This brave scheme, promoted with great spirit by Mr. Vladimir Rosing, began its programme on May 29 with a performance of Tchaikovsky's opera, 'The Queen of Spades' ('Pique Dame'). The plot is based upon Poushkin's novel. The music does not generally present the composer at his best, although it contains some beautiful moments. The middle Act, which introduces a fancy-dress ball scene with country dances and clear-cut tunes, has much alluring grace and charm. The cast includes Mr. Rosing (Herman), who showed considerable dramatic and vocal capacity; Miss Aimée Nikitana (Lisa), who was also very competent; Madame Slava Kassavina (the Countess), who proved herself to be one of the best artists in the company; and Miss Eugenie Baron-Fonariova (Pauline), who sang most attractively in the second scene.

'Madame Butterfly' was produced with the novelty of a Japanese prima donna, Madame Tanaki Miura, in the name-part. Her voice is peculiar in timbre, but it is very pure and at times rich, and altogether her début on the English stage must be pronounced a decided success. Délibes's 'Lakmé' (sung in French) was the only other opera produced. It was chiefly interesting because of the appearance of Mlle. Mignon Nevada in the name-part. This young singer is an executant of the first rank, singing sometimes with quite dazzling brilliance. A remarkable feature was the introduction of a Hindu singer, Inayat Khan, and other Hindustan performers, who sang some real Indian music, which imparted local colour to the presentation.

We very much regret to add that after the foregoing operas had been given on a few occasions, it was found necessary to close the house abruptly, owing to the insufficiency of public support. But it is still hoped that the scheme will be revived. As we go to press we hear that the prospect is improving.

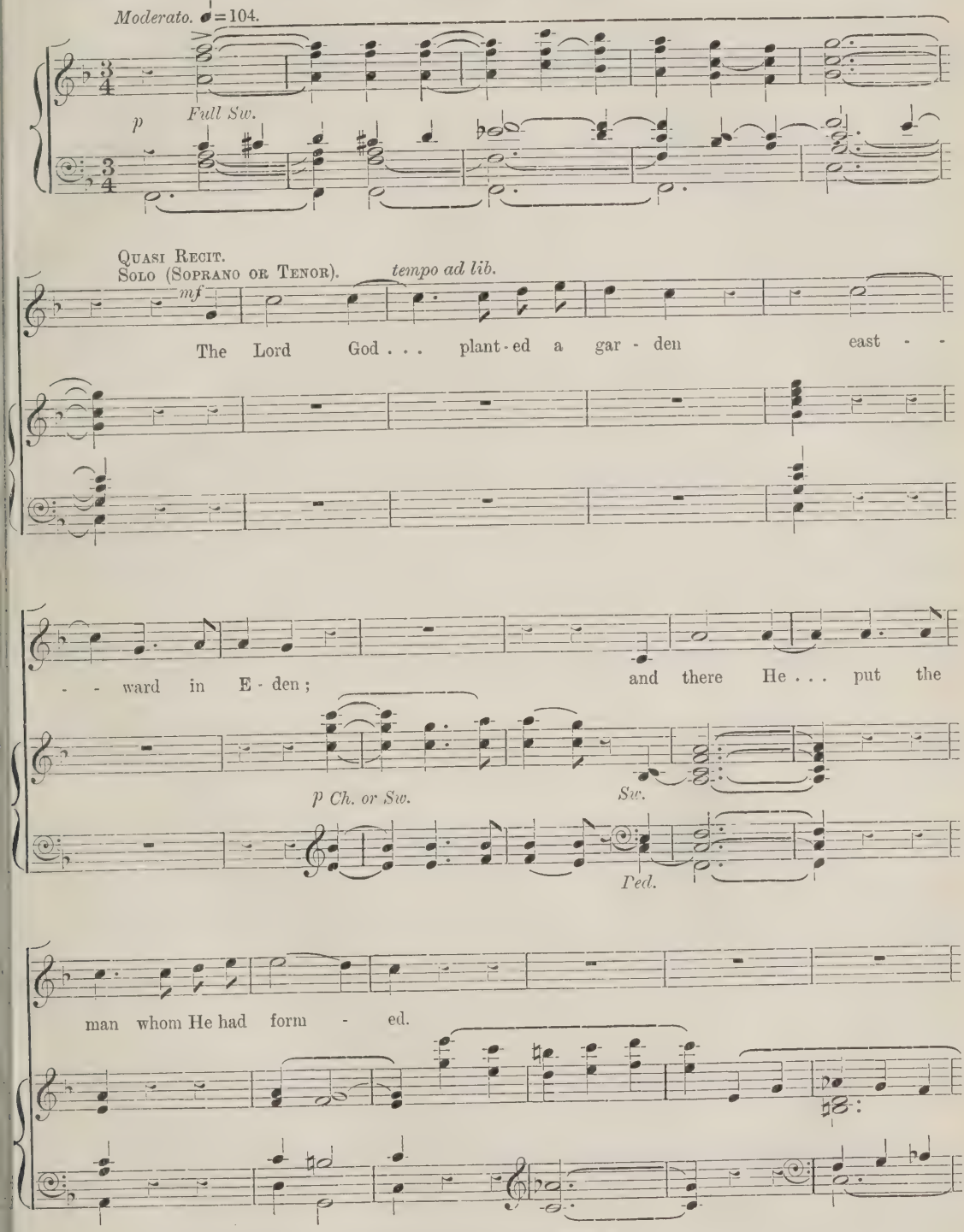
The Lord God planted a garden.

HARVEST ANTHEM.

Genesis ii. 8, 9; Leviticus xxvi. 3, 4;
Revelation xiv. 15, 16; xxii. 14; Psalm lxxxiv. 4.

Composed by HERBERT W. WAREING.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Moderato. ♩=104.
p
Full Sw.
Quasi Recit.
Solo (Soprano or Tenor).
tempo ad lib.
mf
The Lord God . . . plant-ed a gar - den east - -
- - ward in E - den;
and there He . . . put the
p Ch. or Sw.
Sw.
Ped.
man whom He had form - ed.

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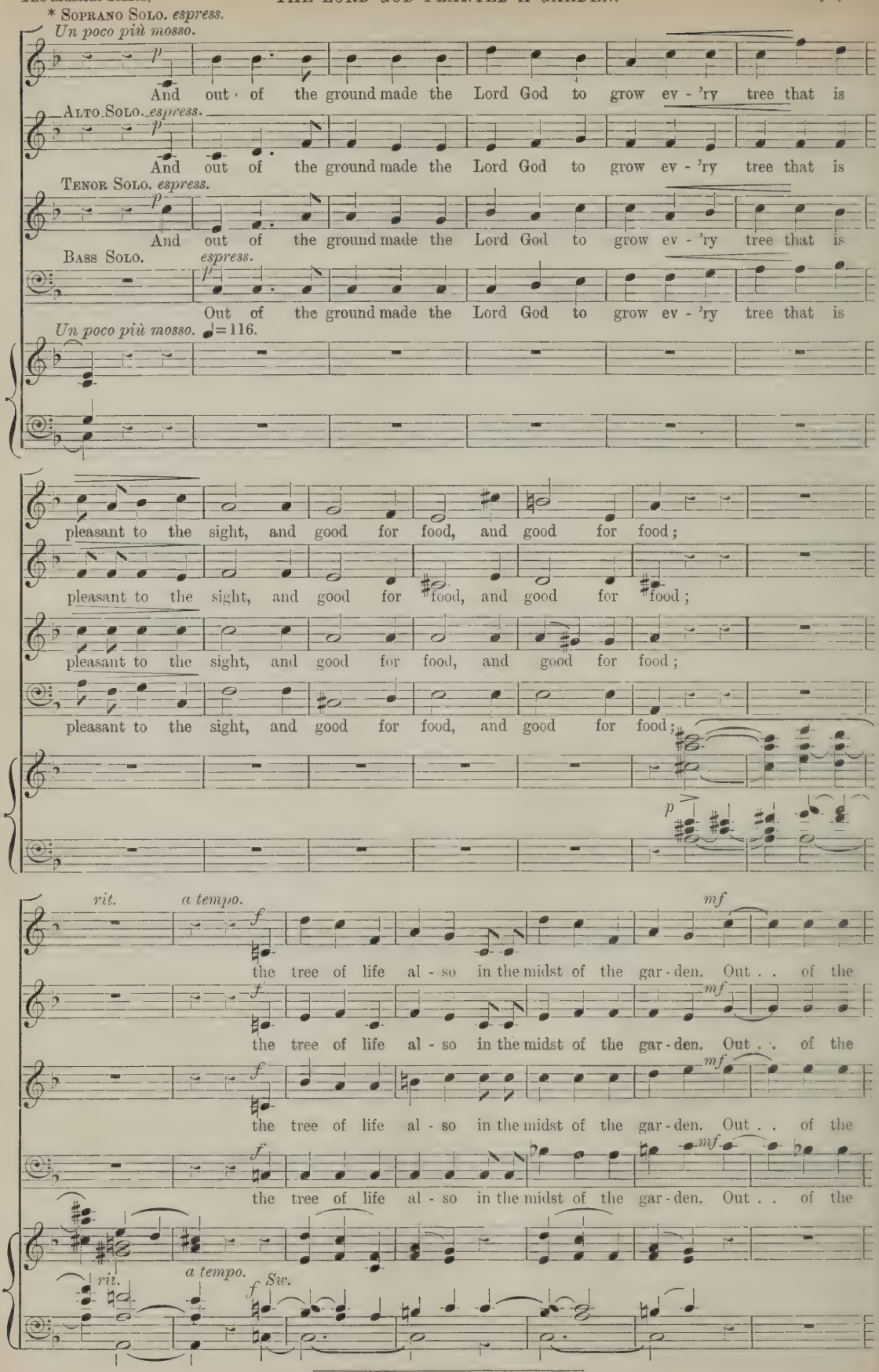
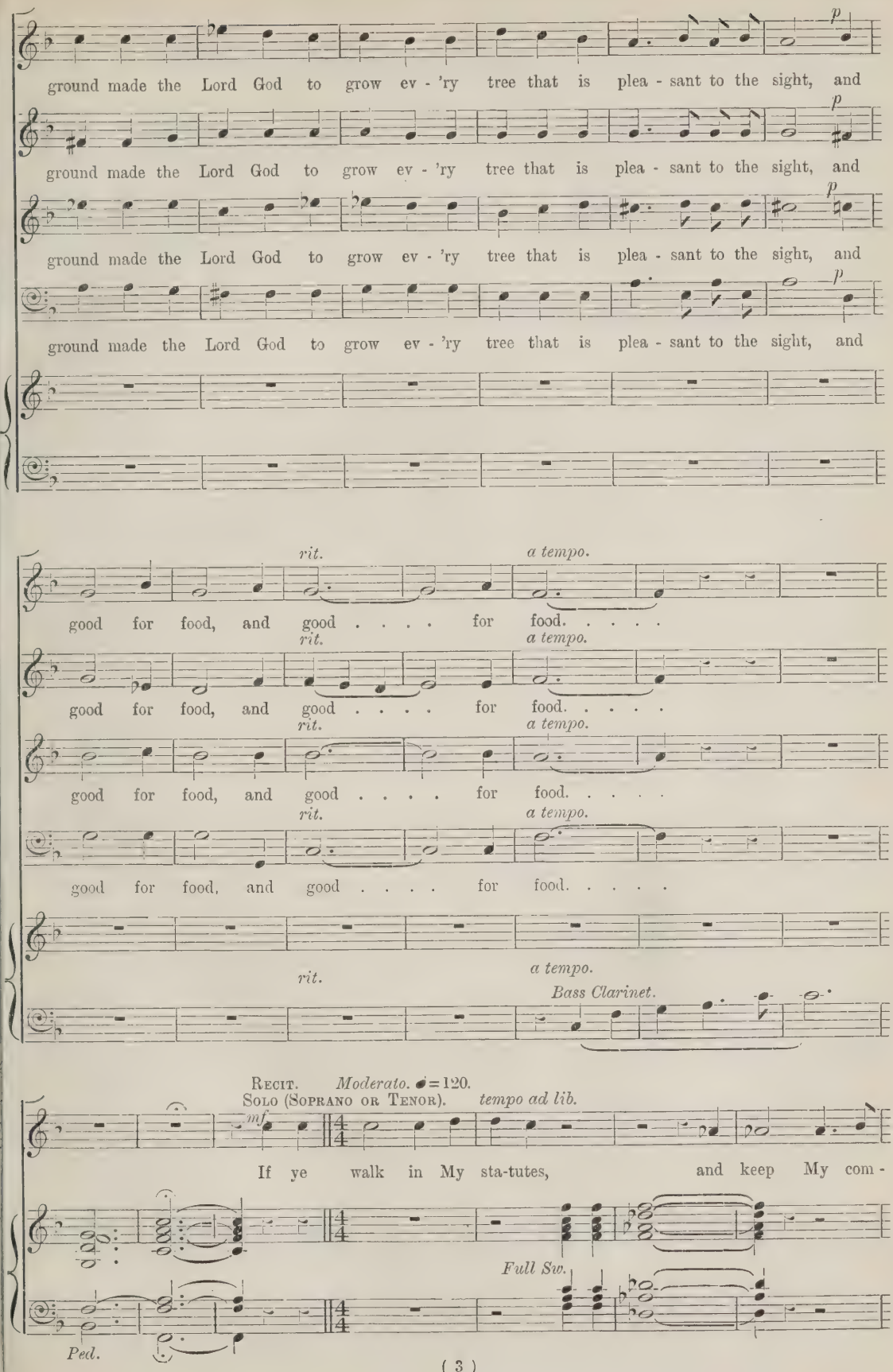
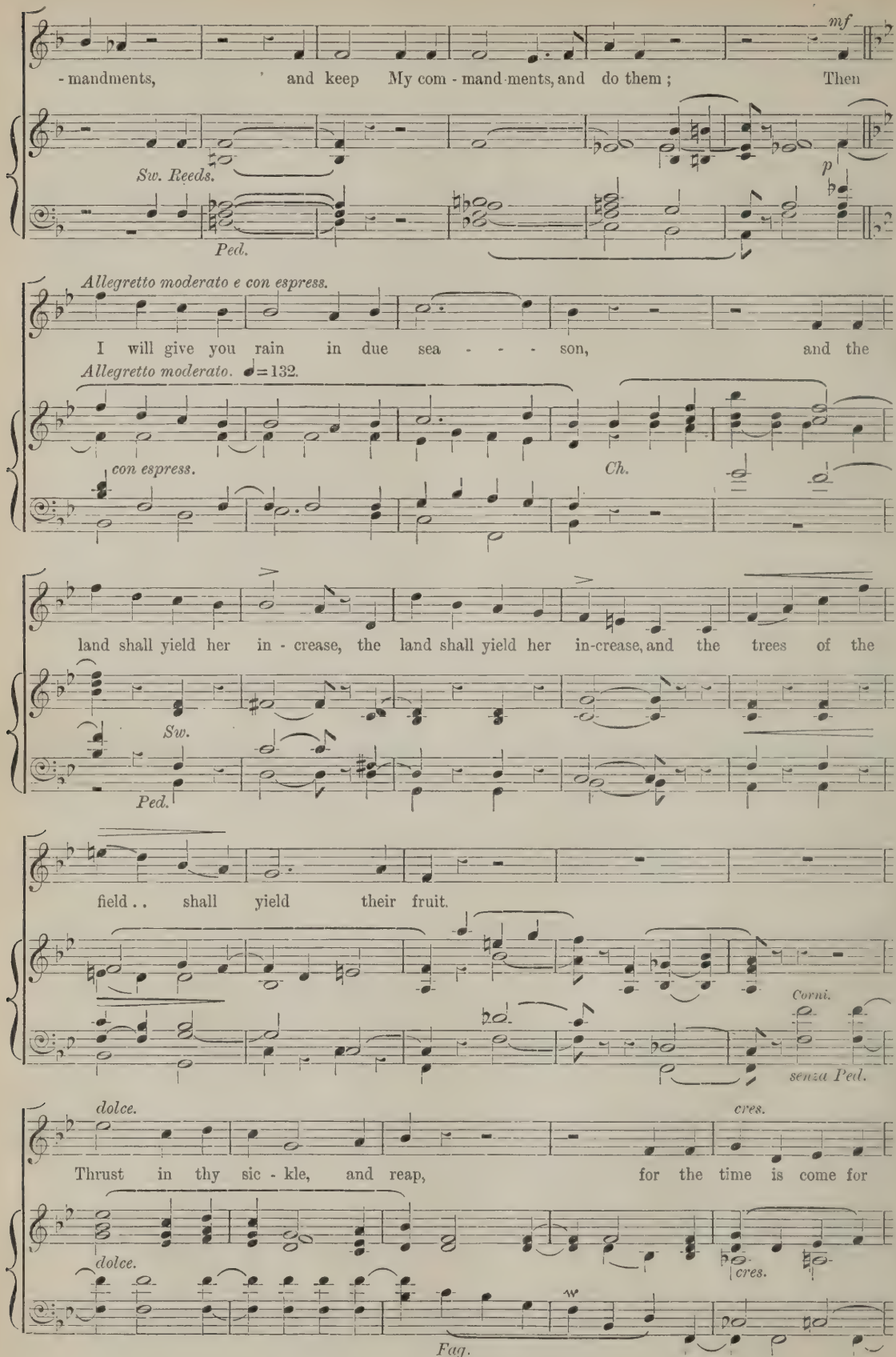
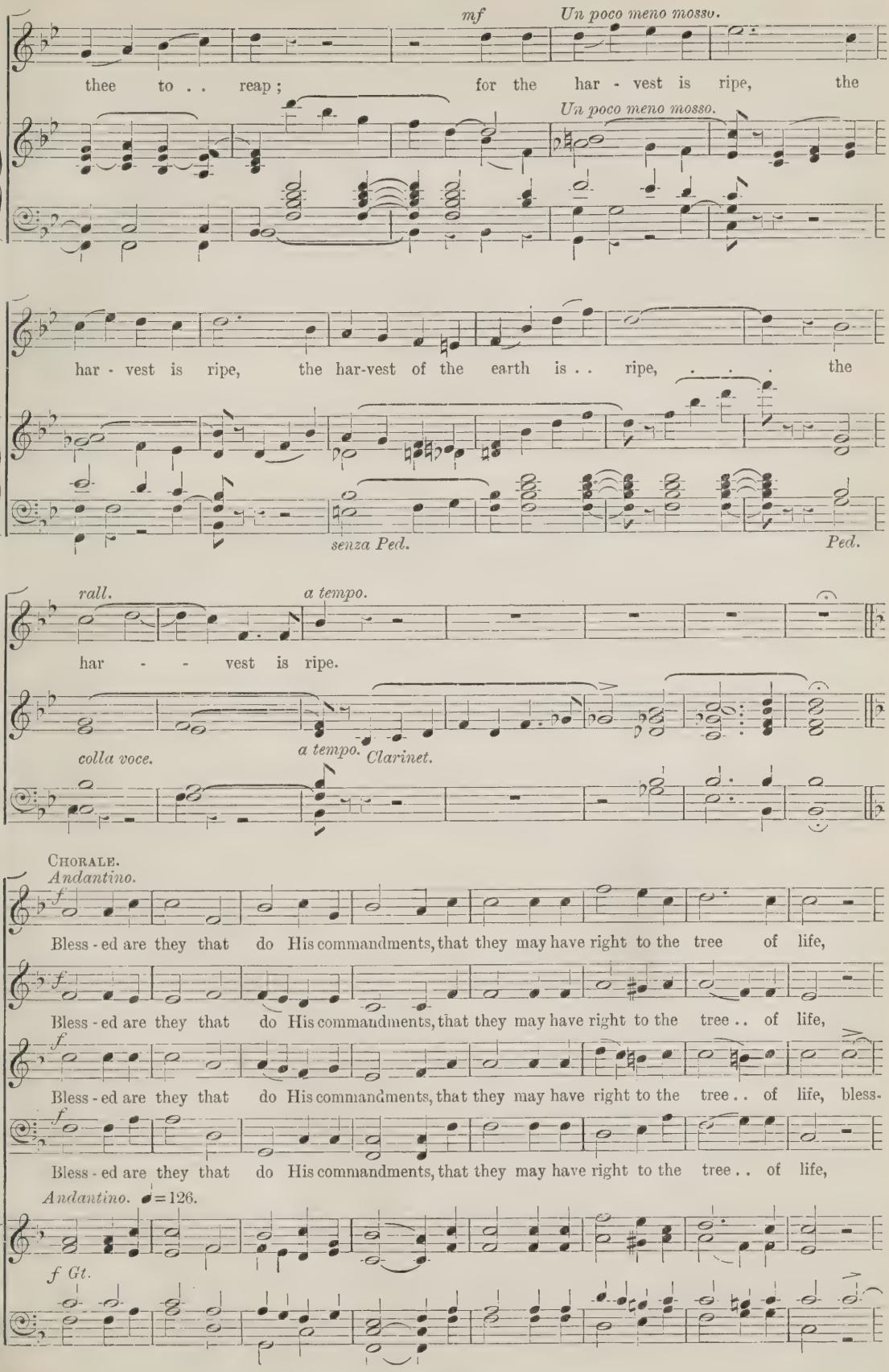
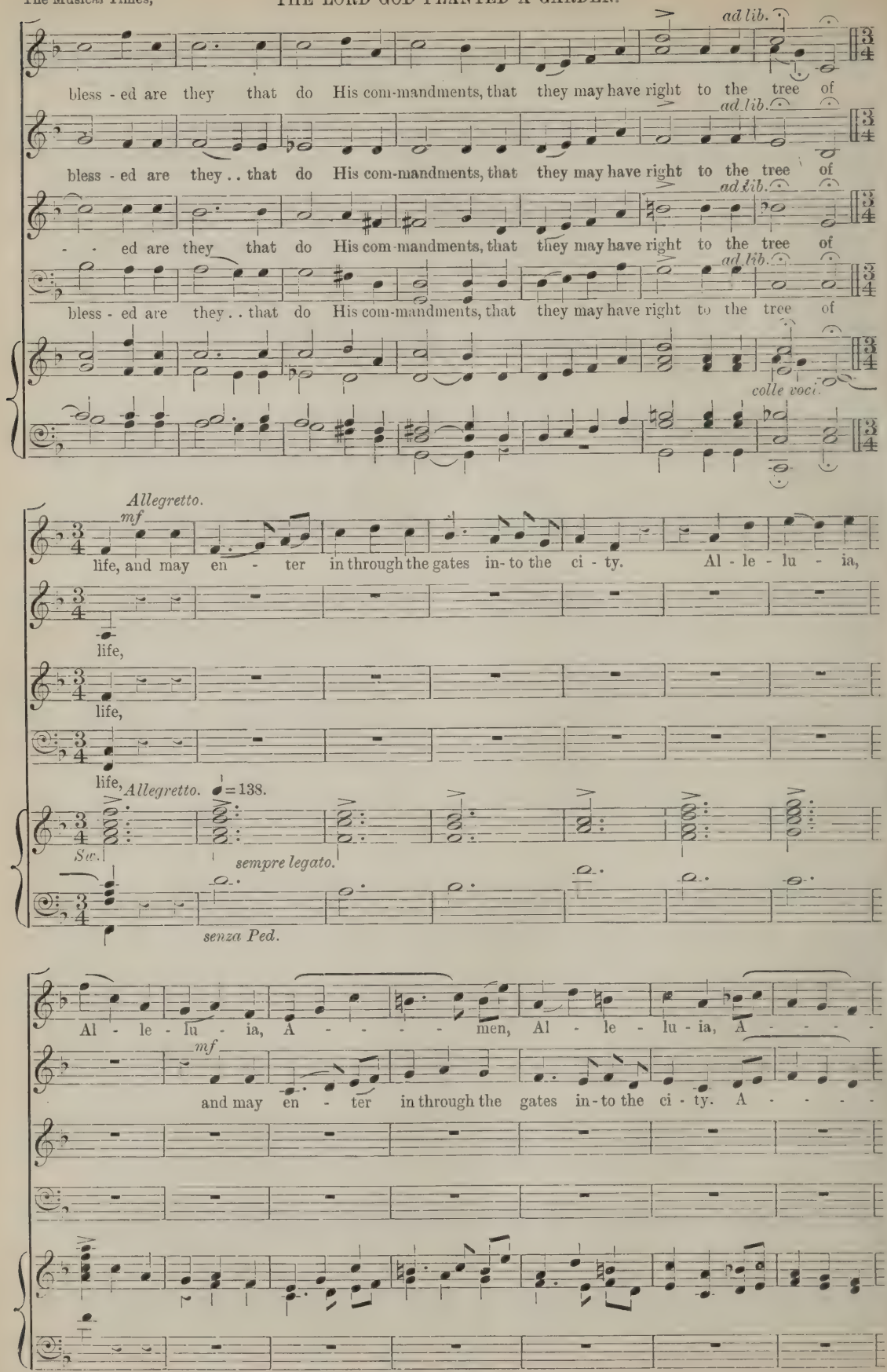

* Soprano Solo. espress.
Un poco più mosso.
p
And out of the ground made the Lord God to grow ev - 'ry tree that is
Alto Solo. espress.
p
And out of the ground made the Lord God to grow ev - 'ry tree that is
Tenor Solo. espress.
p
And out of the ground made the Lord God to grow ev - 'ry tree that is
Bass Solo. espress.
p
Out of the ground made the Lord God to grow ev - 'ry tree that is
Un poco più mosso. ♩=116.
pleasant to the sight, and good for food, and good for food;
pleasant to the sight, and good for food, and good for food;
pleasant to the sight, and good for food, and good for food;
p
rit.
a tempo.
f
mf
the tree of life al - so in the midst of the gar - den. Out . . of the
the tree of life al - so in the midst of the gar - den. Out . . of the
the tree of life al - so in the midst of the gar - den. Out . . of the
the tree of life al - so in the midst of the gar - den. Out . . of the
rit.
a tempo.
f
Sw.

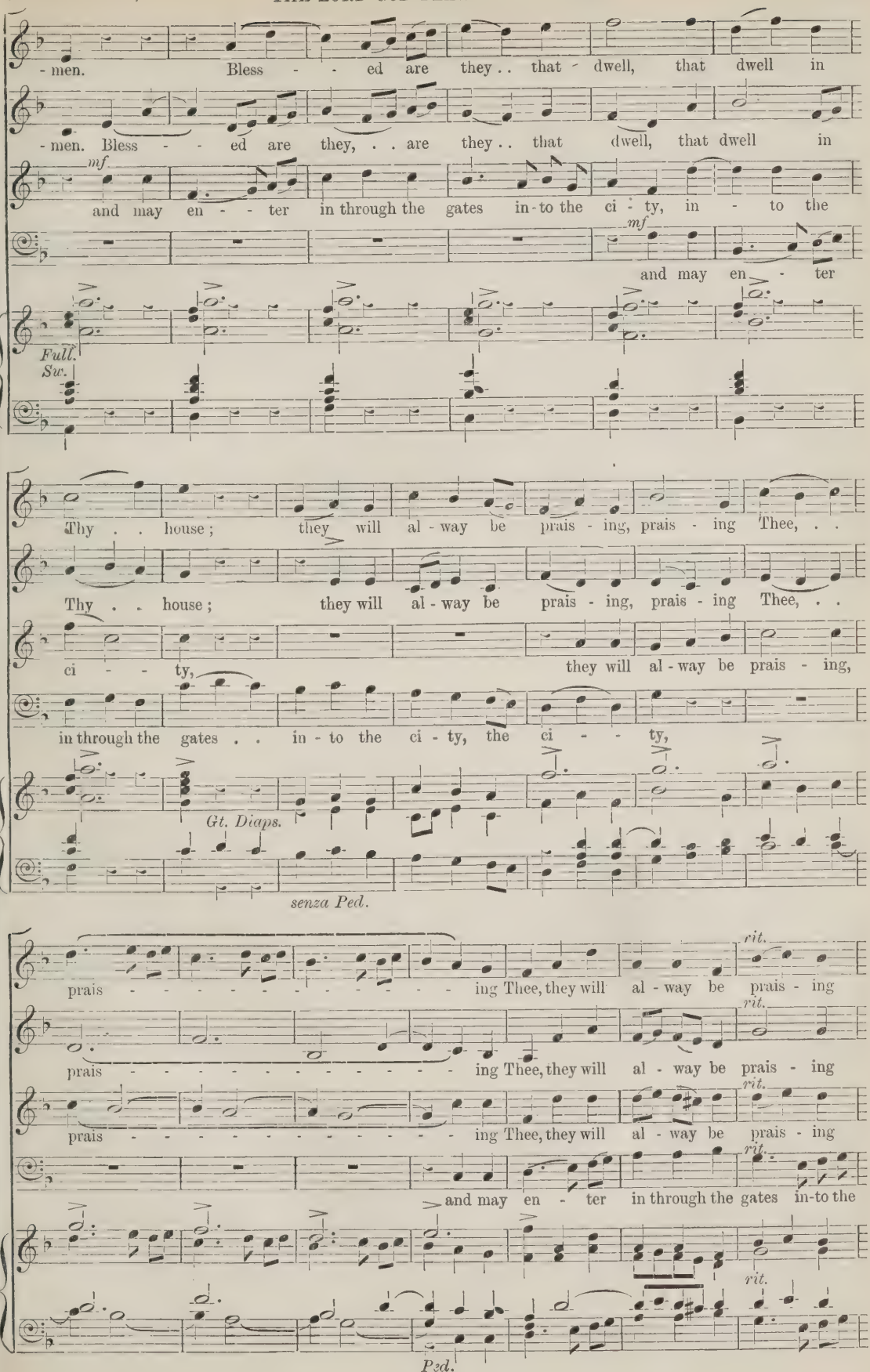
* The Quartet may, if necessary, be sung by the Full Choir.

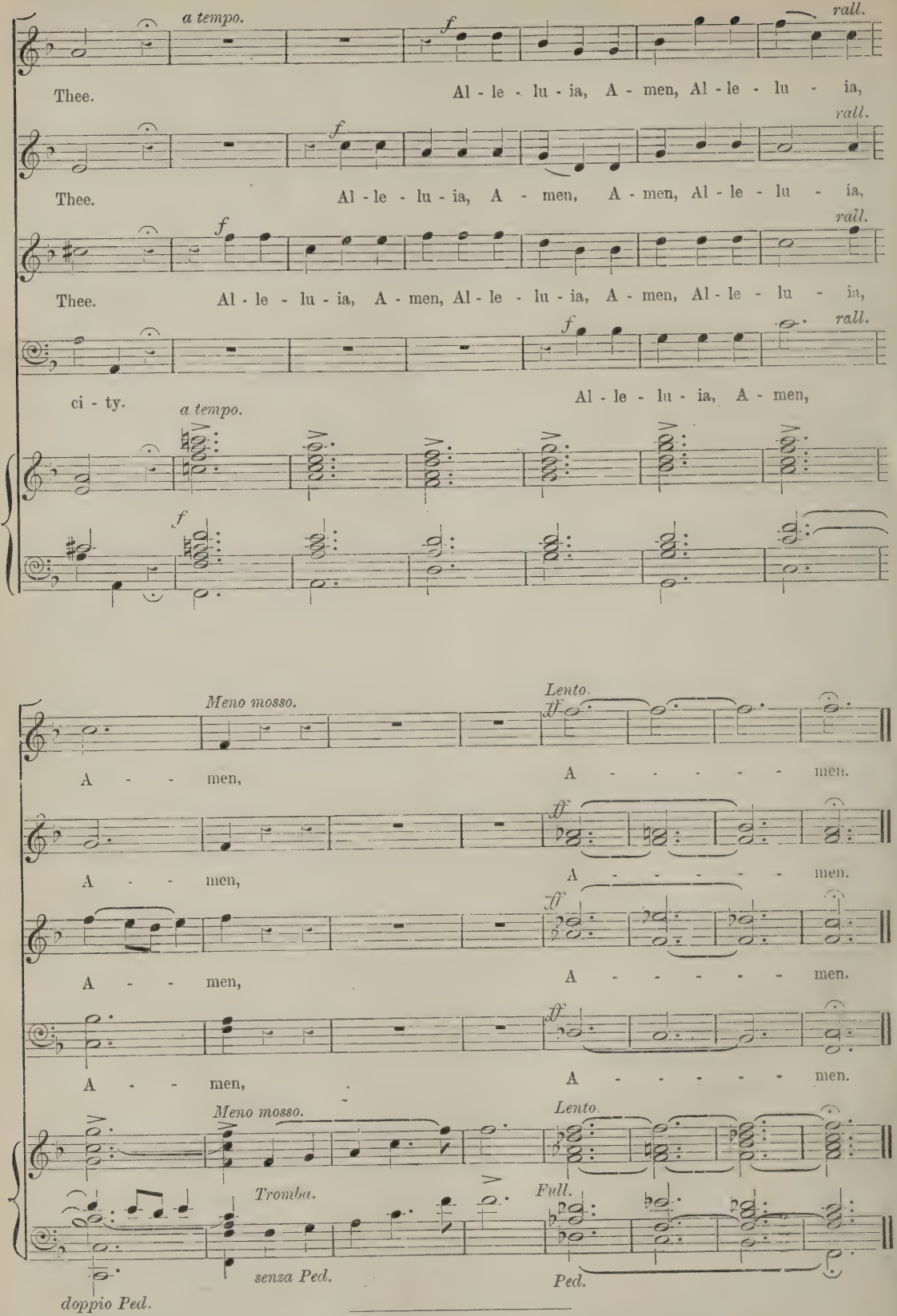

p
ground made the Lord God to grow ev - 'ry tree that is plea - sant to the sight, and
ground made the Lord God to grow ev - 'ry tree that is plea - sant to the sight, and
ground made the Lord God to grow ev - 'ry tree that is plea - sant to the sight, and
ground made the Lord God to grow ev - 'ry tree that is plea - sant to the sight, and
rit.
a tempo.
good for food, and good . . . . for food. . . . .
good for food, and good . . . . for food. . . . .
good for food, and good . . . . for food. . . . .
good for food, and good . . . . for food. . . . .
rit.
a tempo.
Bass Clarinet.
Recit. Moderato. ♩ = 120.
Solo (Soprano or Tenor). tempo ad lib.
mf
If ye walk in My sta-tutes, and keep My com -
Full Sw.
Ped.


mf
- mandments, and keep My com - mand-ments, and do them ; Then
Sw. Reeds.
p
Ped.
Allegretto moderato e con espress.
I will give you rain in due sea - - - son, and the
Allegretto moderato. ♩=132.
con espress.
Ch.
land shall yield her in - crease, the land shall yield her in-crease, and the trees of the
Sw.
Ped.
field . . shall yield their fruit.
Corni.
senza Ped.
dolce.
cres.
Thrust in thy sic - kle, and reap, for the time is come for
dolce.
cres.
Fag.
Ped.


mf
Un poco meno mosso.
thee to . . reap ; for the har - vest is ripe, the
Un poco meno mosso.
har - vest is ripe, the har-vest of the earth is . . ripe, . . . the
senza Ped.
Ped.
rall.
a tempo.
har - - vest is ripe.
colla voce.
a tempo. Clarinet.
Chorale.
Andantino.
Bless - ed are they that do His commandments, that they may have right to the tree of life,
Bless - ed are they that do His commandments, that they may have right to the tree . . of life,
Bless - ed are they that do His commandments, that they may have right to the tree . . of life, bless-
Bless - ed are they that do His commandments, that they may have right to the tree . . of life,
Andantino. ♩=126.
f Gt.


ad lib.
bless - ed are they that do His com-mandments, that they may have right to the tree of
ad lib.
bless - ed are they . . that do His com-mandments, that they may have right to the tree of
ad lib.
- - ed are they that do His com-mandments, that they may have right to the tree of
ad lib.
bless - ed are they . . that do His com-mandments, that they may have right to the tree of
colle voci.
Allegretto.
mf
life, and may en - ter in through the gates in-to the ci - ty. Al - le - lu - ia,
life,
life,
life,
Allegretto. ♩=138.
Sw.
sempre legato.
senza Ped.
Al - le - lu - ia, A - - - - men, Al - le - lu - ia, A - - - -
mf
and may en - ter in through the gates in-to the ci - ty. A - - - -


-men. Bless - - ed are they . . that dwell, that dwell in
-men. Bless - - ed are they, . . are they . . that dwell, that dwell in
mf
and may en - - ter in through the gates in-to the ci - ty, in - to the
mf
and may en - ter
Full.
Sw.
Thy . . house; they will al - way be prais - ing, prais - ing Thee, . .
Thy . . house; they will al - way be prais - ing, prais - ing Thee, . .
ci - - - ty, they will al - way be prais - ing,
in through the gates . . in - to the ci - ty, the ci - - ty,
Gt. Diaps.
senza Ped.
prais - - - - - - - - - - - - ing Thee, they will al - way be prais - ing
rit.
prais - - - - - - - - - - - - ing Thee, they will al - way be prais - ing
rit.
prais - - - - - - - - - - - - ing Thee, they will al - way be prais - ing
rit.
and may en - ter in through the gates in-to the
rit.
Ped.


a tempo.
f
rall.
Thee.
Al - le - lu - ia, A - men, Al - le - lu - ia,
Thee.
Al - le - lu - ia, A - men, A - men, Al - le - lu - ia,
Thee.
Al - le - lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia,
ci - ty.
Al - le - lu - ia, A - men,
Meno mosso.
Lento.
ff
A - - men,
A - - - - - men.
Tromba.
Full.
senza Ped.
Ped.
doppio Ped.

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THE MUSICAL PROFESSION IN 1747.

BY C. EDGAR THOMAS.

The nature, growth, and present condition of a trade or profession can only be measured and determined by a judicious inquiry into its past. Sometimes—but very infrequently—we find by a little excursion into the bygone regions that the salient features have but little altered; more often than not, however, the lapse of time has not only worked wondrous changes, tending to make the erstwhile conditions now almost unrecognisable, but has completely revolutionised them into the bargain.

From a quaint and curious little work published in 1747,* we are enabled to glean many interesting particulars relative to the musical profession: particulars which cannot fail to be of interest to all who are minded to dabble in the past history of this calling.

In an age of plain speaking it is impossible to expect our author to be anything else but frank, while some of his criticisms, and their merits, which must remain a matter of personal opinion, are decidedly blunt. His reflections on music generally, apart from their quaint phraseology and curious spelling, are intensely interesting, and are perhaps best allowed to speak for themselves. He says:

> Music is reckoned among the liberal arts, only as it is studied as a genteel and pleasant accomplishment, calculated to soothe the mind, and unbend its most racking cares and anxiety; but in this country especially, those who practice it for Bread are in but small repute. The grave and rigid of all ages have looked upon Music as of no public utility: They imagine it effeminates the mind, enervates the more manly faculties, and erases from the soul all manner of martial ardour. Soft music lulls asleep all the active passions, fills the imagination with delicate languishment, and moulds the whole frame into a thoughtless delirium.

The effects of the art in different countries is then discussed at length, the following extract amply demonstrating the line of argument followed:

> What may be observed of the Italians will be found true of nations nearer home: As Italian music and the love of it has prevailed in these Islands, Luxury, Cowardice and Venality has advanced upon us in exact proportion. . . . One may discern in the music of the Scotch Highlanders something of the hot fiery ungovernable temper of that unhappy warlike people. . . . Cross but the narrow Seas over into Ireland, where the manners and customs of the people are much the same; yet we find a wondrous difference in their music, and in the disposition of the inhabitants. The Irish were once a hardy warlike people: They are hardy at this day, their poverty makes them so, and they prove when once out of Ireland very good soldiers, but at home their spirit is broke. This affects their music sensibly: Their instruments are rude, and have as little harmony in them as the Highlanders. . . . From all this I would only infer, that a refinement of our taste into a love of the soft Italian music, is debasing the martial genius of the nation, and may one day be a means to fiddle us out of our liberties. I would chuse if we are not to be improved in music, that the composers would keep to the old British key, and let us sing English as well as speak it.

The profession was not advocated as a desirable one for a youth setting out to make his fortune, unless 'he has an independent income: I believe it will agree with everybody's observation, that a tradesman who could sing a good song, or play upon any instrument, seldom or never prospered in his business: I declare it I never found one, but in the end became beggars.' This expression of opinion is strong enough, but if we are to believe what follows we can only conclude that the musical profession was viewed in a far from favourable light in those days:

> But I cannot help thinking that any other mechanic trade is much more useful to the Society than the whole tribe of singers and scrapers; and should think it much more reputable to bring my son up a Blacksmith (who was said to be the father of music) than bind him apprentice to the best master of Music in England.

A parent was advised that if he could not bring his son 'up as a Gentleman,' and found that 'he had got an itch for music,' to confine him to that study, as the general taste of music among the gentry of that time might find him a better living 'than what, perhaps, this art deserves.'

We gather that the various gardens and summer resorts—as Vauxhall and Ranelagh—found employment for many musicians at a guinea per week and upwards, according to their merit. Naturally the performers transferred their services to the Opera, playhouses, masquerades, and the several musical clubs in the winter.

Of musical instrument makers there were various classes, some making organs—which was by far the best branch of the trade—others 'spinets and harpsichords,' and violins and flutes. The organ and spinet maker required a 'tolerable genius and some strength,' while they earned from a guinea to thirty shillings per week. The proprietors of the music shops, although supposed to understand music and composition, apparently knew nothing beyond the names of the most noted masters. Our author facetiously remarks that they could hardly hum a tune in proper time, and that if they had only taken the trouble to know a little more of the theory and practice of music 'before opening shop' they would have had a better chance to thrive. Their apprentices, who learnt practically nothing about music, but simply kept the books and attended in the shop, were paid from £12 to £20 per year, together with board. The sums given with an apprentice varied from £10 to £20, while the amount necessary to set up as a master music seller was anything from £50 to £500.

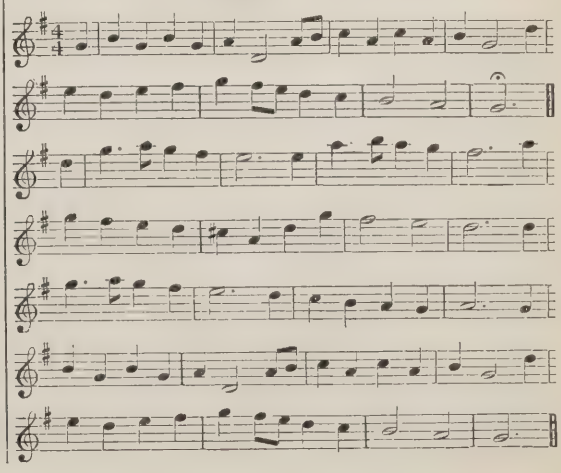
* 'The London Tradesman; being a compendious view of all the Trades, Professions, Arts, both liberal and mechanic, now practised in the Cities of London and Westminster.' By R. Campbell. Printed by T. Gardner, at Cowley's-head in the Strand. 1747.

AN EIGHTEENTH CENTURY FRENCH CARILLON.

Now that the cultured German has made ghastly ruin of the land of the carillon, and brought to earth the towers where for so many ages sweet peals have rung their chimes, I wonder whether any record of the pretty tunes they played will survive?

It seems, alas! almost a certainty that few of the bells will ever speak again, and few of the towers will ever be re-erected. It is to be hoped, however, when this sickening War and reckless slaughter and desolation have ceased, that some of those people familiar with them will put upon paper the chimes that were once the pride of the little towns of Northern France and Belgium.

By a curious chance, at the very time the German long-range guns were bombarding Dunkirk, I happened to turn over the pages of a manuscript book of airs which I have long possessed. In it I found the notation of a carillon played by the Dunkirk bells somewhere about the middle of the 18th century. It is as follows, and entitled 'Le carillon de Dunkerque':



There are indications that this manuscript was made by a Scotch amateur flute-player, who appears to have been resident in France. In date it is about 1750. It contains a number of Scotch airs as well as some French minuets and song-tunes. The tune which we know as 'Joan's placket is torn' is also here present under the title 'Jeanne qui saute.'

FRANK KIDSON.

In reference to the foregoing, Mr. W. W. Starmer says that the air, 'Carillons of Dunkirk,' was arranged for the organ by the late Dr. E. H. Turpin, and is published by Messrs. Weekes & Co. Mr. Starmer asked Dr. Turpin from what source he obtained the air, and the answer was as follows:

'The carillons of Dunkirk' I do not know much about. The theme and variations, apparently written for harpsichord, I copied from an old printed piece published in Dublin about 1780. The manual part is almost the same as Carter's version. The pedal part is very much his bass part with a few additional low notes.

I ventured to add the little prelude before the theme and the short *Coda* at the end of the piece, feeling that the piece needed a beginning and a *Coda*.

Carter's variations are both clever and interesting. The imitation in the last seems to show an association with bells by a suggestion of the jangle of the mixed harmonics of a number of bells: an effect suggesting Carter's association of bells with the title at least. Again, the tune, though it covers some thirteen notes, is quite in the style of a carillon melody. However, you know more about this than I do.

The tune is known in France, and it appears in one of Chappell's collections as a country dance, seemingly an arrangement.

The copy I have is bound in a book of pianoforte music in my house. . . . The copy is in a bad condition, and poorly printed. . .

P.S.—I find no notice of the piece in Carter's music list. He died in London, 1804. So little is known of him that three birth dates are given—1735, 1758, and 1768! He was an Irishman by birth, as you no doubt know. Carter knew France and Italy, spending a considerable time in these countries. I forgot, I did interpolate the last variation but one for voix celestes, by way of introducing a little *legato* music.

AUTHORS' AND COMPOSERS' ACCENTS.

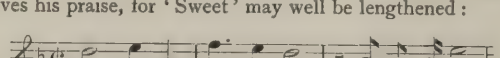
BY W. F. P. STOCKLEY.

Not 'committing short and long': that was Milton's praise to Henry Lawes, composer for 'Comus':

'. . . whose tuneful and well-measur'd song
First taught our English music how to span
Words with just note and accent, not to scan
. . . committing short and long.'

Anyway, *pace* Burney, in this piece, in 'Comus,' he deserves his praise, for 'Sweet' may well be lengthened:

Ex. 1.



Of many, long since Burney's time, to be dispraised were no small praise; for, against committings of short and long, protest is needed down to this day.

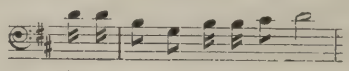
Among many discussions on English prosody, we may hold this fast: that English is greatly accentual, and not syllabic. To laugh (as 'a great daily' lately laughed) at a writer assuming that Shakespeare slurred over syllables—he who wrote as verses equalling five accents:

'Is not so estimable, profitable neither';
'In base appliances. This outward-sainted deputy';
'Is gone to pray the holy King upon his aid';
'When miracles have by the greatest been denied'—

is to show that one is not thinking much about what English verse has been from its beginning.

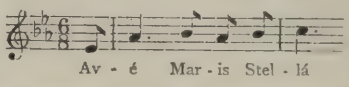
This so-far-accentual language cannot be treated as syllabic French: which will show any syllable or thought by a mighty stress, according to your mighty emotion. But the French syllables unemotionally treated are almost as even as telegraph ticks. A Handel indeed writes:

Ex. 2.



but a French composer is normal in having:

Ex. 3.

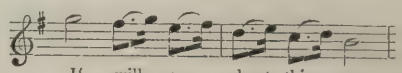


French ears that does not offend. But English will not be treated so. And yet in modern compositions, with words to which music was to be fitted at the composer's liking, we find:

'Bid me discourse, I will enchant thine ear,'

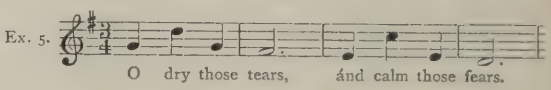
transformed, by Bishop, into:

Ex. 4.



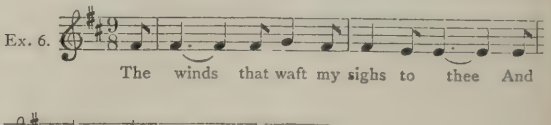
Much worse, in matter and in manner, is that distressing modern way of advising 'dry those tears,' 'calm those fears,' by the composition making a sort of bob-curtsey, which even *ben legato* can hardly make better than a simpering sweep on 'O' and 'and':

Ex. 5.



'Dry' and 'calm' would be as good, and better, as accented notes for a singer. Sometimes, indeed, as in this of Wallace's, a word like 'o'er,'—which to any good taste in reading would not be made too much of, unless one treated an iambic line in English as a succession of inevitable jolts, or peacock alarm shrieks—is given much space in the music; but suitably, only if sound is to master sense:

Ex. 6.

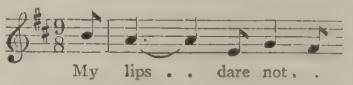


But Wallace's wretched taste, working in this series of iambic jolts, will not give even the singer's sound a chance here on 'dare'; it must be:

'Mỹ lĭps dăre nōt';

like a good bumpkin at his horn-book:

Ex. 7.

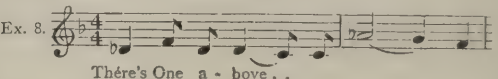


What chance thrown away again (where the very iambi taken most simply give a singer space) in

'There 's One above will guide me';

the meaningless music laying down:

Ex. 8.

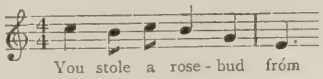


In 'When the ebb-tide flows,' by Stanley Gordon, the same might be said, and then might not be said, of:

'You stole a rosebud from my tree,'

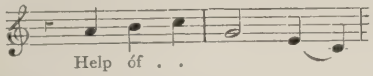
for any reader of taste would there give three good accents; while he would feel he had made a fool of himself if he gave as much to the other iambus with 'from.' Here is music which gives 'from' most, and which loses its chance with the other iambi:

Ex. 9.



'Hélp of the hélpless,' too,—surely heart and mind concur, and resent:

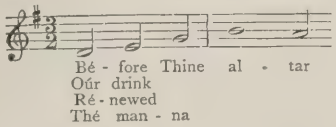
Ex. 10.



in 'Abide with me,' by S. Liddle.

Even Dykes's to 'O God, unseen,' had:

Ex. 11.

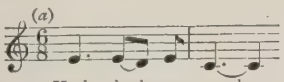


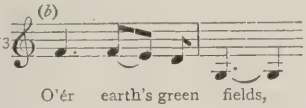
We have turned to hymns, and are with Faber, who, if he came no longer to care for the workmanship of his dawn, when Wordsworth promised him immortality, yet, even in a hymn, would prefer the less unquiet thoughtfulness of his

'O'er eárth's green fields, and ocean's wave-beat shore,'—

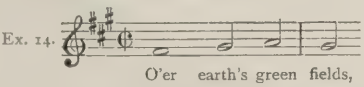
there is indeed some sense-accent also on the 'O'er,' as on the 'green'—to the cinematograph agitation of:

Ex. 12. (*a*)



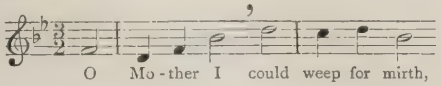
Ex. 13. (*b*)

Barnby's tune steadily stalks with a like accented 'O'er':

Ex. 14.



As to that $\frac{6}{8}$ time, some solid man of religion said that no hymn should be in that time. What floods of sentimental stuff, from baser Catholic and Moody-and-Sankey hymnals, would go off then, as with 'mopping and mowing.' $\frac{3}{2}$ too has the vice in the gait. And considering the dreadful drawling with which they are sung, these Faber words are set down by some as grotesque, and profane o' my conscience:

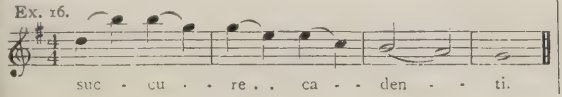
Ex. 15.



To be sure, here is a comma left out. But at a certain pace of singing or dragging, no consecutive meaning, by clause or by phrasing, can be kept. Would that hymn-singers could keep these two golden rules: sing quick; lie low.

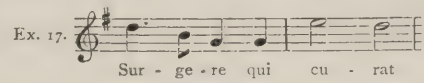
However, one composer, Webbe, has boldly made it impossible to sing sense, when he divides the Advent 'Alma Redemptoris':

Ex. 16.



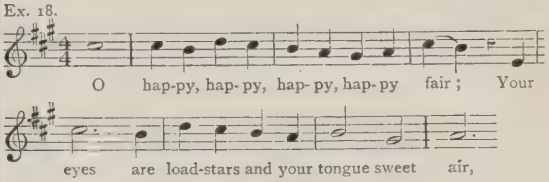
'Help thy falling.' Full stop. Start again with 'People who seek to rise':

Ex. 17.



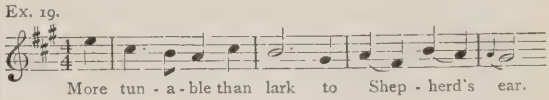
And Shield, in 'O happy fair,' uses Shakespeare at his pleasure in naked, unashamed nonsense English:

Ex. 18.



And so, repeat. Then start quite fresh:

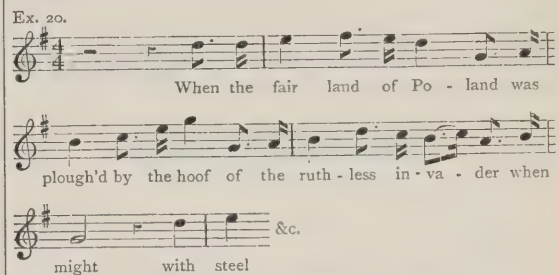
Ex. 19.



So Helena thought must be to Demetrius the 'tongue's sweet air' of Hermia—'your tongue's sweet air is more tunable.' But Shield said 'tongue' is 'sweet air'; and what is tunable he does not say, and leaves his singer at a loss to think.

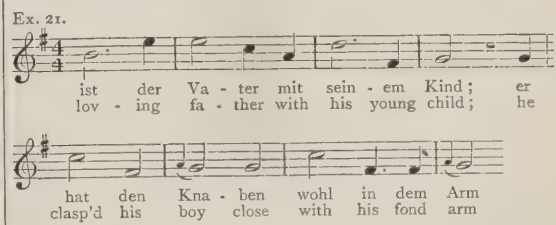
Balfe was as badly bold, with his crotchet-rest giving word nonsense effects in the 'Bohemian Girl':

Ex. 20.



If the *traduttori* also are *traditori* in this matter, they have some more excuse. But how these translations do lamentably commit short and long:

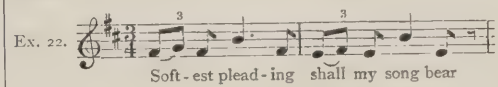
Ex. 21.


ist der Va - ter mit sein - em Kind; er
lov - ing fa - ther with his young child; he
hat den Kna - ben wohl in dem Arm
clasp'd his boy close with his fond arm

Poor Goethe! Poor Schubert! Goethe would at least have thought Schubert's ill-liked music to be worth better sound and sense than that latter detestable translated phrase.

Schubert again is made to stumble almost in splutterings; making their attempt on the softly rising 'Leise flehen meine Lieder':

Ex. 22.



And look at the place the *traditore* has given to 'shall.'

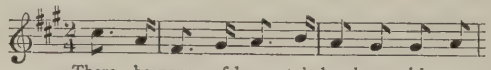
On the other hand, when Mendelssohn composed to the English words—as I am supposing—for Byron's:

'There be none of beauty's daughters
With a magic like thee,'

the translation into German may stress the wrong word. The first strong stress in the original is on *nóne*, the first

word, of course, in a new Mendelssohn bar. But the German translator puts stress on 'of' (*von*):

Ex. 23.



Here be it said, do not lightly blame older composers when they seem not to mind their author's accents. The author himself accented the word on what to the unhistorical ear is the wrong syllable. 'By the way, Shakespeare seems to pronounce "rheúmatic,"' said a pupil. Certainly:

'That rheúmatic diseases do abound.'

No doubt the change is generally the other way. Exíle has become éxile; aspéct, áspect; charácter, cháracter. At the outset of our modern English, Chaucer writes of the 'smale fowles' who 'maken melodye,' 'al the night with open ye':

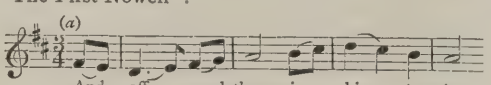
'So priketh hem *natúre* in hir *coráges*.'

And his lady Prioress

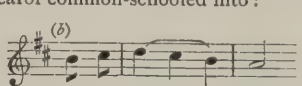
'. . . . peyned hir
To ben holden digne of *reverénce*.'

Which reminds one of a word so ending in the old English carol, 'The First Nowell':

Ex. 24.



At a church I knew where we sang Bramley and Stainer, some half-educated choirmen laughed at the ignorance shown in 'presénce'; which of course was there of set purpose, consciously quaint, preserving the old speech. So they got the carol common-schooled into:



Indeed there is nothing bad as it stood. So in 'Everyman,' of the 16th century:

'O blessed Godhead, elect and high-divine,
Forgive my grievous offence;
Here I cry thee mercy in this *presénce*.'

Or Donne's 'Lines to his Mistress,' in the 17th century:

'To walk in expectation; till from thence
Our greatest King call thee to his *presénce*.'

If one was setting music to an Elizabethan poem like Campion's

'The man of life upright,
Whose guiltless heart is free
From all dishonest deeds
Or thought of vanity,'

upright one would have it sung.

And it is but lately that other words have made the bad change unreservedly. Trench, in 'English Past and Present' (p. 134), writing on past accentuation, recalls that Milton (d. 1674) has *uprór*—a stirring, troublous, riotous word; and *úproar* is all over and done with, when *upróar* has only begun to echo. But Campbell (d. 1844), also, in the thunder of the battle and victory of the Baltic, nigh two centuries after Milton, has

'Amidst that joy and *upróar*.'

How much finer, then, the peaceful ending by contrast, and his appeal for the quiet dead:

'Let us think of them that sleep
Full many a fathom deep,
By thy wild and stormy steep,
Elsinore.'

Milton's *fanátic* is generally so up to our day in America; less bold with us, unfortunately, as a contemptible *fánatic*, which has less of determination, if he gets less of denouncing. The Reformer was *fanátic*, and Wordsworth (d. 1850):

'And solemn rites and awful forms
Founder amid *fanátic* storms.'

'*Bálcony* makes me sick,' said Rogers; in the year of whose death (1855) a writer notes that this word had finally gone the way of most English disyllables. In 1817, Byron had in 'Beppo' (XV.):

'I said that like a picture by Giorgione
Venetian women were, and so they *are*,
Particularly seen from a balcóny.'

Our real regret must be for a grand word, as when Goldsmith's

'*Niagára* stuns with thundering sound.'

The North American Indians—other people, of often miserabler speech, who have replaced them, are capable of instinctively putting *aye* for *ah* for that accented syllable—chant out that, and their other names of places, rising a fourth on the penultimate, as in *Caughnawáwga* over the St. Lawrence, by Montreal. In the realm of letters, the old Indian chief might say, hearing Anglo-American '*Niágra*' and '*Queébec*,' what he said when brought to see the Falls of the Great Spirit bridged by men—'white devils.'

Byron (d. 1824), too, had a more glorious call to do or die, in

'Ocean's yeast of waves, which mar
Alike the Armada's pride, or spoils of Trafalgár.'

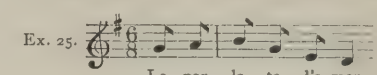
One must judge by good taste, the conscience of the mind. And taste comes on by reading what is good, and reading only that—Voltaire's advice to a young lady asking directions. Like Schumann's: 'Don't play bad music; don't, if you can help it, even listen to it.'

So much for guidance to maker of verse and of music.

One would like to encourage using poor English words as though we loved them, caring their poor squashed syllables as we may. It would, alas, be pedantry to give *occasion* the syllables it has in French—by which it can be heard one-third again as far—or to attempt the 'linked sweetness long drawn out' of *portamento*. What fine people, the Italians, to ring music out of two successive consonants; while English grunts out *grudged*.

The contrast sings, or splutters, or hisses, itself in:

Ex. 25.



Milton lamented this vowel-crushing in its effect on our pronunciation of Latin: 'For we Englishmen being far northerly, do not open our mouths in the cold air wide enough to grace a southern tongue; but are observed by all other nations to speak exceeding close and inward.'

Wherever we must, by taste or by history, put our accent, let us not tumble the other syllables, but give them as fair sound as is lawful, in speech and in song.

SIR STANLEY COCHRANE, BART.: A DUE HONOUR.

The 1915 Birthday Honours list was of unusual interest to Dublin musicians, owing to the fact that it contained the announcement of a baronetcy for Mr. Stanley Cochrane, the second surviving son of the late Sir Henry Cochrane, Bart. Sir Stanley Cochrane has within the last few years built in communication with his house a fine concert hall or theatre capable of seating over 1,000 persons. Since the hall was opened he has arranged several series of concerts of chamber music, Sunday orchestral concerts, and miscellaneous concerts, at which Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. John Coates, M. Cortot, Miss Fanny Davies, and others have appeared; also two weeks of the London Symphony Orchestra, conducted on the first occasion (August, 1913) by Mr. Hamilton Harty, and on the second (August, 1914) by Mr. Hamilton Harty and Dr. Esposito. To all these

music-makings the public has been admitted at extremely reasonable charges, and the temporary cessation (owing to the War) of the concerts has been much regretted by local amateurs. A fine organ by the Orchestrelle Company is part of the equipment of the concert hall, and can be played either from a console in the hall or from a console in the apartment adjoining.

On the outbreak of the War, Sir Stanley Cochrane obtained a commission in the 7th Battalion of the Royal Dublin Fusiliers, and is at present at the Curragh awaiting orders to proceed to the Front.

THE ROYAL PHILHARMONIC SOCIETY.

At the annual meeting of the Society the directors were glad to be able to report that the financial results of the past season had been much more favourable than at one time they had dared to hope. It is particularly gratifying that it should have been possible to pay the orchestra in full. At the same time the directors and the public owe a deep debt of gratitude to the members of the orchestra who, by loyally promising to give their services, if necessary, at a considerably reduced rate, made it possible to carry on. Still more, however, are the Society and the public indebted to Mr. Thomas Beecham for generous help in many ways which removed formidable obstacles and relieved the directors from the necessity of making a call on the guarantors, no less than for the exceptional interest of the programmes, which ensured the artistic success of the season in circumstances of unexampled difficulty.

The directors also feel that they can look with pride on the supreme excellence of the all-British orchestra, which more than upheld the best traditions of the Society. The Society has not failed in its duty to native art, the number of British works played during the season having been larger than ever before ; and the result has justified their inclusion. Similarly, native soloists have played a larger and more brilliant part in the work of the season than ever before.

With regard to the next season it was announced that there would be eight concerts—all on Monday evenings. The dates chosen are: November 1, 15, and 29, and December 13, 1915 ; January 31, February 14 and 28, and March 13, 1916.

Mr. Thomas Beecham will be the conductor on every occasion, and will conduct no other orchestral concerts in London during the period covered by the Society's concerts.

The following gentlemen will form the board of directors: Mr. Waddington Cooke, Mr. Myles B. Foster, Mr. Stewart Macpherson, Mr. Norman O'Neill, Mr. Percy Pitt, Dr. H. W. Richards, Dr. H. Davan Wetton, and the honorary officers of the Society, who are also ex-officio hon. directors, viz., hon. co-treasurer, Mr. J. Mewburn Levien, hon. secretary, Mr. Stanley Hawley, were re-elected. The hon. treasurer was the late Dr. Cummings.

London Concerts.

ROYAL ALBERT HALL PROMENADE CONCERTS.

Despite the fact that there were practically no 'first performances' and no German masterpieces, ancient or modern, in the scheme, the programmes at these concerts have been throughout of exceptional interest. Indeed, the absence of some of the more hackneyed of the classics has undoubtedly been a gain, their places being filled with works undeservedly neglected. One frequently hears reproaches levelled at unenterprising performers, but what of the unenterprising hearers who have been wont to attend only such concerts as included at least one of their 'old friends'—the fifth Symphony, 'William Tell' or 'Tannhäuser' Overtures? For the sake of their musical soul we hope they have been present at some of the Albert Hall concerts. If so, their musical horizon has been widened by the hearing of fine works that have too often been crowded out of programmes by the 'old friends' aforesaid. Here are a few of such works: d'Indy's 'Le forêt enchanté' and 'Symphonie Montagnard,' for pianoforte and orchestra, two of the Orchestral Legends of Dvorák (a composer whose nationality seems to have been overlooked—though nobody was a penny the worse !), Elgar's second Symphony and third 'Pomp and Circumstance' March, César Franck's 'Le chasseur Maudit,' Symphonic Variations for pianoforte and orchestra, and Symphony, Tchaikovsky's 'Hamlet' Overture, Rachmaninov's Symphony No. 2, the Dances from Borodine's 'Prince Igor,' Delius's 'Brigg Fair,' Berlioz's 'Symphonie fantastique,' Preludes to Parts 1 and 2 of Bantock's 'Omar Khayyàm,' Benjamin Dale's Suite for viola and orchestra, Grieg's 'Holberg' Suite, Godard's 'Concerto Romantique' for violin, and Balakirev's 'Thamar,' as well as the usual more familiar items that might have been expected. Soloists of the first rank have been engaged, and, conducted by Messrs. Thomas Beecham and Landon Ronald, the New Symphony Orchestra played excellently throughout. The audiences have not been large, though probably the vast hall made them look smaller than they really were. But whatever their size, they showed keen enjoyment of one of the most admirable series of concerts ever given in London.

LONDON SYMPHONY ORCHESTRA.

QUEEN'S HALL.

At the concert given on May 31, under Mr. Henri Verbrugghen, a new Symphony by Donald Tovey was produced. The composer has established a reputation for his sound musicianship and leaning towards classical models, and therefore his music deserves respectful attention. The new work consists of the regulation four movements, namely, Allegro, Scherzo (Presto), Adagio, and Allegro con moto (Finale), and takes about fifty minutes to perform. On this one hearing we do not pretend to be able to form a judicial estimate of the musical value of the Symphony. The general impression left is that while the composer exhibits considerable skill in the use of material, he often appears to be struggling to give vent to his ideas through the unfamiliar medium of the orchestra. There are patches that are thick and obscure, and the development appeared laboured. The Adagio presented some charm, and the Finale had welcome vitality. Although long and new symphonies are not attractions to the public in these times, it may be hoped that one of our orchestral Societies will afford the work further hearing. The other works performed were Haydn's 'Clock Symphony' and the 'Eroica.'

ORIANA MADRIGAL SOCIETY.

A programme of exceptional interest was performed by this fine choir at Æolian Hall on June 15. The music was English, save for two items. The old school was well represented by John Mundy, John Ward, Francis Pilkington, George Marson, John Benet, and Thomas Morley, and that prolific composer 'Anon.' The modern choral works consisted of Grieg's Two Psalms for baritone solo (Mr. Herbert Langley) and unaccompanied choir, Debussy's three part-songs ('Cold winter' being particularly well done), Charles Wood's 'Haymakers, Rakers,' and Delius's six-part 'On Craig Dhu.' The performance of the last-named was perhaps the choral feature of the concert. The singing of the mere notes in this work is a feat: the Oriana choir did more, they realised the elusive impressionistic side of it as well. Mr. Gervase Elwes was the soloist, being heard to great advantage in Vaughan Williams's song-cycle, 'On Wenlock Edge' (accompanied by the Philharmonic String Quartet and Mr. Kennedy Scott), and a group of songs by Roger Quilter, with the composer at the pianoforte. The string quartet played Grainger's 'Molly on the shore.' The choir, though naturally smaller than usual, sang as well as ever. Mr. C. Kennedy Scott conducted.

SOCIÉTÉ DES CONCERTS FRANÇAIS.

At the above Society's concert at Æolian Hall on June 18, the chief feature of a very interesting programme was the first performance of Maurice Ravel's new Trio for pianoforte, violin, and violoncello. It was well played by Mlle. Yvonne Astruc, Mr. Jean Charron, and Mr. Alfred Casella, and was much enjoyed.

ORCHESTRAL CONCERTS OF BRITISH COMPOSERS.

The third and last of the series took place at Queen's Hall on May 29, when an interesting programme was heard by a very large audience. The novelty of the occasion was Percy Pitt's 'Suite de Ballet,' a string of attractive movements, the Waltz being particularly pleasing. The scheme also included German's stirring Welsh Rhapsody, Mackenzie's 'Tam o' Shanter,' Stanford's Variations on 'Down among the dead men' (well played by Solomon), some excellent songs by Boughton and Holbrooke, and Elgar's 'Carillon,' in which Madame Réjane was as inimitable as usual. Miss Muriel Foster made one of her all too rare appearances.

LONDON STRING QUARTET 'POPS.'

A revival of Saturday and Monday Popular Concerts is being attempted by the London String Quartet at Æolian Hall. Mr. Albert Sammons is the leader of this admirable party. Amongst the most interesting productions have been Dr. Vaughan Williams's Phantasy quintet, and Dr. Ethel Smyth's Quartet in E minor. At the fourth concert, on June 19, the first performance of Mr. J. B. McEwen's Quartet, 'Biscay,' took place. This new work created a very favourable impression, and deserves to be frequently heard.

AN ACCOMPLISHED BELGIAN VIOLINIST.

A recital was given at Steinway Hall, on June 15, by M. Edouard Deru, violinist to the Court of Belgium. M. Deru proved himself to be an admirable artist, his playing being conspicuous for delicacy and refinement.

Miss Gwynne Kimpton's Orchestral Concerts for Young People are an excellent blend of education and enjoyment. The programme on June 12, at Æolian Hall, included an attractive Suite by Mr. Eugene Goossens, and Miss Fanny Davies played Bach's Concerto in C.

The Etlinger Opera School is one of the most active musical institutions in the Metropolis. On May 20 the company revived Paer's one-Act operetta 'Il Maestro di Cappelli.' Unfortunately the band parts could not be obtained from Paris, but Mr. Walter Wiltshire made considerable amends by his admirable pianoforte playing. Mr. G. Maggi as the 'Maestro' and Miss Mary Sykes as the Cook were excellent. Another item was the final scene from the first Act of 'La Bohème,' in which Miss Aimée Kemball and Mr. Webster Millar took part with much success. In these times, when opera is more talked about than performed, the formative labours of Miss Etlinger and those who work so well with her are encouraging.

Mr. Tobias Matthay gave an invitation pianoforte recital at Æolian Hall on June 16, at which some former students of his school performed. Miss Evangeline Livens, Miss Hilda Dederich, Miss Harriet Cohen, Miss Mary Lediard, Master Egerton Tidmarsh, and Mr. Vivian Langrish performed an attractive programme. Mrs. Matthay recited Walt Whitman's poem, 'The Mystic Trumpeter.' An audience of 600 attended. Although there was no charge to go in there was a sort of charge to get out, which happily produced £21 15*s.* 6*d.* (eightpence halfpenny a head) for the relief of Belgians in Belgium.

War Emergency Concerts under the direction of M. Isidore de Lara have been given at Steinway Hall during the past month. On June 10 the programme was devoted to works by British composers who had obtained prizes offered in connection with this scheme. Arthur Bliss's Pianoforte quartet in A minor, Philip Prosper Sainton's Adagio for violin, harp, and pianoforte, two attractive pieces for violin, Nocturne and 'Meditation,' by Eric Gritton (finely played by Mr. Eugene Goossens, junr.), and John Ireland's song 'Sea Fever,' were amongst the items.

The London Trio continues to keep going, and does much praiseworthy work. At Æolian Hall on June 2 it brought forward Camille Chevillard's Pianoforte trio in F major. Madame Amina Goodwin played the Variations in G minor by Handel, and Schumann's 'Papillons.' Both works were admirably performed. Miss Perceval Allen was the very acceptable vocalist.

The Belgian Quartet is a new organization brought together in London by the exigencies of the War. A Pianoforte quartet in E flat by their pianist, Joseph Jongen, was the attractive feature of the concert given at Steinway Hall on June 8. M. Jongen is evidently an accomplished composer. The poetry of his music makes an instant appeal. Frank Bridge's Phantasy Quartet was another welcome item.

Mr. Albert Sammons's violin playing has become a distinctive feature of Metropolitan music-making. His recital at Æolian Hall on June 8 was a sheer delight to all who appreciate fine tone and beautiful execution. Lekeu's Sonata in G was especially an attraction. Mrs. Alfred Hobday was the efficient pianist.

Miss Phyllis Lett is one of the most accomplished of British singers. She has a beautiful contralto voice, through which she gives vent to fine feeling and excellent taste. Her recital at Æolian Hall on June 15 was one of the most interesting musical events of the month.

Mr. Harry Alexander showed his outstanding skill and versatility as a singer in a recital he gave at Æolian Hall on June 10. Clear articulation and sympathetic interpretation were strong points. There was an excellent audience.

Miss Isolde Menges has given three violin recitals at Bechstein Hall, in which her playing was as admirable as usual. Mr. Hamilton Harty's work at the pianoforte was a feature.

At the Boudoir Theatre on June 10, Madame Marian Salmond and Mr. Felix Salmond gave a recital of pianoforte and violoncello compositions. The concert was one of a series organized by the Independent Music Club.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

In aid of the funds for supplying comforts to the wounded soldiers in our Hospitals, and necessaries to the British prisoners of war in Germany, a concert was given in the Town Hall on May 31, by the combined orchestras of the Moseley Musical Club and the Birmingham Orchestral Society, assisted by the Moseley Musical Club Ladies' Choir, Miss Dorothy Silk and Mr. Walter Hyde, solo vocalists, Miss Irene Scharrer, solo pianist, and Mr. C. W. Perkins, organist. Judging by the splendid attendance, a considerable sum will no doubt be realised towards the funds. The orchestral items were conducted by Mr. T. Henry Smith, and Mr. Charles Hyde directed the Ladies' Choir, the results proving quite satisfactory and entertaining, their combined efforts being greatly appreciated. The programme was, however, too long,—always a mistake where amateur organizations are concerned,—and on this occasion the many encores were quite out of place. Miss Dorothy Silk's pure and silvery soprano voice was heard to advantage in a couple of songs by Somervell, and in Purcell's War Song, arranged by Miss Lucy Broadwood from an old manuscript in the British Museum. Mr. Walter Hyde, who was in excellent voice, gave an impassioned interpretation of 'O vision entrancing,' Berthold Tours's 'Mother o' Mine' and Coleridge-Taylor's 'Life and Death.' Miss Irene Scharrer, always a welcome pianist in Birmingham, gave three Chopin pieces with infinite charm and consummate technical finish. Mr. Clarence Raybould was the accompanist.

An interesting vocal and instrumental concert was given at the Edgbaston Botanical Gardens on June 5, under Mr. Oscar Pollack's direction. A feature was the artistic performance of a number of part-songs by Mr. Richard Wassell's Male-Voice Choir, one of the best combinations of its kind in the Midlands. Songs were performed with vocal ability by Miss Marie Rowe, Miss Emily E. Rudge, Mr. Percy Dalley, and Mr. Alfred Askey. Master Frank Stanley Shale (pianoforte)

and Master Paul Beard (violin), two remarkably gifted boys, united in giving an artistic and finished reading of Grieg's Sonata in F, Op. 8, for pianoforte and violin. They also contributed pianoforte and violin solos which were characterized by admirable phrasing and executive ability. Mr. Richard Wassell proved himself to be an accomplished accompanist.

In connection with the Midland Institute School of Music a Students' chamber music and miscellaneous concert was given in the Large Lecture Theatre of the Midland Institute on June 14. The programme was in every way calculated to show the great progress the students have made in ensemble playing, for it contained César Franck's Quintet for pianoforte and strings in F minor and Nandor Zsolt's Quintet, also for pianoforte and strings. The latter is in the key of B flat minor, and appears to have been written in London about twelve months ago, where the composer, of Hungarian birth, now resides. The interpretations of these were remarkably good, especially of the latter ; but in the former the pianoforte part was executed with too much force and unsympathetic touch. Bach's 'Chaconne' was played by a talented violin pupil, Mr. Norris Stanley, and Dessau's Praeludium from Suite Op. 51 by Miss Vera Hathaway. The vocal contributions consisted of two songs, 'La flûte de Pan' and 'La Chevelure,' by Debussy, pleasingly sung by Miss Dorothy Lycett.

A chamber-music concert was given at Queen's College on June 15 by Miss Marjorie Sotham (pianoforte), Miss Elsie Steel (violin), Miss Joan Willis (violoncello), Mr. Bertram Binyon (vocalist), and Mr. Anthony Bernard, accompanist.

A charity concert took place at the Grosvenor Room, Grand Hotel, on June 17, at which the following artists appeared: Mrs. F. Aubrey Wood, Mr. Gervase Elwes, Miss Tina Wenden (violin), Miss Joan Willis (violoncello), Miss Cobban and Mr. Anthony Bernard (pianoforte), and Mrs. Yardley (accompanist).

There has been a good deal of activity displayed in connection with music in our local parks, and many thousands attended the excellent military concerts provided by the foremost regimental bands, among whom were the Grenadiers, the First Life Guards, the Irish Guards, the Scots Guards, and the Royal Marines. The weather has of late been favourable for outdoor functions, and no doubt these attractive and popular concerts will be continued throughout the summer season.

A concert organized by the Edgbaston Oratory for the purpose of providing outings and teas to aged women was given in the Grosvenor Room, Grand Hotel, on June 17, the following artists taking part: Mrs. F. Aubrey Wood and Mr. Gervase Elwes (vocalists), Miss Tina Wenden (violin), Miss Joan Willis (violoncello), Miss Cobban and Mr. Anthony Bernard (solo pianoforte), and Mrs. Yardley (accompanist).

Under the auspices of the Midland Institute School of Music, Mr. Arthur Cooke gave a pianoforte recital in the large Lecture Theatre on June 19. The programme was entirely devoted to Chopin, an excellent performance being given of the four Scherzi and the Fantasia in F minor, Op. 49. On the last occasion Mr. Arthur Cooke played Chopin's Studies.

BOURNEMOUTH.

The only events of musical importance at the Winter Gardens during the past month, other than the summer series of Symphony Concerts, have been the appearance of Madame Réjane at an Anglo-French concert as participator in a performance of Elgar's 'Carillon,' 'Chantons, Belges, Chantons,' and the inauguration of a series of voice competitions. Consequent upon the phenomenal success achieved by Madame Réjane in the 'Carillon' at several London concerts, there was an air of keen expectancy at the opportunity presented of hearing Emile Cammaerts's and Edward Elgar's production under such advantageous conditions as had not hitherto arisen here. Our fondest anticipations are often hopelessly wrecked. In this particular instance it was far otherwise, for the famous French actress's performance chanced to be one of those occasions when criticism is mute, and the listener, spellbound, gives himself up to the thraldom of the moment. Through the magnetism of her art the audience immediately responded to every mood, and individually grasped the overwhelming impressions of grief, anguish, horror, and triumph, which the reciter conveyed with such poignant and consummate mastery. It was a performance that will remain in the memory, unforgettable. Some very good local material was forthcoming at the vocal competition on June 3. Designed on this occasion for amateur sopranos, the winners of prizes —adjudged by vote of audience—were Miss Cissie Lawson (an unusually finished and resourceful performer, displaying considerable technical attainments) and Miss Dorothy V. Street (a young singer of some fifteen years only, whose beautiful voice furnished quite a sensation). This youthful artist is the holder of a scholarship at the Bournemouth School of Music, where she is studying under Mr. Hamilton Law.

Although in no sense rivalling the winter Symphony Concerts in enterprise and scope, yet the summer series is by no means negligible. Indeed the programmes for the most part have been full of interest, and if they have inclined somewhat to the lighter side, this is not at all to be deprecated in times of national stress. Of the works which have been so ably performed under Mr. Dan Godfrey's direction, we may cite the following as chief in interest and value: Balfour Gardiner's 'Overture to a Comedy'; Délibes's 'Sylvia' Ballet music; Luigini's 'Suite Égyptienne'; (*a*) Mock Morris and (*b*) 'Shepherd's Hey,' by Percy Grainger; Svendsen's 'Norwegian Carnival'; and Elgar's 'Carillon.' The soloists have been Miss Nora Read, a popular local soprano, who sang Bishop's 'Lo! here the gentle lark,' with neatness and precision ; Miss Craigie Ross, one of the leading pianists here, who did a double service by affording much pleasure with her playing and also by bringing to our notice a pianoforte made with special features by a Bournemouth inventor. The particular device is a tubular resonator by which an increase in both the quality and quantity of tone procurable from an upright instrument is claimed. This claim seems to have been justified, on the whole, at the demonstration under notice, and the future of the invention will be followed with interest. At the fourth Symphony Concert songs were very successfully performed by Miss Olive Sturgess, and on June 8 Miss Nora Blaney played Saint-Saëns's G minor Pianoforte concerto with commendable neatness and address.

Lastly, reference should not be omitted to a special Sunday evening concert in aid of the Mayor's Local War Fund, at which function the outstanding attractions were Mr. Harry Dearth (baritone) and Raoul Vidas, the juvenile French violinist. Both these artists aroused genuine enthusiasm by reason of their capital performances.

BRISTOL.

On June 14 the organ recitals at the Church of St. Mary Redcliffe were resumed, the player being Dr. G. R. Sinclair. Since the appointment of Mr. R. T. Morgan in 1906, to succeed Mr. J. W. Lawson, who resigned, there have been opportunities afforded of listening to performances upon the organ at St. Mary Redcliffe, not only by Mr. Morgan himself, but also by several other skilled players. In November, 1913, Dr. A. H. Brewer gave a recital, and Mr. Morgan hopes to induce Mr. Ivor Atkins to give a recital, and then all the conductors of the Three Choirs Festival will have played upon the Redcliffe instrument. There was a large congregation upon the occasion of Dr. Sinclair's visit, and great interest was evidently manifested in the excellent interpretation of some fine compositions, which included Tchaikovsky's Andante Cantabile in B flat (Op. 11), and Rachmaninov's Prelude in C sharp minor. This was the first time Dr. Sinclair had played upon this organ, and he expressed his pleasure at performing on such a noble instrument.

The Royal Academy of Music benefits to the extent of £25,000 under the will of Mrs. Maria Maude Drinan, of St. John's Wood, who left that sum for the foundation of a fund to be known as the 'Bentley Trust, founded by Maude Bentley,' to be devoted to scholarships or such other methods of advancing the art as the committee shall determine.

The accompanists at the Sheffield Musical Union Concert in March were Miss Alice Walker (pianoforte) and Mr. W. H. Peasegood (organ), and not as stated in our report for May, p. 304.

DEVON AND CORNWALL.

DEVON.

The choir of blind singers which is trained by Mr. Frederic Weekes in the Institution for the Blind at Plymouth gave its annual concert on May 30 in aid of the inmates' Holiday Fund, and the programme consisted of solos, duets, part-songs, and choruses, conducted and accompanied by Mr. Weekes.

Numerous concerts have been given to the troops and wounded during the month, for which purpose many quartet and concert parties have been definitely organized. There is no doubt that an impetus has thus been given to part-singing which should have permanently good results.

The Misses Smith have maintained the interest of the Thursday one-hour concerts in aid of Music in War-time. Concerted instrumental music is the usual acceptable fare provided, with vocal and other solos intermixed. The Extempore Chamber Music Club continues its informal meetings, which have during the past month been *al fresco* in the gardens of the president. Special attention has recently been given to music by Tchaikovsky, Dvorák (Sextet and Quintet), Ravel, and H. Waldo Warner.

Many events of interest have taken place in Torquay Municipal Pavilion, where Mr. Austin Wilshere, as manager, and Mr. Basil Cameron, as musical director, have laboured not in vain to keep things going on their established high level. The orchestra performed Liszt's Concerto in E flat on May 26, with Mr. Mark Hambourg as pianist, and under Mr. Hubert Bath's direction co-operated with the English Opera Company from the Shaftesbury Theatre in very successful performances on May 29 and 30 of excerpts from 'La Bohème,' 'Rigoletto' and 'Faust.' On June 10 the band of the 1st Life Guards, conducted by Mr. George Miller, played two programmes, much to the satisfaction of large audiences, a special feature being the performance of quartets, 'When evening's twilight' (Hatton) and 'Sweet and low' (Barnby), by cornet, horn, euphonium and trombone. The vocalist was Madame Gleeson-White. Grieg's Concerto in A minor for pianoforte and orchestra was the chief number in the programme on June 12, played by the boy pianist Solomon.

At Exeter, on May 28, a concert was given consisting chiefly of the compositions of M. M. J. Toussaint de Sutter, of which a Sonata for violin and pianoforte (played by Mrs. Hall Parlby and the composer) was the most important. It suggested the influence of Debussy and Ravel, but retained individuality of idea. The songs, Flemish and French, sung by Madame Carmen de Sutter were less distinctive in character. Schumann's Pianoforte trio was played by M. de Sutter and Messrs. Otto Milani and R. Bucknall.

The students' choir of the Royal Albert Memorial College, Exeter, sang selections from 'King René's daughter' (Smart) and part-songs under the direction of Mr. F. G. Pinn, in an effort to raise funds for War purposes, on June 2. A novelty was a concert given entirely in French at the Exeter Museum on June 3 by French students to provide a fund for lessons in French for soldiers.

Miss Kathleen Angel's orchestra was assisted in a concert at Exeter on May 19 by Madame Bertha Widgery (vocalist), Miss Ethel Cox, Mr. W. Widgery, and Mr. Godfree Angel (pianoforte), Miss Angel (violin), and Mr. Heath Saunders (elocutionist).

For national purposes Ilfracombe Orchestral Society gave an excellent concert on May 19, conducted by Mr. H. Watt Smyrk, the chief orchestral piece being Sibelius's 'Finlandia' Tone-poem. The conductor yielded the baton to Mr. H. Hackett, and became solo pianist in the performance of Saint-Saëns's Concerto No. 2. The vocalists were Miss Copper and Mr. Stanley R. Gibbs.

CORNWALL.

A series of concerts was successfully inaugurated by Mabe Male Choir on May 12. Mr. Crosby Smith, giving an organ recital in St. Columb Minor Parish Church on May 16, was assisted by Miss D. Tonkin (vocalist) and Mr. Hawke (violin); and Mr. G. A. Russell (organ), Mr. F. S. Nicholls (flute), Miss Herbert Stepney and Lieut. Hewitt (songs) gave a recital in St. Bartholomew's Church, Lostwithiel, on May 18.

A small balance in hand was reported by the committee of Marazion Apollo Male Choir on May 21, when at the annual meeting it was resolved to keep the Choir together as well as was possible, one-half of the members having enlisted.

With the help of Crosscoombe Choir a new organ was dedicated in St. Agnes U.M. Church on May 22, special items being male vocal quartets. Mr. Harris conducted.

St. Mawes Choral Society (conducted by Mr. Northam) and West Yorks String Band were the performers at a concert to the troops at St. Antony on May 27.

Choral Festivals were held at Truro Cathedral on June 1, and St. Austell on the following day. At the Cathedral the singers numbered 331. Dr. Monk conducted, with Mr. G. L. Hall at the organ, and Messrs. Russell, Carlyon, S. J. Thomas, and Seccombe as assistant-conductors. Mr. W. Brennand Smith conducted 369 singers at St. Austell. The diocesan service-book included the setting of the Canticles by Walmisley in C, and Goss's anthem 'I will magnify Thee.'

Liskeard Council School Choir, conducted by Mr. N. Jago, sang glees very pleasingly at a concert on June 9, when the Liskeard Orchestra, conducted by Mr. J. Phillips, and an instrumental quartet, also performed. Violoncello solos were played by M. R. Debever, and violin solos by Mr. E. T. S. Cooper.

DUBLIN.

The Æolian Glee Singers' Choral Society gave a concert on June 16 under the conductorship of Mr. Thomas H. Weaving. The choral items—for mixed, male-, and female-voice choirs—included: 'All hail, thou merry month of May' (Byrd); 'O, snatch me swift' (Callcott); 'Wassail song' (Vaughan Williams); 'Far away' (arr. Jozé); 'Savourneen Deelish' (arr. J. Seymour); 'Slumber song' (B. W. Rooke); 'A Capstan Chorus' (Henry Smart); and 'Softly the moonlight' (Iliffe). The Ladies' Choir from Messrs. W. & R. Jacob's biscuit factory, which won a prize at the recent Feis Ceoil, also sang 'To a Seagull' (Joseph Seymour) and 'Hope and Memory' (Henry Smart). Madame Borel, Miss Cissie Burke (a gold medallist at 1915 Feis Ceoil), Mr. Percy Whitehead, and Mr. T. W. Hall were the solo vocalists. Signor Simonetti (violin) and Miss Gertrude Cuolahan (pianoforte) were the instrumental soloists. Mr. Thomas H. Weaving, besides conducting the choral items, played all the accompaniments.

On May 29 a concert for the Military Comforts Fund was given in the Theatre Royal. Miss Marie Hall and Mr. Ben Davies were the 'stars' for the day. Madame Borel (vocalist), Mr. Clyde Twelvetrees (violoncello), Miss Dorothy Treseder (solo pianoforte), Lady Weldon (siffleuse), and the Band of the South Irish Horse, also took part. Miss Dorothy Treseder and Mr. C. W. Wilson played the accompaniments. A dramatic sketch by Miss Constance Powell, entitled 'Secret Service,' was acted by Miss Eleanor Story, Mr. S. W. Maddock, and Mr. J. V. Justice. There was a large attendance, and the substantial sum of £60 was placed to the credit of the Comforts Funds.

The Feis Ceoil (held during the week of May 10 to 15) is noticed elsewhere in this number. The prize winners' concert on the concluding evening was very well attended. A feature of the concert was the beautiful playing of the string orchestra, which was heard in 'Two Characteristic pieces' by Sinigaglia, and took part with Miss B. Whelan and Mrs. Arthur Oulton in Bach's Concerto in D minor for two violins and string orchestra. Mr. Clyde Twelvetrees conducted.

Mr. James Martin, who succeeded the late Mr. Walter Bapty at St. Patrick's Cathedral, has accepted a commission in the Army and will be absent from Dublin for some time.

MANCHESTER AND DISTRICT.

Since the early days of October and up till the end of May Manchester has had practically an unbroken six months' musical season, a record which, compared with the relative dearth of high-class music in other centres (not excluding London), will no doubt strengthen some people in their conviction that Sir Edward Elgar's dictum as to England's musical centre being 'somewhere farther North' was, then and now, the simple truth. The oldest habitués of our various musical institutions may have in the last year or two wavered somewhat in their view as to our city's pre-eminence, but war conditions have shown, in music as in sterner

God the All-Fatherly

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GOD THE ALL-FATHERLY

HARVEST ANTHEM

Words by J. G. JOHNSTON, and from Psalms civ. 24; cxlv. 15, 16; cxvi. 12.

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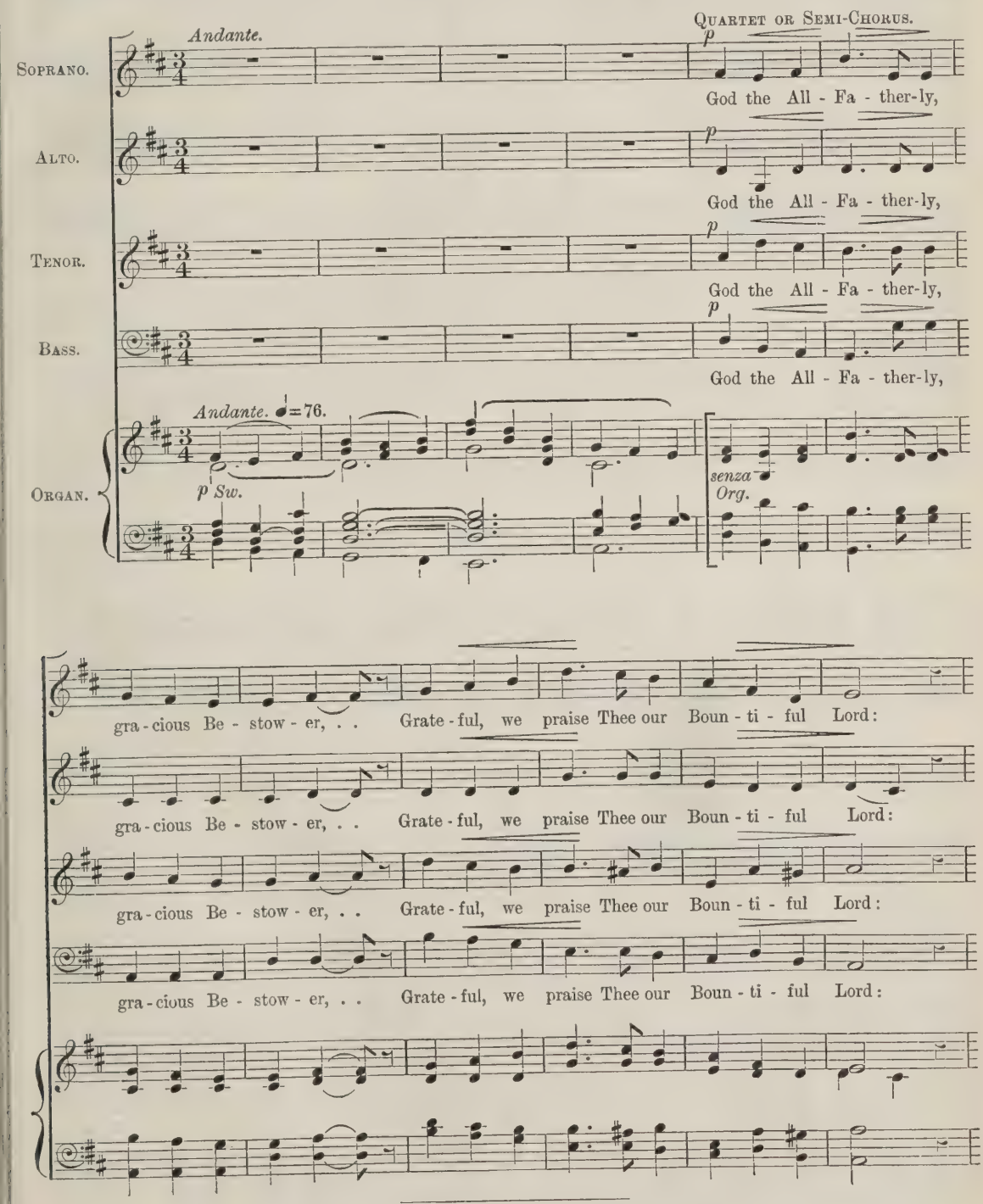

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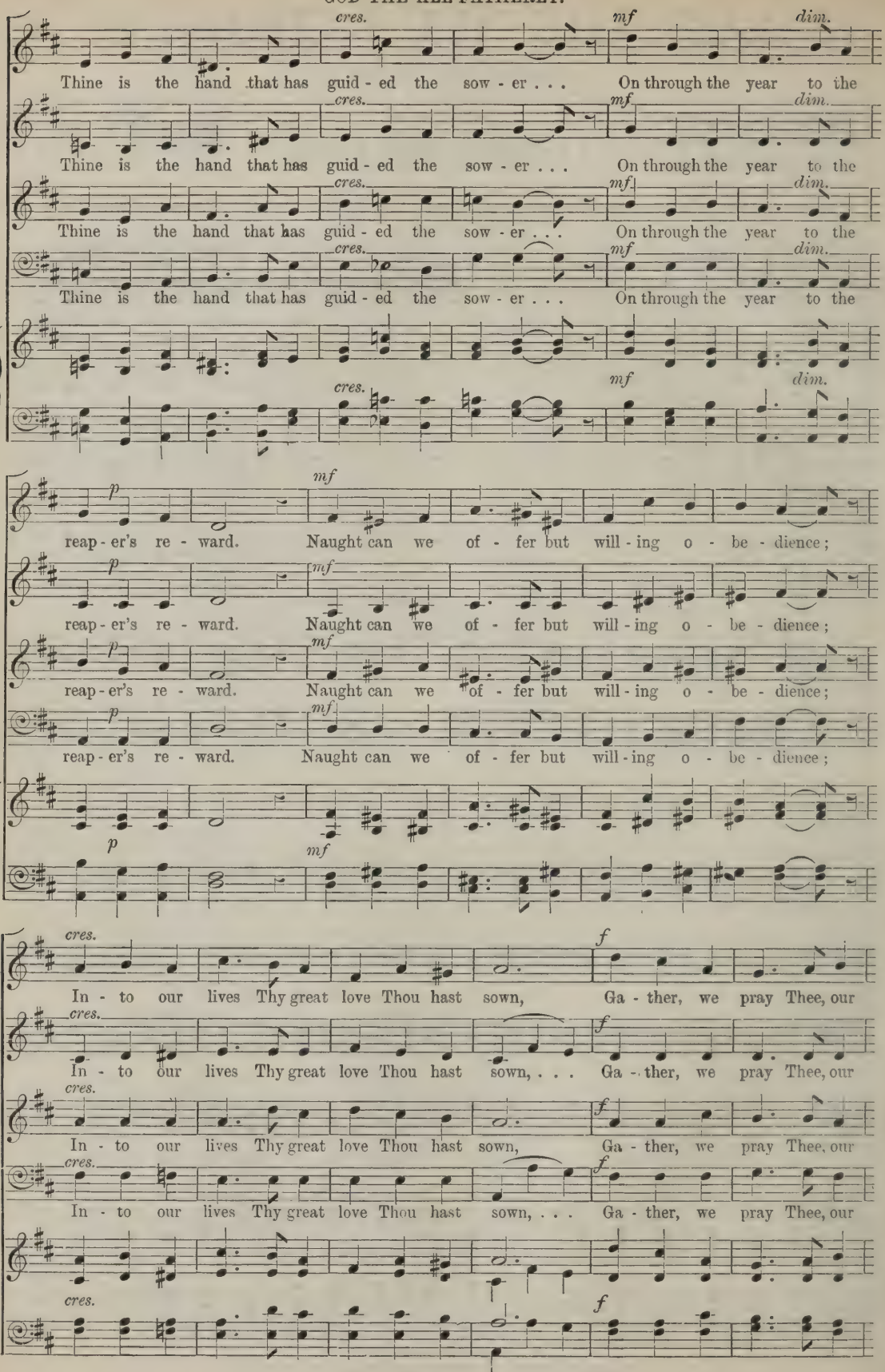
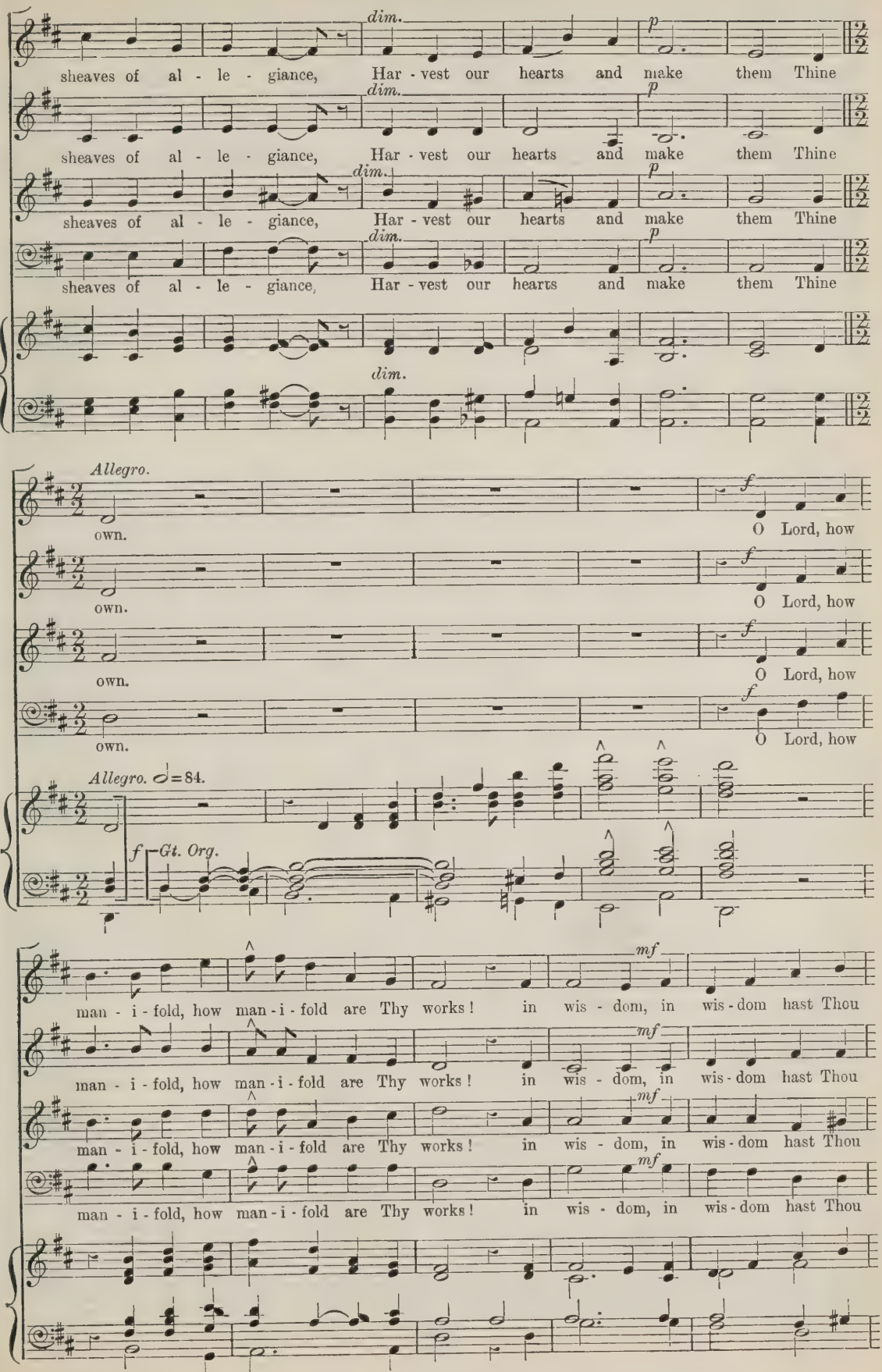
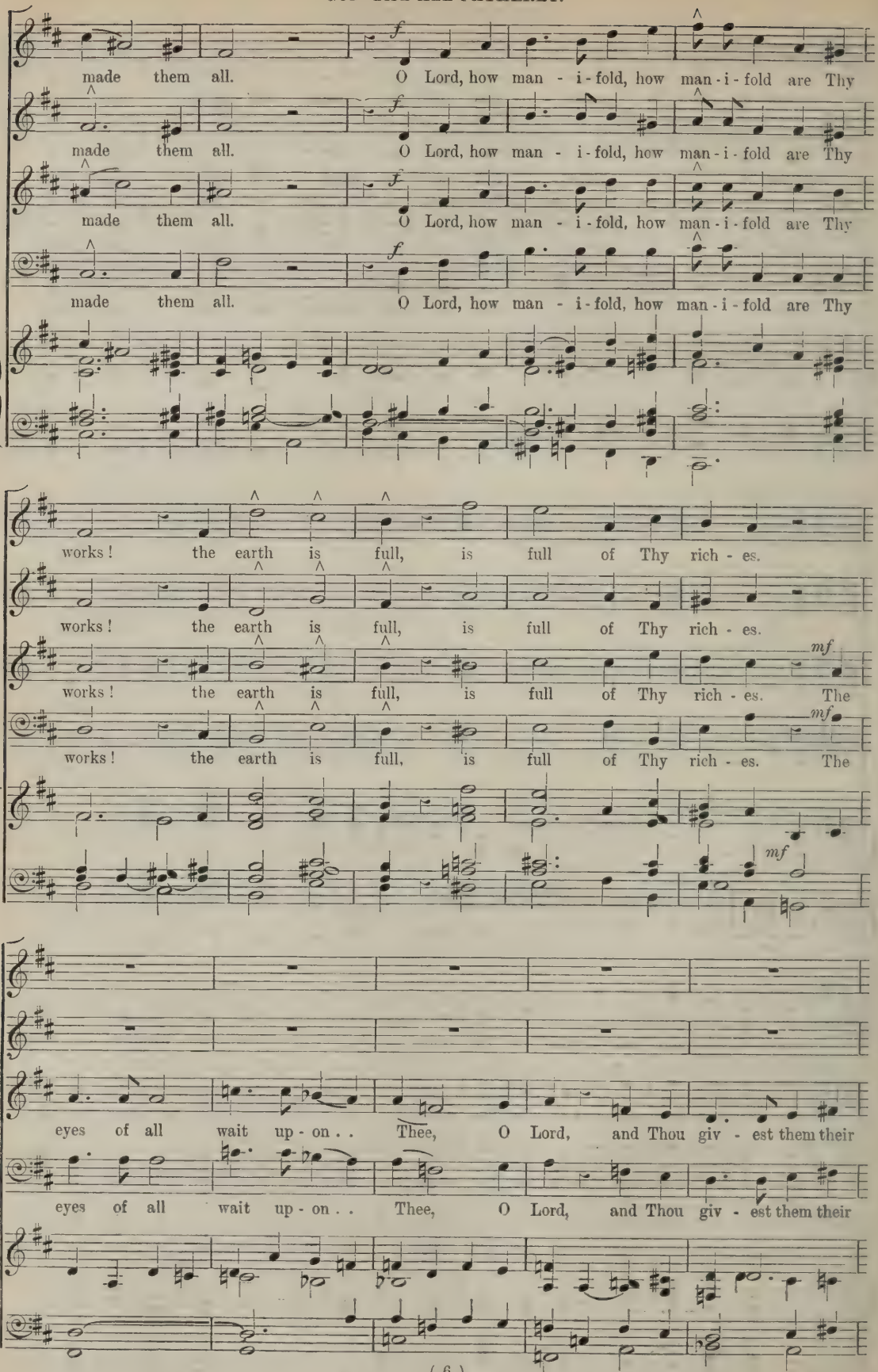
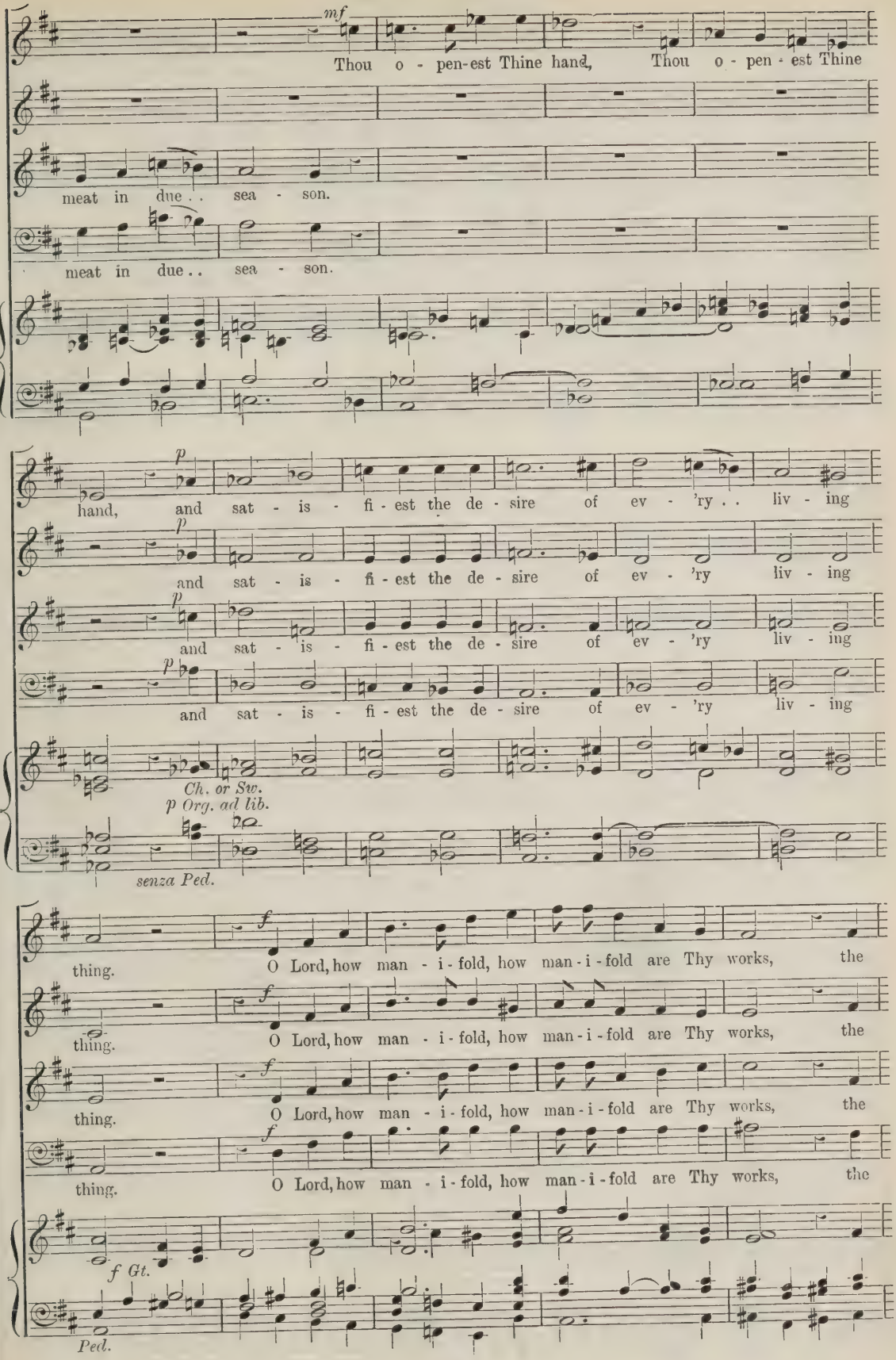
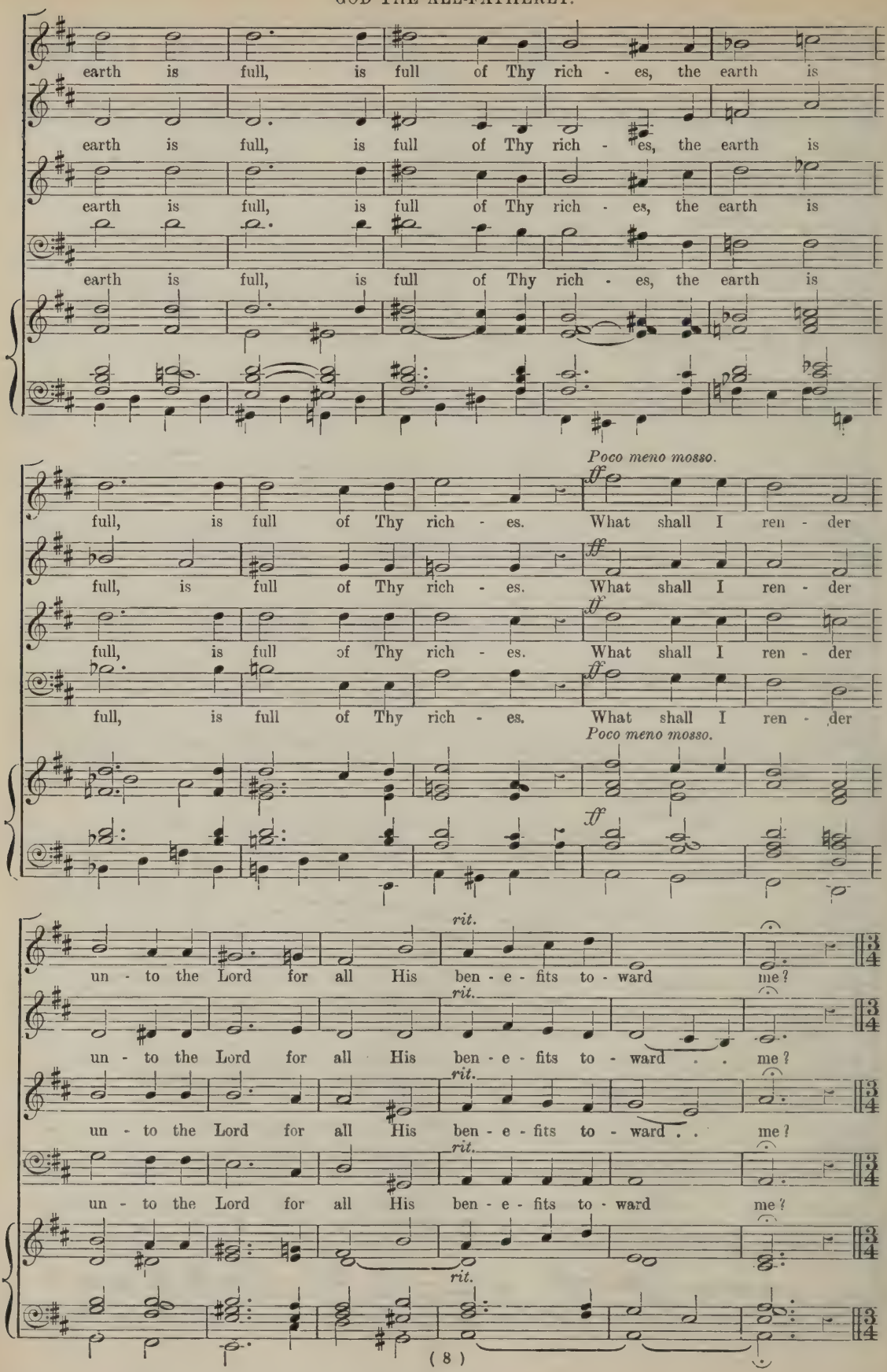
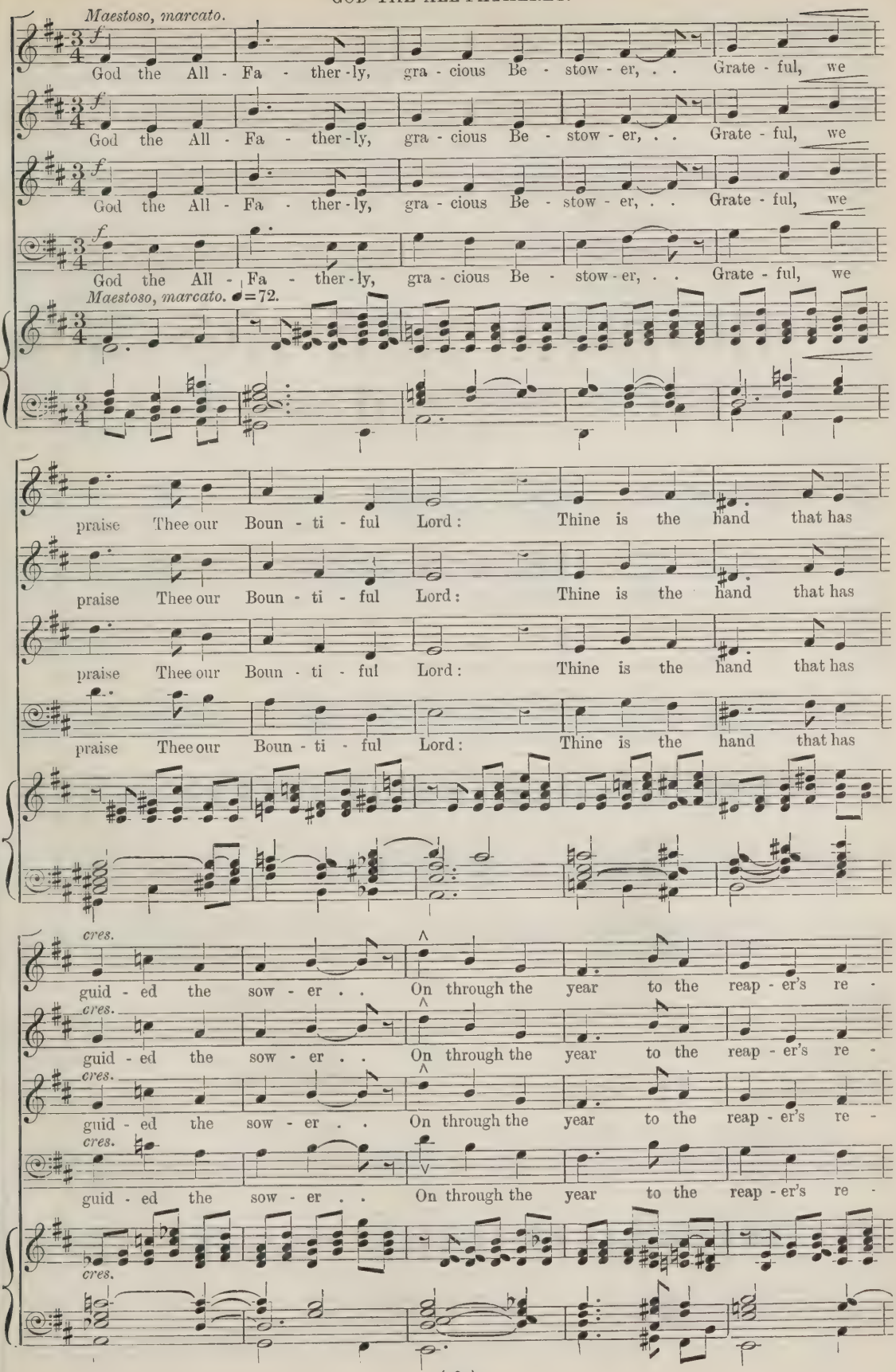
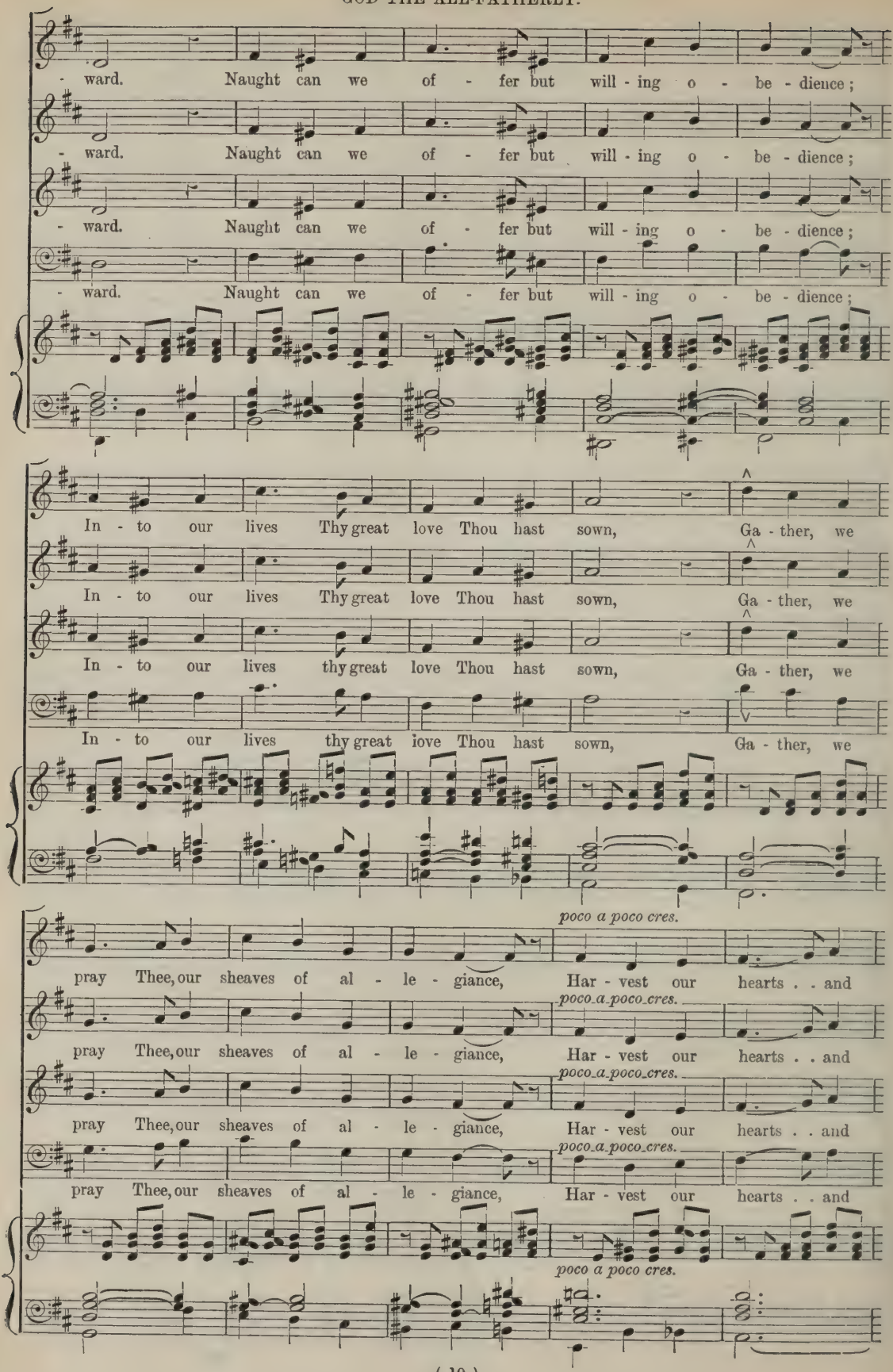

cres.
mf
dim.
Thine is the hand that has guid - ed the sow - er . . .
On through the year to the
p
reap - er's re - ward.
Naught can we of - fer but will - ing o - be - dience;
In - to our lives Thy great love Thou hast sown,
Ga - ther, we pray Thee, our
f

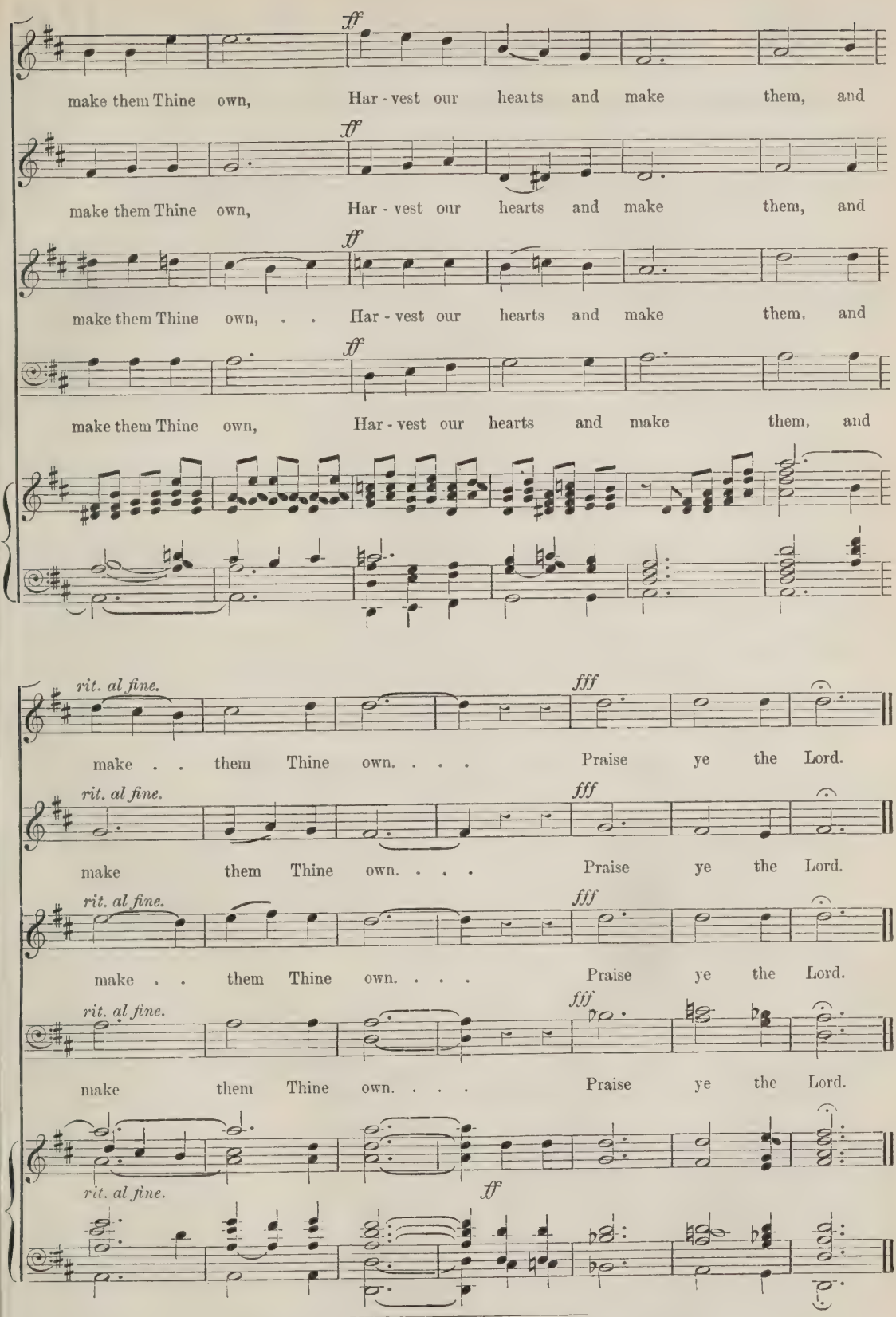
GOD THE ALL-FATHERLY.

dim.
p
sheaves of al - le - giance, Har - vest our hearts and make them Thine
Allegro.
own.
f
O Lord, how
Allegro. ♩=84.
f Gt. Org.
mf
man - i - fold, how man - i - fold are Thy works! in wis - dom, in wis - dom hast Thou


made them all. O Lord, how man - i - fold, how man - i - fold are Thy
made them all. O Lord, how man - i - fold, how man - i - fold are Thy
made them all. O Lord, how man - i - fold, how man - i - fold are Thy
made them all. O Lord, how man - i - fold, how man - i - fold are Thy
works! the earth is full, is full of Thy rich - es.
works! the earth is full, is full of Thy rich - es.
works! the earth is full, is full of Thy rich - es. The
works! the earth is full, is full of Thy rich - es. The
eyes of all wait up - on . . Thee, O Lord, and Thou giv - est them their
eyes of all wait up - on . . Thee, O Lord, and Thou giv - est them their


mf
Thou o - pen-est Thine hand, Thou o - pen - est Thine
meat in due . . sea - son.
meat in due . . sea - son.
p
hand, and sat - is - fi - est the de - sire of ev - 'ry . . liv - ing
p
and sat - is - fi - est the de - sire of ev - 'ry liv - ing
p
and sat - is - fi - est the de - sire of ev - 'ry liv - ing
p
and sat - is - fi - est the de - sire of ev - 'ry liv - ing
Ch. or Sw.
p Org. ad lib.
senza Ped.
f
thing. O Lord, how man - i - fold, how man - i - fold are Thy works, the
f
thing. O Lord, how man - i - fold, how man - i - fold are Thy works, the
f
thing. O Lord, how man - i - fold, how man - i - fold are Thy works, the
f
thing. O Lord, how man - i - fold, how man - i - fold are Thy works, the
f Gt.
Ped.

earth is full, is full of Thy rich - es, the earth is
earth is full, is full of Thy rich - es, the earth is
earth is full, is full of Thy rich - es, the earth is
earth is full, is full of Thy rich - es, the earth is
Poco meno mosso.
ff
full, is full of Thy rich - es. What shall I ren - der
full, is full of Thy rich - es. What shall I ren - der
full, is full of Thy rich - es. What shall I ren - der
full, is full of Thy rich - es. What shall I ren - der
Poco meno mosso.
ff
rit.
un - to the Lord for all His ben - e - fits to - ward me?
un - to the Lord for all His ben - e - fits to - ward . . me?
un - to the Lord for all His ben - e - fits to - ward . . me?
un - to the Lord for all His ben - e - fits to - ward me?
rit.


Maestoso, marcato.
f
God the All - Fa - ther - ly, gra - cious Be - stow - er, . . Grate - ful, we
Maestoso, marcato. ♩=72.
praise Thee our Boun - ti - ful Lord: Thine is the hand that has
cres.
guid - ed the sow - er . . On through the year to the reap - er's re -


- ward. Naught can we of - fer but will - ing o - be - dience;
- ward. Naught can we of - fer but will - ing o - be - dience;
- ward. Naught can we of - fer but will - ing o - be - dience;
- ward. Naught can we of - fer but will - ing o - be - dience;
In - to our lives Thy great love Thou hast sown, Ga - ther, we
In - to our lives Thy great love Thou hast sown, Ga - ther, we
In - to our lives thy great love Thou hast sown, Ga - ther, we
In - to our lives thy great love Thou hast sown, Ga - ther, we
poco a poco cres.
pray Thee, our sheaves of al - le - giance, Har - vest our hearts . . and
poco a poco cres.
pray Thee, our sheaves of al - le - giance, Har - vest our hearts . . and
poco a poco cres.
pray Thee, our sheaves of al - le - giance, Har - vest our hearts . . and
poco a poco cres.
pray Thee, our sheaves of al - le - giance, Har - vest our hearts . . and
poco a poco cres.


ff
make them Thine own, Har - vest our hearts and make them, and
ff
make them Thine own, Har - vest our hearts and make them, and
ff
make them Thine own, . . Har - vest our hearts and make them, and
ff
make them Thine own, Har - vest our hearts and make them, and
rit. al fine.
fff
make . . them Thine own. . . . Praise ye the Lord.
rit. al fine.
fff
make them Thine own. . . . Praise ye the Lord.
rit. al fine.
fff
make . . them Thine own. . . . Praise ye the Lord.
rit. al fine.
fff
make them Thine own. . . . Praise ye the Lord.
rit. al fine.
ff

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BACH'S A STRONGHOLD SURE.

No.		Pence.
811	A stronghold sure, our God remains	4

BACH'S CHRISTMAS ORATORIO.

535	Christians, be joyful	3
536	Glory to God	2
537	Hear, King of angels	1½
538	Come and thank Him...	3
539	Glory be to God Almighty	3
540	Lord, when our haughty foes ...	3
541	Now vengeance hath been taken ...	1½
	Break forth, O beauteous	1½
	Beside Thy cradle	1½

BACH'S GOD SO LOVED.

749	That God doth love the world ...	3

BACH'S JESU, PRICELESS TREASURE.

809	So there is now no condemnation	3
810	Death, I do not fear thee	3

BACH'S JESUS NOW WILL WE.

821	To Thee alone be glory	1½

BACH'S MASS IN B MINOR.

718	Sanctus	4
720	Crucifixus and Et Resurrexit ...	4
829	Dona nobis pacem	1½
832	Gloria in Excelsis	4
833	Gratias agimus	2
834	Qui Tollis	2
835	Cum sancto spiritu	4

BACH'S O PRAISE THE LORD.

	My soul, O praise the Lord... ...	3

BACH'S MY SPIRIT WAS IN HEAVINESS.

696	The Lamb that was slain for us ...	3

BACH'S SLEEPERS, WAKE.

808	Zion hears her watchmen's voices	3

BACH'S (St. John) PASSION.

531	Lord, our Redeemer	3
532	Let us not divide	2
533	Beloved Saviour	2
534	Rest here in peace ... ... / Lord Jesus, Thy dear angel send ...	3
712	If this Man	1½

BACH'S (St. Matthew) PASSION.

360	Come, ye daughters	3
528	I would beside my Lord	3
334	Behold, my Saviour now is taken ... / Have lightnings and thunders ...	3
529	O man, bewail thy grievous sin ...	3
530	Ah! now is my Saviour gone ...	2
336	Now doth the Lord	1
337	Here yet awhile	1½

BACH.

353	I wrestle and pray (Motet)	4
362	Be not afraid (Motet)	6
661	Blessing, glory, and wisdom ...	6

BARNBY'S 97th PSALM.

748	Gloria Patri. March and Chorus...	6
	Zion heard of it (s. Solo and s.s.a.)	4

BARNBY'S REBEKAH.

626	Lo! day's golden glory	4
627	Who shall be fleetest	1½
628	Fear or doubting	3
629	Protect them, Almighty	3

BARNETT'S ANCIENT MARINER.

753	Around, around	4
756	What loud uproar	6
	But tell me, speak again	4
	The Bride hath paced into the Hall	4

BEETHOVEN'S ENGEDI. (MOUNT OF OLIVES.)

195	O triumph, all ye ransomed ...	3
196	Hallelujah	3
349	Where is he	3

BEETHOVEN'S MASS IN C.

No.		Pence.
190	Kyrie—When I call upon Thee ...	1½
191	Gloria—Praise the Lord ... ... / Qui tollis—Give ear ... ... / Quoniam—Thou alone art holy ...	4
192	Credo—Glory and great worship ... / Et incarnatus—O Lord, give ear ... / Et resurrexit—Be Thou exalted ... / Et vitam—O praise ye the Lord ...	4
193	Sanctus—Holy, Holy... ... ... / Benedictus—He is blessed	4
194	Agnus Dei—Hear my crying ... / Dona nobis—Blessed be the Lord...	2

BEETHOVEN'S RUINS OF ATHENS.

366	Daughters of high-throned Zeus ...	1½
367	Chorus of Dervishes	3
368	Where freedom hath triumphed ...	2
369	Twine ye the garland	3
370	While to the Sacred Nine	3
371	Hail, mighty music, hail!	3

BEETHOVEN'S MASS IN D.

344	Kyrie eleison	3
553	Gloria in Excelsis	1s.
554	Credo	1s.
555	Sanctus and Benedictus	6
556	Agnus Dei	8

BEETHOVEN.

670	A calm sea and a prosperous voyage	4
678	Meek, as thou livedst (an Elegy)...	2

BENEDICT'S ST. PETER.

610	They that go down to the sea ...	4
611	The Lord will not turn His face ...	3
612	The Lord be a lamp	1½
613	It is a spirit ... ... / Who would not fear Thee ...	1½
614	Praise ye the Lord	6
615	We have a law	1½
616	This man was also with Him— / This is one of them... ... / Surely thou art also—They are all	4
617	This is a day of wrath...	2
618	Thou that destroyest the Temple ...	3
619	He is worthy to die ... ... / He will swallow up death ...	4
620	Fear thou not	2
621	Sing unto the Lord	2
760	O come, let us sing	2

BENNETT'S MAY QUEEN.

666	Wake with a smile	4
667	With a laugh as we go round ...	4
668	Hark! their notes the hautboys swell	3
669	Ill-fated boy, begone	3

BENNETT'S WOMAN OF SAMARIA.

	God is a Spirit	1½
	Ditto (Male voices)	2
813	Blessed be the Lord God	3
814	Therefore with joy	3
815	Therefore they shall come	3
816	Come, O Israel	1½
817	Abide with me	1½
818	Now we believe	1½
819	I will call upon the Lord / And blessed be the Lord	3

BERLIOZ'S FAUST.

802	Now for the dance the Shepherd's drest (Chorus and Dance of Peasants)	4

BLAIR'S BLESSED ARE THEY.

	Blessed are they	3
	I will give unto him	2

BRAHMS'S REQUIEM.

828	All flesh doth perish	3
830	Blest are they that mourn	3
831	Blessed are the dead	3
836	Ye who now sorrow	3
837	On this earth	6
	How lovely are Thy dwellings fair...	2

CARISSIMI'S JEPHTHAH.

No.		Pence
826	Come praise with me... ... ... / We to the Lord sing joyfully ...	3

CHERUBINI'S REQUIEM.

331	Introit—Requiem æternam—Give unto the pure in heart	2
557	Graduale—Requiem æternam ... / Give unto the humble ...	1½
332	Dies Iræ—Day of vengeance ...	6
558	Domine Jesu—Lord Jesus Christ ...	8
559	Sanctus—Holy, Holy	1½
333	Pie Jesu—God of mercy	1
560	Agnus Dei—Lord Almighty... ...	3

CHERUBINI'S MASS IN C, No. 4.

759	Praise Jehovah, all ye nations ...	3
759*	Laudate Dominum	3

CHERUBINI'S MASS IN D MINOR.

824	Cum Sancto Spiritu	3
719	Agnus Dei and Dona Nobis ...	4

COLERIDGE-TAYLOR'S MEG BLANE.

803	Epilogue. Lord, hearken to me ...	8

H. COWARD'S STORY OF BETHANY.

764	Behold, how good a thing it is ...	4
	Lord, Thou art good	3

COWEN'S RUTH.

747	Chorus and Dances of Reapers and Gleaners	8
	How excellent is Thy loving ...	6

COWEN'S SLEEPING BEAUTY.

722	At dawn of day...	6

COWEN'S SONG OF THANKSGIVING.

761	Except the Lord build the house ...	1½

COWEN'S ST. JOHN'S EVE.

812	Bring branches from forest	4
770	Now joy shall be in cottage poor ...	4

CROTCH'S PALESTINE.

680	Reft of thy sons	2
681	O happy once	2
682	O feeble boast	3
683	Hence all his might	2
684	In frantic converse	3
685	Then the harp awoke	3
686	Nor vain their hope	3
687	Lo! star-led chiefs	2
688	Daughter of Sion	1½
689	He comes!	2
690	Be peace on earth	2
691	Then on your tops	2
692	Hosanna!	2
693	Worthy the Lamb, and Hallelujah!	3

DAVIES'S NOBLE NUMBERS.

	Litany! To the Holy Spirit ...	4
	What sweeter music	6

DVOŘÁK'S ST. LUDMILA.

758	Blossoms, born of teeming Springtime	4
773	Now all gives way together ...	4
	Holy Ghost, to earth descending ...	4

DVOŘÁK'S STABAT MATER.

750	Fac me vere tecum flere	3
806	Eia mater	4
	(AT THE FOOT OF THE CROSS.)	
	At Thy feet in adoration	3
	Blessed Jesu, Fount of Mercy ...	6
	By Thy glorious death	4
	Thou who art for ever blessed ...	3
	May my heart with ardour burn ...	3

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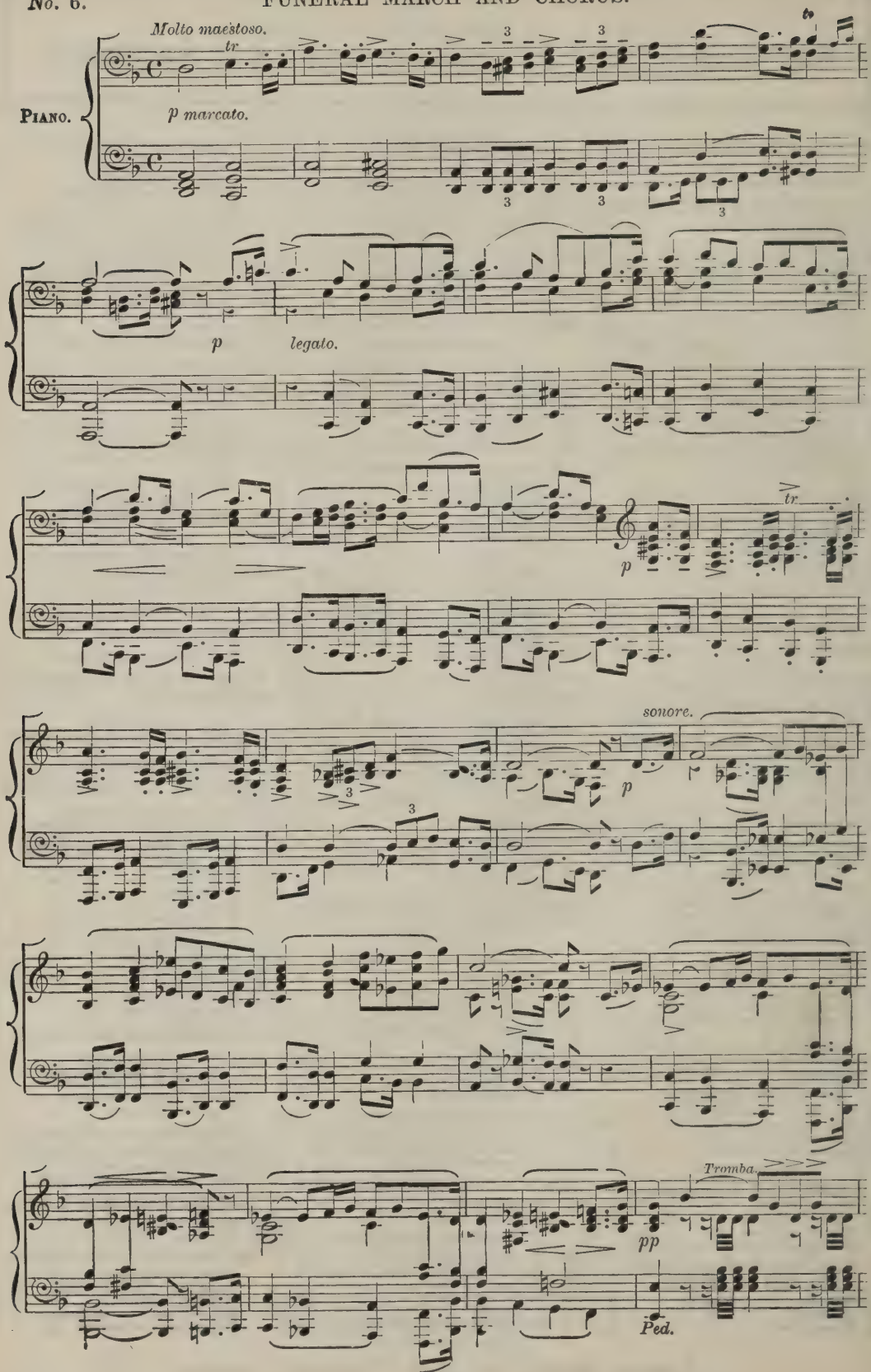
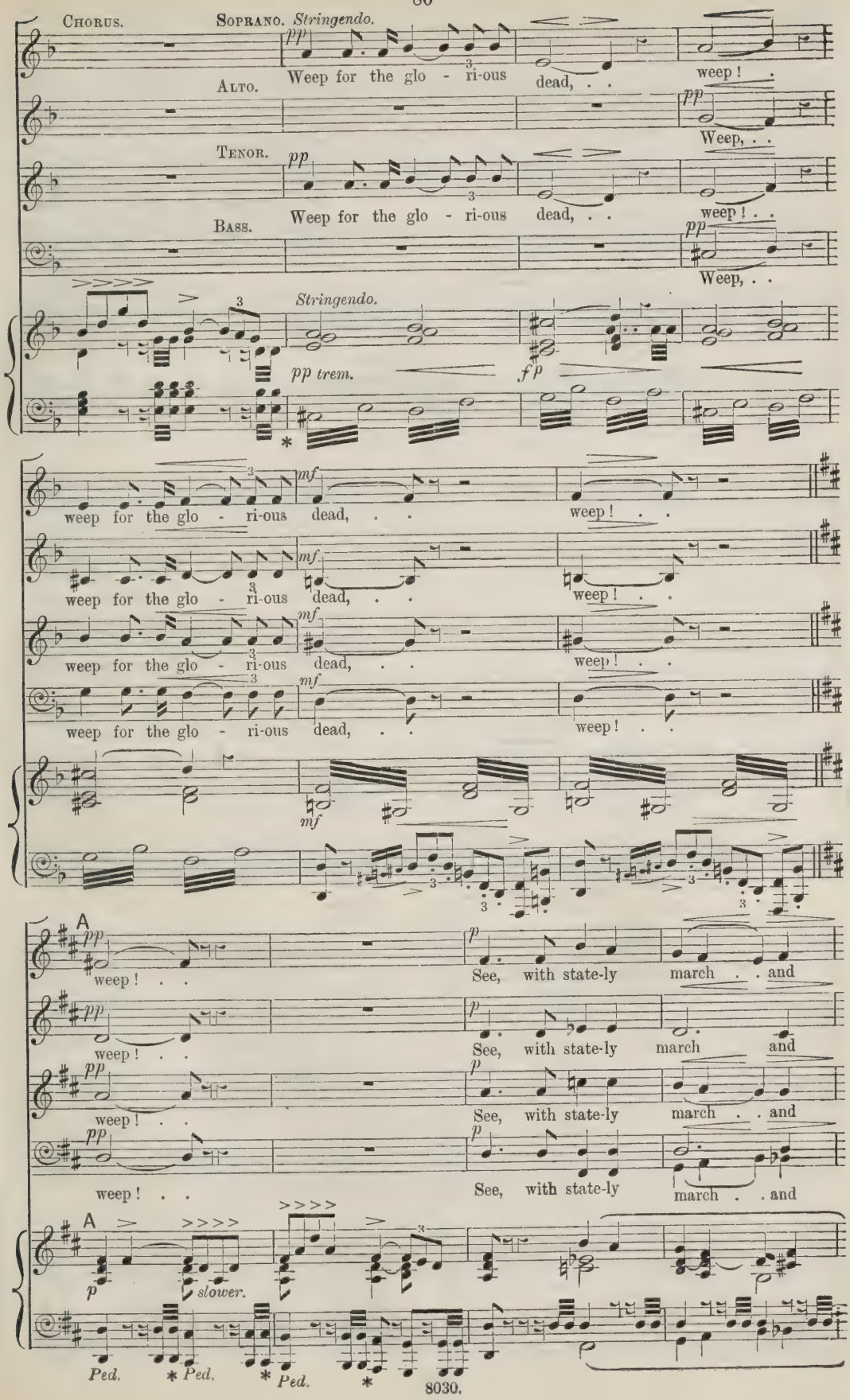
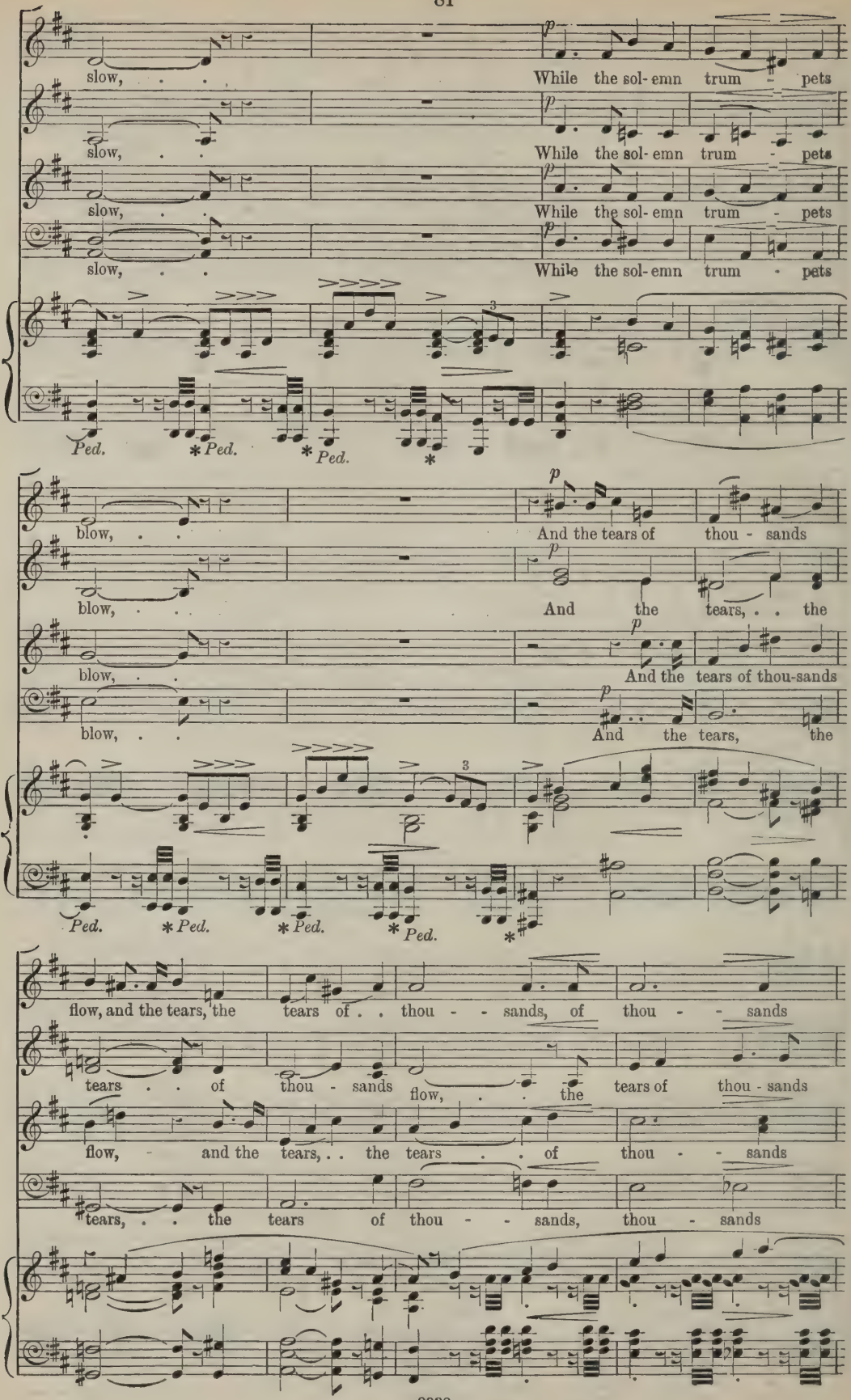
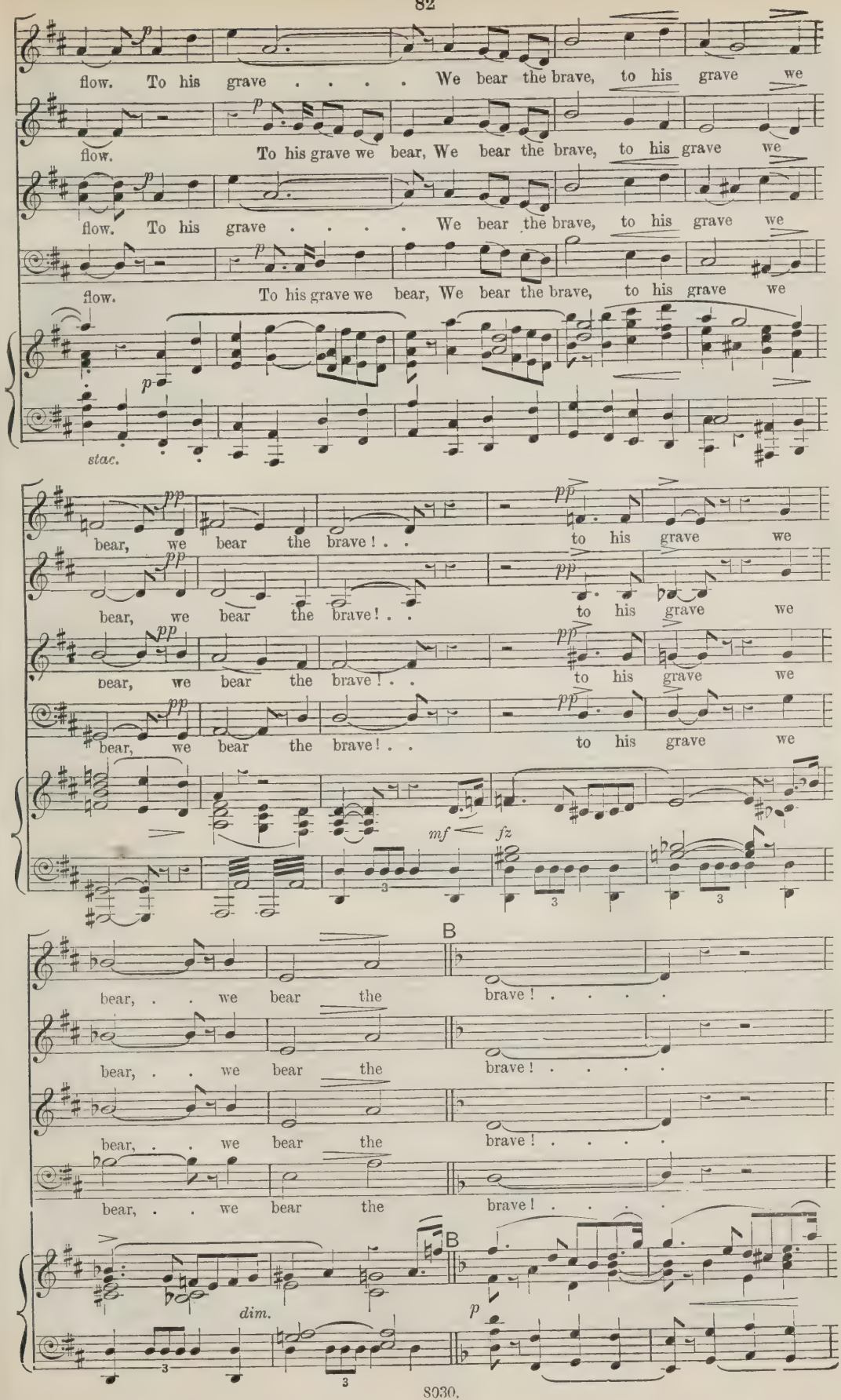
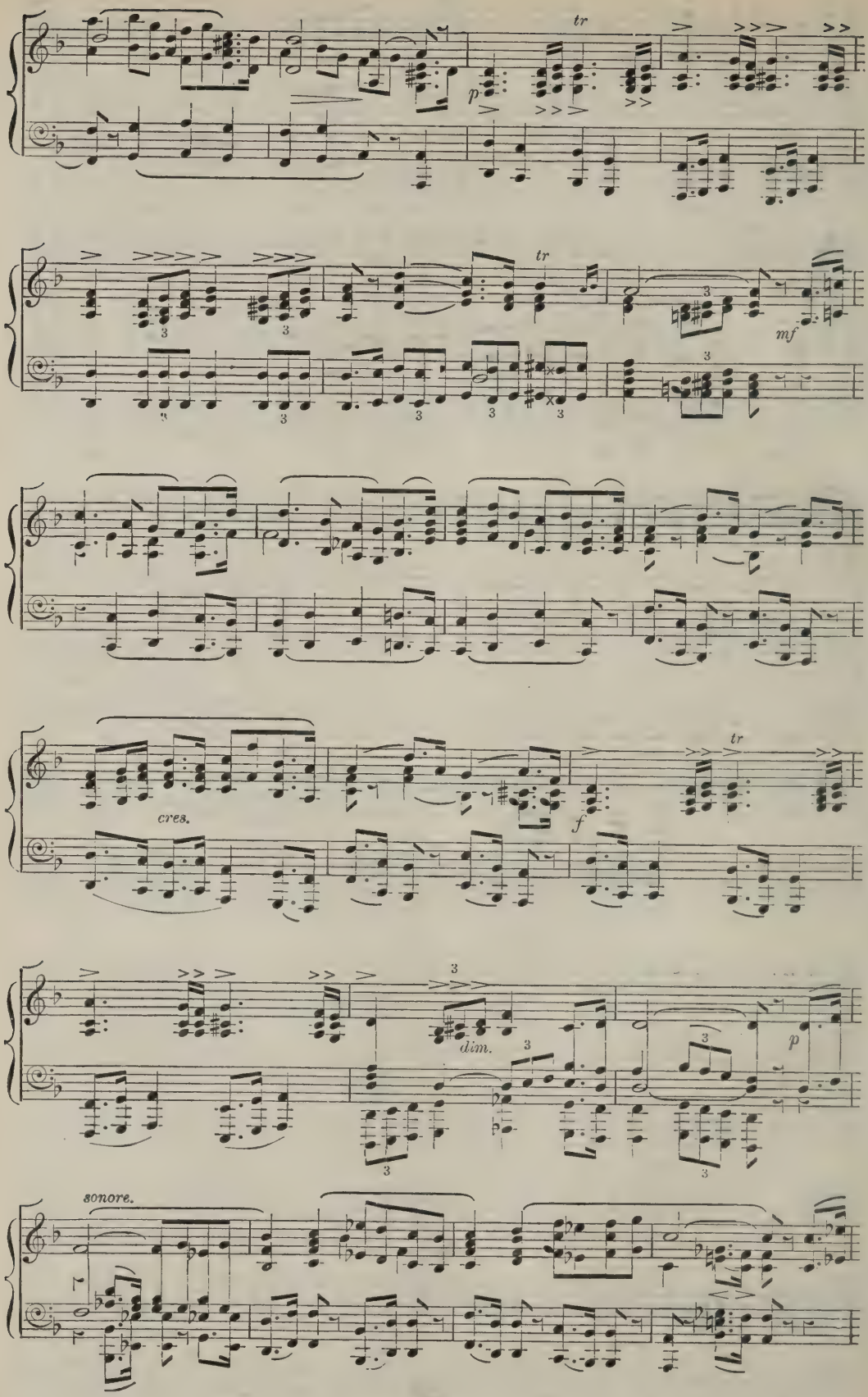
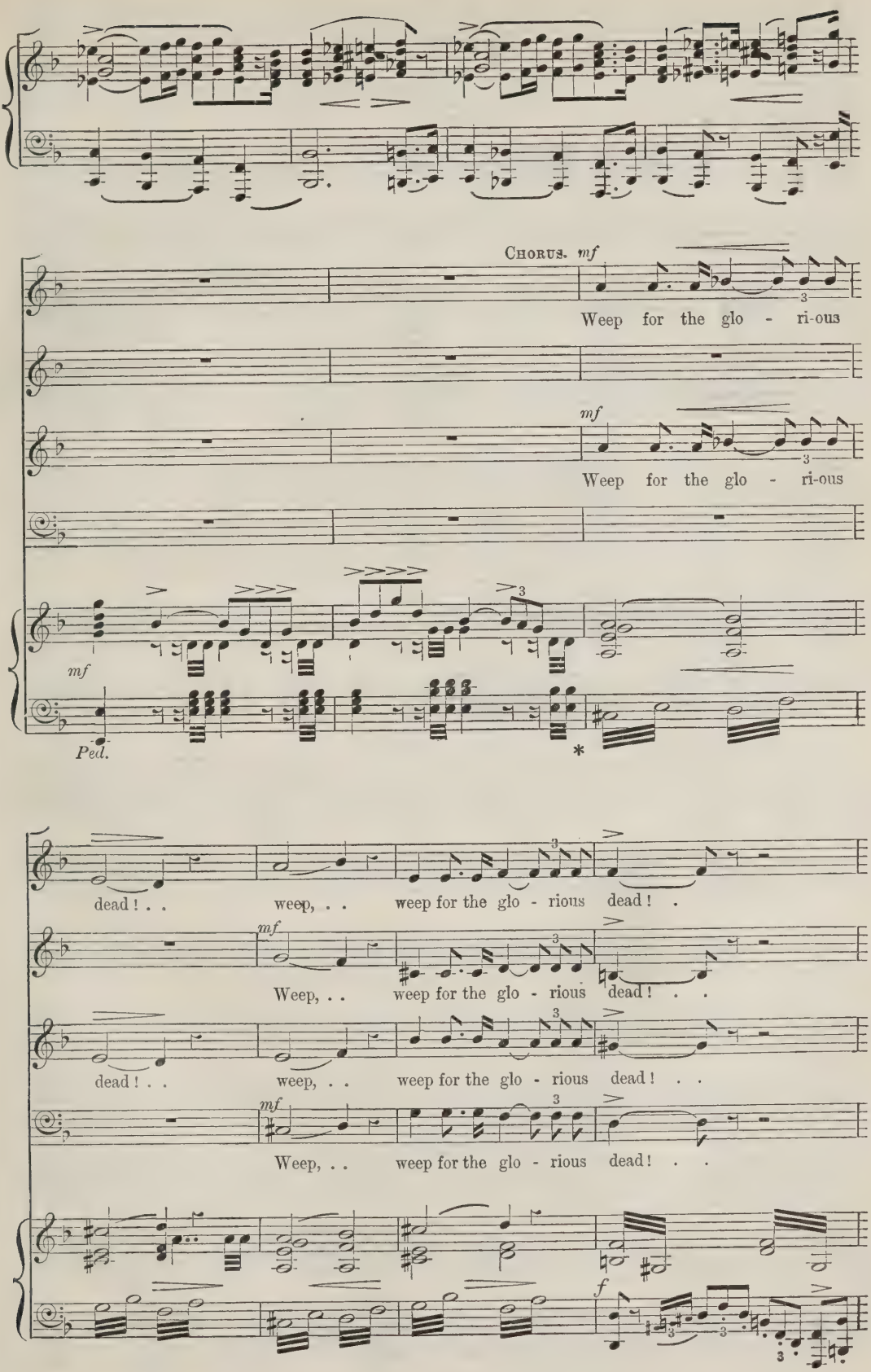
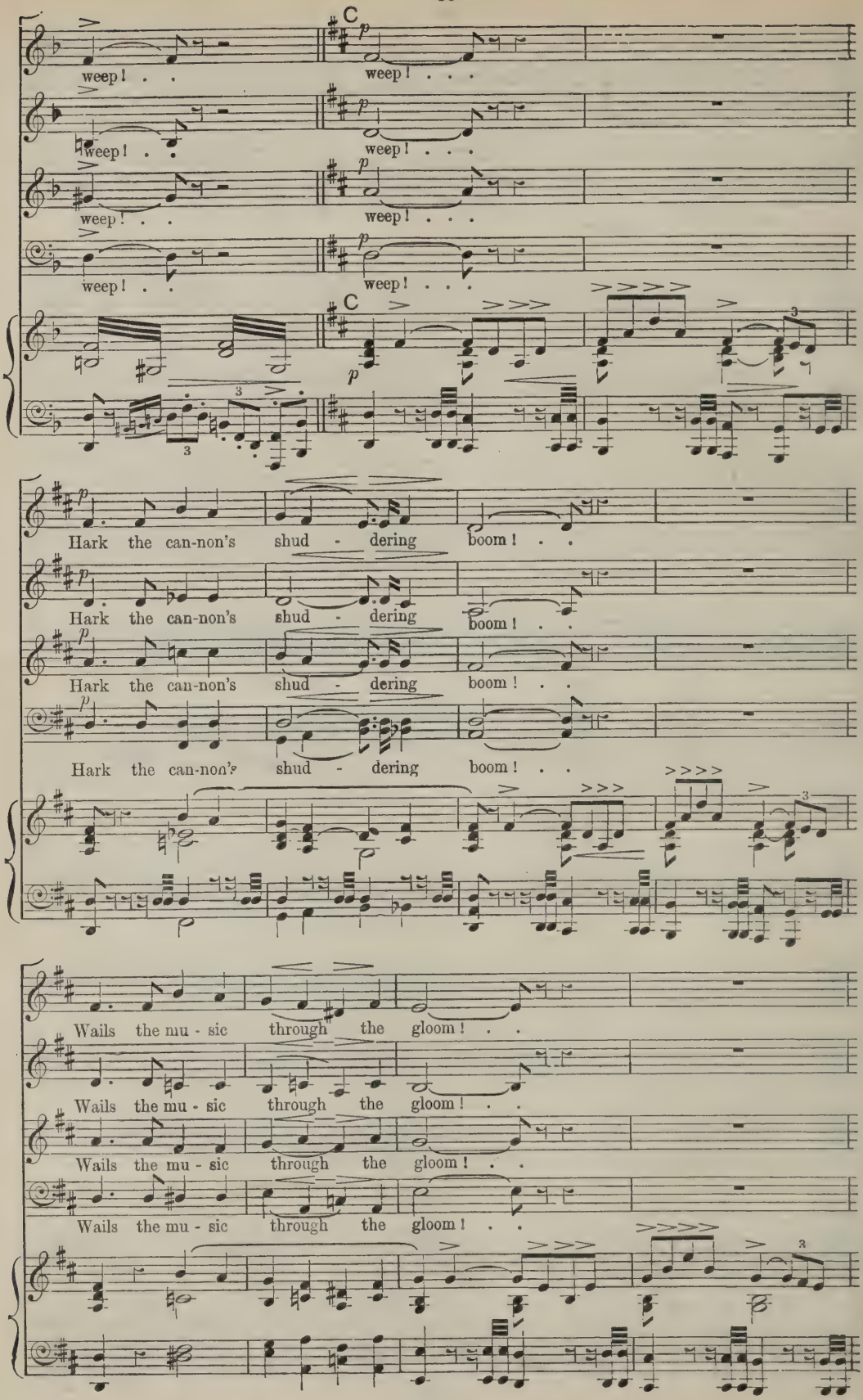
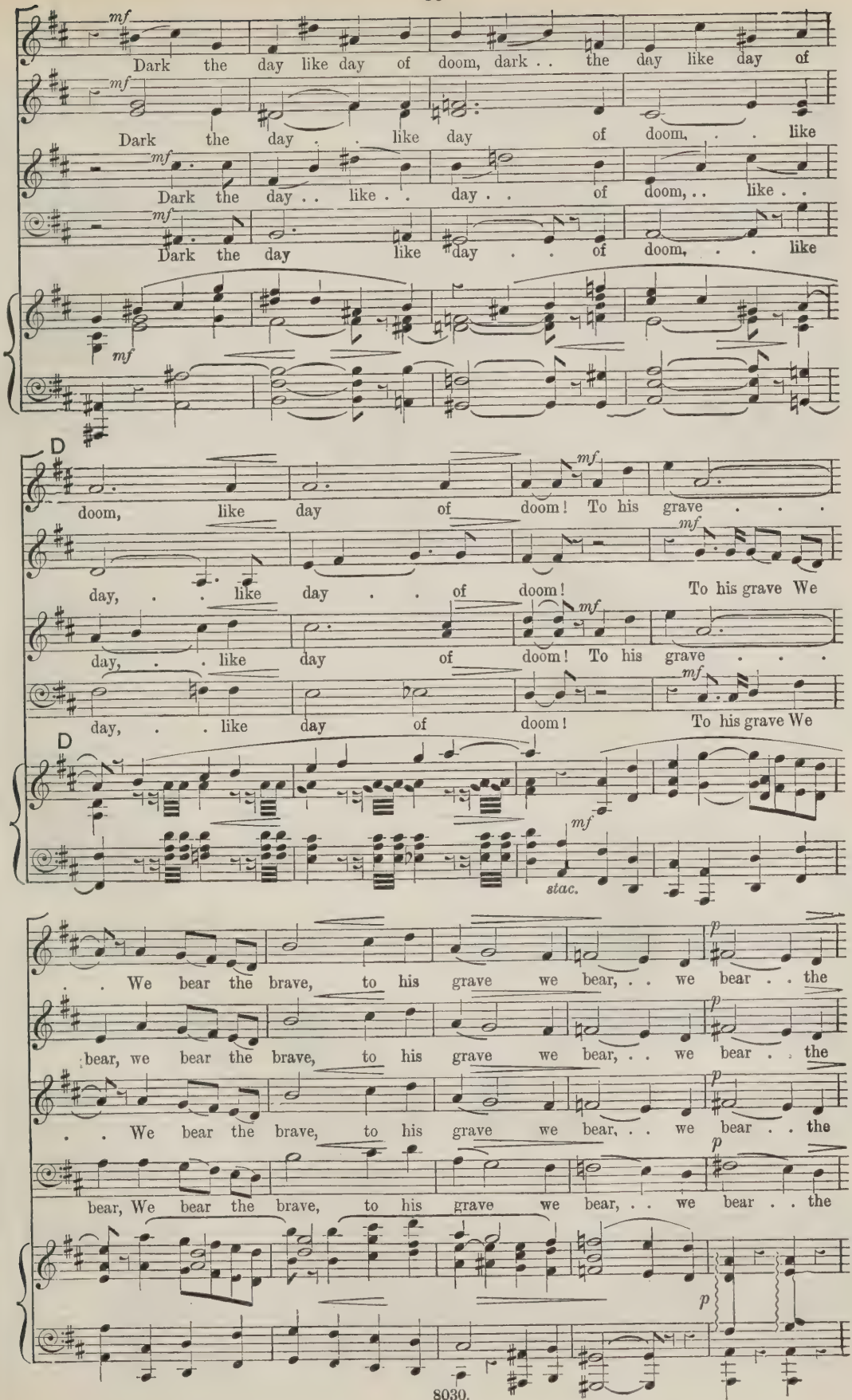


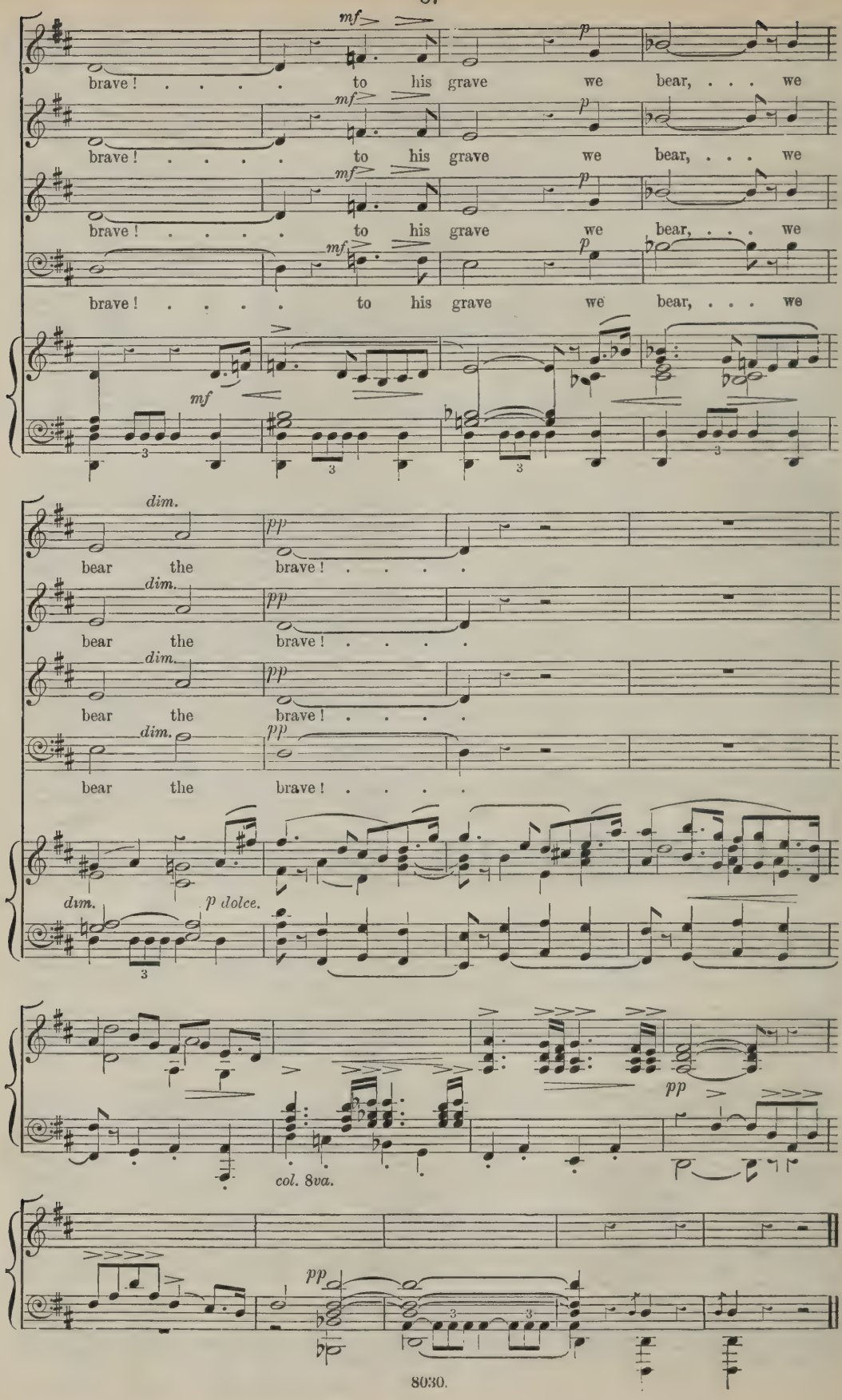
Chorus.
Soprano. Stringendo.
Weep for the glo - ri-ous dead, . . weep! .
Alto.
Weep, . .
Tenor.
Weep for the glo - ri-ous dead, . . weep! . .
Bass.
Weep, . .
Stringendo.
pp trem.
fp
weep for the glo - ri-ous dead, . . weep! . .
A
See, with state-ly march . . and
slower.
Ped. * Ped. * Ped. *
8030.


slow, . .
While the sol- emn trum - pets
slow, . .
While the sol- emn trum - pets
slow, . .
While the sol- emn trum - pets
slow, . .
While the sol- emn trum - pets
Ped. * Ped. * Ped. *
blow, . .
And the tears of thou - sands
blow, . . .
And the tears, . . the
blow, . .
And the tears of thou-sands
blow, . .
And the tears, the
Ped. * Ped. * Ped. * Ped. *
flow, and the tears, the tears of . . thou - - sands, of thou - - sands
tears . . of thou - sands flow, . . the tears of thou - sands
flow, and the tears, . . the tears . . of thou - - sands
tears, . . the tears of thou - - sands, thou - sands

flow. To his grave . . . . We bear the brave, to his grave we
flow. To his grave we bear, We bear the brave, to his grave we
flow. To his grave . . . . We bear the brave, to his grave we
flow. To his grave we bear, We bear the brave, to his grave we
p
stac.
bear, we bear the brave! . . to his grave we
bear, we bear the brave! . . to his grave we
bear, we bear the brave! . . to his grave we
bear, we bear the brave! . . to his grave we
mf fz
B
bear, . . we bear the brave! . . . .
bear, . . we bear the brave! . . . .
bear, . . we bear the brave! . . . .
bear, . . we bear the brave! . . . .
dim.
B
p


tr
p
tr
mf
cres.
f
tr
dim.
p
sonore.


Chorus. mf
Weep for the glo - ri-ous
mf
Weep for the glo - ri-ous
mf
Ped.
*
dead! . . weep, . . weep for the glo - rious dead! .
mf
Weep, . . weep for the glo - rious dead! . .
dead! . . weep, . . weep for the glo - rious dead! . .
mf
Weep, . . weep for the glo - rious dead! . .
f


weep! . .
weep! . . .
Hark the can-non's shud - dering boom! . .
Wails the mu - sic through the gloom! . .

mf
Dark the day like day of doom, dark . . the day like day of
Dark the day . . like day of doom, . . like
Dark the day . . like . . day . . of doom, . . like
Dark the day like day . . of doom, . . like
D
doom, like day of doom! To his grave . . .
day, . . like day . . of doom! To his grave We
day, . . like day of doom! To his grave . . .
day, . . like day of doom! To his grave We
D
stac.
p
. . We bear the brave, to his grave we bear, . . we bear . . the
bear, we bear the brave, to his grave we bear, . . we bear . . the
. . We bear the brave, to his grave we bear, . . we bear . . the
bear, We bear the brave, to his grave we bear, . . we bear . . the


mf
p
brave ! . . . . to his grave we bear, . . . we
brave ! . . . . to his grave we bear, . . . we
brave ! . . . . to his grave we bear, . . . we
brave ! . . . . to his grave we bear, . . . we
mf
dim.
pp
bear the brave ! . . . . .
bear the brave ! . . . . .
bear the brave ! . . . . .
bear the brave ! . . . . .
dim.
p dolce.
pp
col. 8va.
pp

This Supplement is part also of the July issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 84.

A REVIEW OF THE COMPETITION MOVEMENT SINCE THE WAR BEGAN.

When the War broke out in August, 1914, there was a general feeling that it would prevent the holding of competitive festivals throughout the country, not only because the entries would be few, but because the usual supporters would not subscribe to the funds necessary to carry on. But fortunately in far more centres than was anticipated faith in the great educational character of the work, coupled with courage, has resulted in considerable success. The movement then is scotched, but not killed. We give below a list of the forty Festivals that have been held in upwards of thirty centres since last August :

New Brighton, Liverpool.
Mansfield, Notts.
Cleveleys, Blackpool.
Plymouth.
St. Cecilia W. Girls' Clubs.
Colwyn Bay.
Middlesbrough.
Nottingham.
Huddersfield.
People's Palace Competition, East London.
Londonderry.
South and West London.
Stratford and East London.
Swaledale Tournament.
Federation of Working Girls' Clubs (two sections).
London Girls' Club Union.
Widnes.
Manx, Isle of Man.
Salford (two Festivals).
Sligo.
Haughton, Stafford.
Belfast.
Long Eaton, Nottingham.
Wirral, Chester.
Morpeth, Wansbeck.
Glasgow.
Girls' Friendly Society.
Ilkley, Wharfedale.
Free Church Musicians' Union.
Tewkesbury.
Hastings.
Bristol.
Manchester (four Festivals).
Dublin.
Taunton.
Coleraine, Ulster.

THE ROYAL NATIONAL EISTEDDFOD, BANGOR.

(TO BE HELD IN THE FIRST WEEK IN AUGUST.)

The Executive Committee of this organization met on June 18 to consider the arrangements for the holding of this event. There was considerable discussion in the course of explanations of the decision to carry on in spite of the national preoccupation with the War.

It had been contended that there was no reasonable prospect of the Eisteddfod paying if held under present conditions. The reply was that depending, as every Eisteddfod did, on the choral competitions, the Committee was assured that on Tuesday, August 3, six choirs, each of two hundred voices, and all from South Wales, would compete ; on Wednesday, five adult and eight juvenile choirs would sing ; on Thursday and Friday respectively nine ladies' choirs and six male-voice choirs would compete ; and on Saturday about a dozen brass bands. Then, again, all the sectional societies which usually met at the Eisteddfod, the Cymmrodorion and other societies proposed to attend as usual. Further, the National Eisteddfod Association encouraged them to go on. Then many of the South Wales colliers and others claimed that the strain under which they had lately been working entitled them to a little respite, and they would claim a holiday to attend the national gathering.

It had been objected that those choirs might contain men eligible for enlistment in the Army, and that it would be wrong to encourage such to think of competing at the Eisteddfod. But to that objection the answer was that all the choirs had been reconstituted since last year, that a large proportion of the old members had enlisted, the men now remaining being older men or men who served their country in other capacities, and the proportion of women in the choirs had naturally increased.

Finally, the Committee maintained that the Eisteddfod should not be regarded as a mere holiday gathering, but as a great national gathering of Welsh people, and the university of the common people of Wales, and therefore should be held in days of stress and tumult even as the university capping ceremony was to be held. The Committee was confident that, taking all the circumstances into account, the best and most patriotic men in Wales would show their loyalty in this national extremity by helping to make the Eisteddfod a success.

COMPETITIVE FESTIVAL FOR CHURCH CHOIRS OF ALL DENOMINATIONS ABANDONED.

We regret to say that the Competition for Church choirs of all denominations in Greater London, instituted by the London Executive Committee of the Church Music Society, which was to have been held in July, as announced in our last issue, has been abandoned. As a large number of choirmen have joined the Forces, it was found that choirs were naturally reluctant to enter without adequate tenors and basses. Instead of the original scheme, it has been thought well to arrange a competition in the late autumn for boys' voices only, and, in the case of churches where ladies' voices are used, for female voices only. These will compete in two distinct classes, and the contests will be held at the Royal College of Music by kind permission of Sir Hubert Parry and the Council. Those intending to enter their trebles should make early application to the Hon. Secretary (Miss Mabel Saumarez Smith, 116, Westbourne Terrace, W.).

FEIS CEOIL, DUBLIN.—May 10 to 15.

This was the nineteenth festival or 'Feis Ceoil' of the series. The entries were remarkably good, being 560 against 578 of the previous year. Irish songs, naturally and properly, are included in the programme, and were the subject of separate classes. Fifty-one junior pianists played the 'Lied ohne Worte,' No. 34 in C, before Mr. Frederick Dawson, and Miss Vera B. Wilson was awarded a silver medal. In another junior pianoforte class there were thirty-eight competitors to play Op. 12, No. 1, of Grieg's Lyrical Pieces and the first movement of a Haydn sonata. Iris Leverton was the winner. A 'Plunket Greene' Cup was the prize in a well-contested class in which forty-four adult

singers took part. Mrs. Levitt, already the holder, was awarded the prize for another year. In the senior pianoforte class, in which 'Les Adieux' (Beethoven) was the test, forty-one players appeared, and the gold medal fell to Miss Dinah Eltel Copeman. Thirty-five sopranos appeared to sing Liszt's 'Lorelei' and Stanford's 'A sailor lad.' Mr. Gordon Cleather, who adjudicated in this class, said he was rather disappointed with this competition. Liszt's song called for strong dramatic instinct. One or two singers had gone to extremes, and were so carried away that they became unmusical. The other gold medal winners in the solo-singing classes were:

Mezzo-Soprano.—Miss Cissie Burke.
Contralto.—Miss Josephine Wilson.
Tenor.—Mr. Arthur R. Lucas.
Baritone.—Mr. Walter M'Nally.
Bass.—Mr. Harold Morrow.

The Joseph O'Mara Cup was won by Mr. M. J. Gallagher.

A competition for the Denis O'Sullivan medal, open to every class of voice with 'own choice' of song, but limited to compositions by Irish composers, brought forward twenty-five singers. Miss Joan Burke was the fortunate winner. She sang 'My dark Rosaleen' (Needham) and 'Down by the Sally Garden' (Herbert Hughes).

In the stringed instrument classes the entries were numerous. Junior violinists to the number of twenty-six played Svendsen's 'Romance' (rather a stiff test for juniors), and Jennie Goldfoot was awarded the medal. It was gratifying that no fewer than nine young people entered for the junior violoncello class. The test was 'Canzona' (Max Bruch), and the medal was won by Miss Muriel Goodman. The senior violin class was supported by fifteen entries, the test being the Concerto (Op. 20) by Saint-Saëns. A gold medal was awarded to Miss Amy K. Ellard. In the senior violoncello class Miss Kathleen Andrews was the winner, the test being the first movement of Lalo's Concerto in D minor. Five parties competed in the senior instrumental Trio class, Miss Kathleen Potterton's Trio coming out first. The test was the Trio in F major (Op. 18) by Saint-Saëns. Besides the foregoing there were classes for viola duets and junior trios, violoncello and pianoforte duets, and several sight-playing classes.

School choirs were not in evidence. They were not catered for in the syllabus, unless they came in under the head of children's choirs. But even in this class there were no entries. This is not a little singular, inasmuch as at Belfast, Coleraine, and elsewhere in Ireland, the schools are the chief supporters of the competition festival movement.

A stringed quartet class brought forward two parties. In the two organ classes there were eight senior players, Miss Rachel Baily being first, and two junior players.

In the adult choral classes there were four entries. The Deny Glee and Madrigal Society (Mr. J. T. Frankland) were first in three, the Christian Brothers Past Pupils' Union being successful in the other.

Only two Church choirs appeared to sing Farrant's 'Lord, for Thy tender mercies' sake' and Mozart's 'Ave Verum,' the St. Michael and St. John's Choir being placed first.

A Culwich Memorial Cup Class attracted two parties to sing Calcott's splendid glee 'O snatch me swift,' the Dawson Street Choral Society (Mr. James E. Tyrer) winning the first place. An interesting class was that called the 'Ladies' Committee Class,' in which a prize of £15 was offered for ensemble singing. The test was five numbers from Stanford's Cycle of Songs from 'The Princess' (Tennyson) for four female voices and pianoforte accompaniment. Five parties came forward, and the prize fell to Miss Culwick's quartet.

It will be seen from the foregoing that the Feis displayed considerable vitality. The adjudicators, besides those already named, were Dr. Sinclair and Mr. W. H. Reed (London Symphony Orchestra).

TAUNTON (WEST SOMERSET).

May 19, 20.

This was the third Festival held in this pleasant country town. In view of the untoward circumstances it was a surprising success. Adult choral classes were not much in evidence, but in other sections, and especially those concerned with school choirs and Morris dancing, the proceedings were full of vitality. It was curious to note that on the whole the school choirs from rural districts did better than those from the towns. This difference of attainment was said to arise from the fact that there was not so much distraction for the children outside the towns as there is in towns, where picture palaces and other alluring shows cater for the young so attractively. Much of the school-singing was excellent; it was so well in tune and tasteful. In an urban class the Memorial School came out at the top, and North Town and Holy Trinity were successful in other classes. A high standard was reached by Staplegrove Rural School. They sang R. H. Macdonald's charming unison song 'The lamplighter' and Geoffrey Shaw's setting of Blake's poem 'The lamb' with singular delicacy and in perfect tune. Chabstable in another class was even more successful. In the highest class, which was for secondary schools, four choirs sang Schumann's 'Lotus flower' and Elgar's 'Doubt not thy Father's care,' the Bridgwater College House School being the best. There were nine entries in the folk-dances and singing-games classes. North Town School was very successful. There were thirty-six entries in the various pianoforte classes, and two for organ-playing. The vocal solo classes for adults were fairly well supported. Miss K. M. Babbage, of Bridgwater, sang Mozart's 'Dove sono' with much charm, and another performance of outstanding merit was that of 'Pipes of Pan' (Elgar) by Mr. H. Pole, of Ilminster. Bishop Fox's School was the first of five entries in the section for girls' clubs or senior girls' classes, and the Taunton Ladies' Choir was the first of three entries in the open female-voice choir class. The Huish Episcopi Choral Society gratified the audience by excellent performance of several part-songs and glees. Concerts by winners were given each evening.

Dr. W. G. McNaught adjudicated, except in the folk-song classes, which were dealt with by Mr. Cecil Sharp. The audiences were good, and they were greatly interested in the proceedings.

THE CORNWALL COMPETITION.

May 20.

This event, which usually is spread over several days and held in various small towns in the district during the same period, was this year concentrated at Wadebridge. The appeal was mostly to children. The town hall was generally well filled by the audience and competitors. The plan in connection with this Festival is to grant certificates to all who attain a certain standard, and not prizes to competitors.

The following were amongst the most successful children's choirs: Week St. Mary, which gained the Trefusis banner, St. Dennis, Padstow, Girls, who won the Shilson banner, Liskeard County School and St. Austell. A female-voice choir from Saltash essayed Brahms's 'Come away, death.' A combined performance of Coleman Young's 'Requiem' was an impressive feature of the concert that wound up the proceedings. Mr. F. Buller Howell, the president for the year, distributed the awards, and in doing so remarked that he thought Cornwall had been more musical in days gone by than was the case now, and he based his opinion on the beauty and quantity of the old Cornish melodies discovered by the Rev. S. Baring-Gould and others. Personally he was glad that the competitions were persevered with, because they were an educational force that should not be missed. Dr. R. R. Terry adjudicated. Lady Mary Trefusis, the chief promoter of the Festival, was present.

matters, that her heart is as sound as a bell, and in this great testing-time her people flock to hear not merely their favourite classics but the newest of the new. The great gift of the past winter's experience to our musical life has been the manifestation of a more open-minded spirit; the currents of our musical appreciation have possibly shifted their channels to some extent, yet the old ones are not silted up by any means. The oldest of Manchester's musical institutions, the Gentlemen's Concerts (dating back, it is said, to Prince Charlie's time), has so far departed from its traditions as to engage four different conductors for its four orchestral concerts, including Mlynarski, the Polish conductor, and Julius Harrison, known here rather as a composer, for we have had an evening entirely devoted to his works by the Manchester Musical Society: those who know expect he will prove his quality in both branches of his art. Messrs. Hamilton Harty and Landon Ronald are the other two leaders; Messrs. Savonov and Albert Sammons share in a recital, and among the vocalists the most eminent are M. Jean Vallier, the French baritone, and Mr. Campbell McInnes.

Mr. Henri Verbrugghen, who was engaged to conduct half the number of Manchester 'Proms.,' has been offered the Directorship of the new Conservatoire of Music and the Arts at Sydney, N.S.W., and so drops out of his Manchester and Leeds arrangements. As regards Manchester there is every probability that this may lead to the adoption of a more adventurous policy, giving these concerts a more vital part than hitherto in the further advancement of the city's musical life.

MM. Pachmann and Ysaÿe are to appear at one of the Brand Lane concerts, and Réjane is to recite the Cammaerts-Elgar 'Carillon.'

Writing in mid-June, we are not yet able to speak of the Hallé Society's arrangements.

In view of the confusion arising out of a recent action at law against the Hallé Society, the exact terms of the agreement signed by the individual members of this Society are not without interest:

> I, the undersigned, of ———, in consideration of my having been elected a member of the Hallé Concerts Society, hereby accept such membership in accordance with the provisions of the Articles of Association of such Society, and undertake and agree to contribute to the funds of such Society any sum or sums not exceeding in the aggregate one hundred pounds, and to pay the same as and when called upon to do so by the committee for the time being of such Society in the terms of the said Articles of Association. Provided always that this liability shall only continue during my lifetime, and shall not extend to my estate after my decease.

It should be noted that a number of members have voluntarily completed their £100 payment in order to strengthen the hands of the Society in meeting the additional musical requirements of the present time, in answer to a resolution carried by a special meeting of the guarantors two years ago.

The fine weather has enabled the Municipal Park Choral Concerts to be started under ideal conditions. Miss Say Ashworth's female choir worthily led the way: other bodies include Marple Bridge Male Choir, the Cambria Male Society, the Union Glee Club, and the Stretford Glee and Madrigal Society, whose conductor, Mr. Thomas Corlett, is an enthusiastic amateur. He is also in charge of the Gorton Male-Voice Choir, drawn almost exclusively from men engaged on munitions, but who nevertheless after a strenuous week's work, including much overtime and the foregoing of Saturday afternoon, still found time to muster on Manchester's Town Hall steps on Saturday night, June 5, at a recruiting meeting, and sought to stimulate and inspire the throng with part-songs of a martial type. What matter if the means were inadequate when compared with the conditions—it was the spirit of the men! A recuperative form of—well, not exactly leisure; but whatever you may call it, their instincts led them to use it for some good end, not in the Town Hall Square only, but at the hospitals.

The Castellano Opera Company in late May paid its sixth visit to Manchester, and in presenting his singers on the opening night Cavaliere Castellano said: 'We are friends to-day, and shall be allies to-morrow.' 'I Pagliacci' enabled them to give much the finest performance of their stay. In Miss Jeune, a young Irish soprano, you feel that there is one of those rare beings who are the very incarnation of rhythm. Such all-round efficiency in this company has not been manifested on any previous visit.

Dr. J. Kendrick Pyne's organ recitals still continue, and are possibly more attractive on these sultry days than in winter.

OXFORD.

The War has made concerts here almost an impossibility this Term, all the rooms of adequate size and usually available being transformed into auxiliary hospitals. Sir Walter Parratt's lecture on 'War music,' which was unavoidably postponed last Term, was given in the Sheldonian on May 4, and proved very interesting to an appreciative audience. At a former lecture given by the Professor on the same subject, all the illustrations selected were from the works of composers who had long passed away; but this time they were all from the works of composers still with us. Some amusement was caused when the genial Professor announced that he had decided to start with the now notorious 'Hymn of Hate,' because in this open-spoken production not only was the special 'Kultur' of the poet discernible in every line, but the remarkable amiability of the whole German nation towards this country is set out in the plainest possible terms. This work of art was accordingly given as an illustration, from the sheets of the *Weekly Dispatch*, from which Sir Hubert Parry had given an impromptu performance at the Royal College some time before. We need only add that with a high-spirited choir, Dr. Allen at the pianoforte, and Mr. Ley at the organ *with the reeds*, the 'snarl portions' were not only effective but occasionally very prominent. Turning away from this to pleasanter things, very good illustrations were given from Sir Hubert Parry's cantata 'Death and Life,' and also selections from the same composer's 'War and Peace,' although we cannot help saying that some of these were far too long; indeed, when carried to such an extent even beautiful music—as it certainly is—may possibly prove wearisome. The lecture concluded with Sir Edward Elgar's 'Carillon' (poem by Cammaerts), recited with excellent dramatic effect by Mrs. H. M. Dowson, which was a happy thought, perhaps, as a number of Belgians were amongst the audience.

On May 22 the third of a series of Promenade Concerts was given in the Corn Exchange, and in spite of the bad acoustic properties a very good performance was secured under Dr. Allen's careful direction. The programme, which was in every way excellent, included the popular Overture to 'Hänsel and Gretel,' Sir Hubert Parry's Symphonic Variations, conducted by the composer and deservedly applauded; Beethoven's Concerto in C (Dr. Walker playing the solo part); and Elgar's 'Pomp and Circumstance' No. 2. Two baritone songs, 'The soldier's tent' (Parry) and 'The recruit' (Balfour Gardiner), were capitally sung by Mr. A. L. Smith, and encored. The concert concluded with Elgar's 'Carillon,' with Mrs. H. M. Dowson as the reciter.

The Sunday evening concerts at Balliol College have been held fortnightly this Term, under the able direction of Dr. Walker.

Miscellaneous.

A NEW ENGLISH OPERA.

The Moody-Manners Company recently gave at Nottingham the first performance of Mr. Colin McAlpin's one-act opera 'The Vow' (the work that won the £250 prize offered by Mr. Charles Manners for an opera composed by an Englishman). The libretto, by Mr. James Blackhall, has for its basis the Biblical story of Jepthah's vow. The novelty was well performed, the principal rôles being filled by Miss Kitty Brownless, Mr. Charles Moorhouse, and Mr. Hubert Dunkerly. The reception was very cordial. We await with interest an opportunity of hearing the work in London, when we hope to refer to it in detail.

Mr. Arnold F. Jones, writing to the *Westminster Gazette* from the Oxford and Cambridge Musical Club, London, in reference to the recent boycott of German music, says: 'Is it not time to put a stop to the boycotting of Teutonic works by various musical organizations? I can well imagine the old German masters expressing their feelings towards their fatherland in the same words as Sir George Henschel, "Oh, land of song, how have ye fallen?" In this connection the following extract from Schindler's letter to Schott, giving an account of Beethoven's last dying moments, may be of interest: "He then," he writes, "once again begged me to write in his name to the Philharmonic Society to thank them for their great gift, and to add that the Society had comforted his last days, and that even on the brink of the grave he thanked the Society and the whole English nation for the great gift. God bless them." The great gift was the proceeds of a benefit concert.'

On Thursday, June 10, Sir Frederick Milner visited Cheltenham with a concert-party, and spoke on behalf of the Lord Roberts Memorial Fund for Wounded Soldiers. Miss Maude Valerie White gave great delight by accompanying several of her own compositions. Miss Louise Dale sang Madame Liza Lehmann's Cycle of Bird Songs, with the composer at the pianoforte. Miss Alice Lakin, Mr. Plunket Greene, Mr. Topliss Green, and Mr. Samuel Mann were all warmly received by a large and enthusiastic audience. On Friday, June 11, at the Central Spa, Cheltenham, the first of a series of special Friday afternoon concerts was given. The Spa Orchestra, under the leadership of Mr. Horace Teague, played, and M. Félix Lavoye, of Liége, sang.

On June 9, 10, and 11 the Enniscorthy Musical Society gave admirable performances of Balfe's ever-popular opera 'The Bohemian Girl,' under the skilful baton of Dr. W. H. Grattan Flood. No outside help was enlisted, and it is distinctly creditable that not only the chorus and orchestra, but all the principals were members of the Society. The staging and mounting were all that could be desired, and the scenery was appropriate. The singing of 'The fair land of Poland' by Mr. William Moore elicited a double encore, while Miss Woodman made a delightful Arline. On the three nights there were packed houses, including visitors from Ferns, New Ross, and Wexford. The Society has a performing membership of forty.

A further prize of £25 has been awarded in the Cobbett Competition, 1915, to Mr. Frank Bridge for a String quartet in full sonata form, the second prize in this section going to Mr. W. H. Reed. The award was made by vote, after an audition of four works by forty-five well-known musicians identified with chamber music. Mr. Bridge's work is to be played at a forthcoming Monday 'Pop.' Concert by the London String Quartet.

Mr. Ivor McKay gave an enjoyable recital on June 9, when he had the assistance of some well-known artists, including Mlles. Marguerite Rollet, Elsa Mariani, and Beatrice Formby, Mr. Reginald Somerville, Mr. Horace Witty, Mr. Robert Radford, and Mr. Charles Fry. Mr. F. A. Sewell accompanied.

Mr. Percy Waller gave a recital at Bechstein Hall on June 2, when in a programme including Bach's Italian Concerto, Brahms's Variations on a Theme of Handel, Schumann's 'Phantasiestücke,' some Chopin Studies, and a Sonatina by Ravel, he proved himself to be an exceptionally well-equipped pianist.

Mr. Russell Bonner gave a pianoforte recital at the Metropolitan Academy of Music, Forest Gate, E., on May 31. The programme contained only compositions by the British-born composer Felix Borowski. Seventeen pieces were played and were well received.

Owing to the fact that it has been decided to close 'Cosmopolis' (Holborn, London, W.) for the duration of the War, the London School of Opera will be removed to temporary premises at the Wellington Hall, St. John's Wood, N.W., where rehearsals will be carried on as usual.

Miss Alys Bateman is doing excellent work for various War charities by giving concerts in London and the provinces. At one of these, held at Maidenhead, the local Philharmonic Society, conducted by Mr. Garrett Cox, gave a successful first performance of Mr. Joseph Holbrooke's 'The Hour.'

A display of Morris Dancing was given at Queen's Park, Glasgow, on June 5, conducted by Mr. John Thomson. The Govanhill Parish Church Musical Association sang national and folk-songs. The proceeds were given to the Scottish Branch of the Red Cross Society.

A violin and pianoforte recital was given by Mr. Philip Cathie and Miss Dorothy Dawson-Campbell at Steinway Hall on June 9, when Max Bruch's Concerto in G minor and Beethoven's Sonata in C minor were played, in addition to some attractive short items.

Miss May Harrison displayed her fine powers as a violinist at Æolian Hall on June 16. With Mr. Hamilton Harty at the pianoforte, a notable interpretation of Delius's recently-produced Sonata was given.

On June 9, Mr. Montagu Nathan delivered a lecture on Rachmaninov's opera 'Aleko.'

On June 3, at the Bedford College for Women, Mr. Thomas Beecham gave a lecture which was entitled 'The burning question in music: fine art or public nuisance.' At present we withhold a notice.

Answers to Correspondents.

S. S. (PUTNEY).—You must find out the author and get written permission to use his or her words, but you cannot copyright the author's words. Perhaps you mean your music? If so, publication is sufficient to secure copyright in the British Empire. No registration is necessary.

G. F. B.—The well-known melody you quote has been attributed to Schubert, but probably it is a folk-song. See the *School Music Review*, No. 245.

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BOOK 1.

ADVENT	O King and Desire of all Nations	*Stainer*
CHRISTMAS	Arise, shine, for thy Light is come	*Elvey*
LENT	Lord, for Thy tender mercies' sake	*Farrant*
,,	Enter not into judgment	*Attwood*
,,	O ye that love the Lord	*Coleridge-Taylor*
EASTER	O give thanks	*Goss*
WHITSUN	Come, Holy Ghost	*Attwood*
HARVEST	The Lord is loving unto every man	*Garrett*
GENERAL	O love the Lord	*Sullivan*
,,	The day Thou gavest, Lord	*Woodward*
,,	Blessed are they that dwell	*Tours*
,,	Thou wilt keep him in perfect peace	*Lee Williams*

BOOK 2.

ADVENT	Hosanna in the highest	*Stainer*
CHRISTMAS	Sing and rejoice	*Barnby*
LENT	O Saviour of the world	*Goss*
,,	Teach me, O Lord	*Attwood*
,,	Jesu, Word of God Incarnate	*Gounod*
EASTER	Christ is risen	*Elvey*
HARVEST	Great is the Lord	*Steane*
GENERAL	What are these?	*Stainer*
,,	O how amiable	*West*
,,	O taste and see	*Sullivan*
,,	The Lord is my Shepherd	*Macfarren*
,,	God that madest earth and heaven	*Fisher*

BOOK 3.

ADVENT	Far from their home	*Woodward*
CHRISTMAS	Four Christmas Carols	*Various*
LENT	Turn Thy face from my sins	*Sullivan*
,,	O Lord, my God	*Wesley*
,,	Jesu, Word of God Incarnate	*Mozart*
EASTER	Break forth into joy	*Barnby*
HARVEST	O Lord, how manifold	*Barnby*
GENERAL	Seek ye the Lord	*Roberts*
,,	I was glad	*Elvey*
,,	The radiant morn	*Woodward*
,,	O praise God in His holiness	*Weldon*
,,	Doth not wisdom cry	*Haking*

BOOK 4.

ADVENT	Arise, O Jerusalem	*King*
CHRISTMAS	Let us now go even unto Bethlehem	*Hopkins*
LENT	In Thee, O Lord	*Tours*
,,	Comfort, O Lord, the soul of Thy servant	*Crotch, arr. by Goss*
,,	God so loved the world	*Stainer*
EASTER	Christ our Passover	*Goss*
WHITSUN	Praised be the Lord daily	*Calkin*
HARVEST	Ye shall dwell in the land	*Stainer*
GENERAL	O how amiable are Thy dwellings	*Barnby*
,,	O taste and see how gracious the Lord is	*Goss*
,,	Thine, O Lord, is the greatness	*Kent*
,,	O give thanks unto the Lord	*Elvey*

BOOK 5.

ADVENT	The Great Day of the Lord	*Martin*
CHRISTMAS	It came upon the midnight clear	*Stainer*
LENT	Incline Thine ear	*Himmel*
,,	Lead me, Lord	*Wesley*
,,	Rend your heart	*Calkin*
EASTER	Awake up, my glory	*Barnby*
WHITSUN	O for a closer walk with God	*Foster*
HARVEST	The eyes of all wait on Thee, O Lord	*Elvey*
GENERAL	I am Alpha and Omega	*Stainer*
,,	O how amiable are Thy dwellings	*Richardson*
,,	Blessed are the merciful	*Hiles*
,,	I will sing of Thy Power, O God	*Sullivan*

BOOK 6.

ADVENT	Hearken unto Me, My people	*Sullivan*
CHRISTMAS	O Zion, that bringest good tidings	*Stainer*
LENT	Turn Thy face from my sins	*Attwood*
,,	O Saving Victim, slain for us!	*Stainer*
,,	There is a green hill far away	*Gounod*
EASTER	Now is Christ risen from the dead	*West*
WHITSUN	O Holy Ghost, into our minds	*Macfarren*
HARVEST	Praise the Lord, O Jerusalem	*Maunder*
GENERAL	Sweet is Thy mercy, Lord	*Barnby*
,,	I will lift up mine eyes	*Clarke-Whitfeld*
,,	Rejoice in the Lord, O ye righteous	*Elvey*
,,	I will alway give thanks unto the Lord	*Calkin*

BOOK 7.

ADVENT	It is high time to awake out of sleep	*Barnby*
CHRISTMAS	Come, ye lofty	*Button*
LENT	Bow down Thine ear	*Attwood*
,,	Come unto Him	*Gounod*
,,	The Lord is nigh unto them	*Cummings*
EASTER	Open to me the gates	*Adlam*
WHITSUN	When God of old came down from heaven	*Vine Hall*
HARVEST	Look on the fields	*Macpherson*
GENERAL	Weary of earth and laden with my sin	*Tozer*
,,	Sing praises unto the Lord	*Cruickshank*
,,	Deliver me, O Lord	*Stainer*
,,	Blessed are the poor in spirit	*Hiles*

BOOK 8.

ADVENT	Day of Wrath! O day of mourning	*Stainer*
CHRISTMAS	Like silver lamps in a distant shrine	*Barnby*
LENT	Cast thy burden upon the Lord	*Mendelssohn*
,,	Seek ye the Lord	*Bradley*
,,	The sacrifice of God	*Wareing*
EASTER	This is the day	*Vine Hall*

BOOK 8 (*continued*).

WHITSUN	Spirit of mercy, truth, and love	*Selby*
HARVEST	Behold, I have given you every herb	*Harris*
GENERAL	All people that on earth do dwell	*West*
,,	Through the day Thy love has spared us	*Naylor*
,,	The King shall rejoice	*Goss*
,,	Thou wilt keep him in perfect peace	*Calkin*

BOOK 9.

ADVENT	Blessed is He Who cometh	*Gounod*
CHRISTMAS	Sing, O Heavens	*Gaul*
LENT	O bountiful Jesu!	*Stainer*
,,	O Lord, correct me	*Coward*
,,	By the waters of Babylon	*Coleridge-Taylor*
EASTER	The strife is o'er	*Steane*
WHITSUN	Grieve not the Holy Spirit of God	*Stainer*
HARVEST	Great is the Lord	*Marchant*
GENERAL	Lead, kindly Light	*Pughe-Evans*
,,	O Lord, my trust is in Thy mercy	*King Hall*
,,	Hymn of Peace	*Callcott*
,,	How dear are Thy counsels	*Crotch*

BOOK 10.

ADVENT	God shall wipe away all tears	*Field*
CHRISTMAS	Sing, O Heavens	*Maunder*
LENT	Jesu, Word of God Incarnate	*Elgar*
,,	Hear the voice and prayer	*Hopkins*
,,	By Babylon's wave	*Gounod*
EASTER	Unto the Paschal Victim bring	*West*
WHITSUN	Our Blest Redeemer	*Vine Hall*
HARVEST	Great is the Lord	*Sydenham*
GENERAL	Blessed be the Lord my strength	*Markham Lee*
,,	Abide with me	*Atkins*
,,	O how amiable	*Maunder*
,,	The Lord is exalted	*West*

BOOK 11.

ADVENT	The night is far spent	*Steane*
CHRISTMAS	Nazareth	*Gounod*
LENT	God so loved the world	*Moore*
,,	I came not to call the righteous	*Vincent*
,,	Wash me throughly	*Wesley*
EASTER	Alleluia! now is Christ risen	*Adams*
WHITSUN	Holy Spirit, come, O come	*Martin*
HARVEST	The earth is the Lord's	*Hollins*
GENERAL	Saviour, Thy children keep	*Sullivan*
,,	The day is past and over	*Marks*
,,	Jesu, priceless Treasure	*Roberts*
,,	O worship the Lord	*Hollins*

BOOK 12.

ADVENT	Rejoice greatly	*Woodward*
CHRISTMAS	Hark! what mean those holy voices	*Sullivan*
LENT	Give ear, O Lord	*Pattison*
,,	Come now, and let us reason	*Briant*
,,	Is it nothing to you	*Foster*
EASTER	Christ is risen	*Roberts*
WHITSUN	I will not leave you comfortless	*Steane*
HARVEST	Father of mercies	*West*
GENERAL	Praise ye the Lord	*Button*
,,	Save us, O Lord, while waking	*Martin*
,,	Come, weary pilgrims	*Tozer*
,,	Comes, at times	*Woodward*

BOOK 13.

ADVENT	Prepare ye the way of the Lord	*Garrett*
CHRISTMAS	In a stable lowly	*King*
LENT	Hear me when I call	*King Hall*
,,	Come, ye sin-defiled and weary	*Stainer*
,,	In Thee, O Lord	*Coleridge-Taylor*
EASTER	As it began to dawn	*Foster*
WHITSUN	God is a Spirit	*Bennett*
HARVEST	O God, who is like unto Thee	*Foster*
GENERAL	Nearer, my God, to Thee	*Adams*
,,	Lord, I have loved the habitation	*Torrance*
,,	Send out Thy light	*Gounod*
,,	O God, whose nature	*Wesley*

BOOK 14.

ADVENT	The night is far spent	*Foster*
CHRISTMAS	Glory to God in the highest	*Bayley*
LENT	The path of the just	*Roberts*
,,	Come, and let us return	*Jackson*
,,	O Saviour of the world	*Moore*
EASTER	Who shall roll us away the stone?	*Torrance*
WHITSUN	If I go not away	*Adams*
HARVEST	The woods and every sweetsmelling tree	*West*
GENERAL	The Lord is my Light	*Sydenham*
,,	Evening and morning	*Oakeley*
,,	Holiest, breathe an evening blessing	*Martin*
,,	Let the righteous be glad	*R. F. Lloyd*

BOOK 15.

ADVENT	Awake, awake, put on strength	*Borton*
CHRISTMAS	See, amid the winter's snow	*West*
LENT	There is a green hill far away	*Somerset*
,,	Weary of earth	*Vine Hall*
,,	Come, and let us return	*Goss*
EASTER	Come, ye saints	*Button*
WHITSUN	If ye love Me	*Stewart*
HARVEST	The eyes of all wait on Thee	*Gaul*
GENERAL	Bread of Heaven	*German*
,,	Blessing, glory, wisdom, and thanks	*Brewer*
,,	Thy word is a lantern	*Young*
,,	Hymn to the Trinity	*Tschaikovsky*

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AUGUST 1, 1915.

SIDELIGHTS ON GERMAN ART:

THE GREAT CHURCH-MUSIC IMPOSTURE.

By R. R. Terry.

Among all the Press articles—artistic, political, economic,—on Germany which the War has called forth, I have looked vainly for some notice of her astute capture of the Catholic Church music market, to her commercial profit and to our artistic degradation. (My indictment does not end here, as I shall show later.) It is necessary to go back a little way, and see what circumstances made this stroke of business possible.

In the early part of the 19th century earnest musicians and clerics were distressed by the unliturgical secularity into which Church music had fallen, and set about repairing the evil. Foremost among them was Carl Proske, Kapellmeister of Ratisbon Cathedral. In 1830 he began his famous collection of Church classics, and resided long in Italy, scoring quantities of beautiful and forgotten music, which he issued (without much prospect of reward) in a cheap and accessible form under the title of 'Musica divina.' His work soon attracted the attention of scholars and liturgists, and the praise they gave it was fully deserved. Ratisbon became a centre for the performance of these ecclesiastical master-works—a sort of Mecca for Church musicians. The old ideals of Church music—dignity, sobriety, and liturgical fitness—were revived, and a truer conception of its function was generated. Thus far we all owe a debt to Germany. But that was before 1870—before Germany turned from greatness in search of bigness; before she forsook idealism for commercialism. Proske was an idealist with a practical turn of mind. It was enough for him to spread the light, and influence others by example. His work was carried on by the fiery reformer Franz Witt, who soon realised that mere talking and writing were not sufficient, and that a successful propaganda could only be carried on by means of a Society. With this object he founded the Caecilienverein in 1868 for the promotion of Church music under the heads: (1) Plainsong; (2) Congregational singing; (3) Organ-playing; (4) Polyphonic vocal music; (5) Instrumental music. The Austro-German Episcopate extended its warmest approval, and the Society's work and aims were sanctioned and commended by a Papal Brief in 1870. Witt's activities were terminated by ill-health in 1875. So far the movement was wholly admirable, and promised excellent results. It is its subsequent career that matters to us. This will be found in Weinmann's 'History of Church music.' One quotation is sufficient for my argument:

> After Witt's death (in 1888) the reform . . . continued to gain ground. Popes and Bishops directed their attention to sacred music, guiding and inspiring its development by their decrees. . . Thus there was developed within as well as outside the Cecilian Society (which continued to spread its branches at home *and abroad*) [my italics] an uncommonly active musical propaganda, productive of the *richest results* [my italics]. . . . The most important champion of the new movement since Witt's death is the President of the Cecilian Society, Dr. F. X. Haberl, Director of the Ratisbon School of Sacred Music. *His very name stands for the whole programme* [my italics].

Thus Church music reform was decidedly in the air in the 'seventies, and the labours of scholars of all countries were beginning to bear fruit. The interesting point for us is that this German Caecilienverein arrogated to itself the credit. In all the voluminous literature it has called into being, we find little recognition of any but German workers. Quiet scholars in France especially had been busied for years collating MSS. and bringing about one of the greatest musical reforms of the century—the restoration of the authentic texts of the Plainsong. This invaluable work was not only unrecognised, but actively opposed by the Caecilienverein. As far as Church music is concerned, France, Italy and Spain have worked out their own artistic salvation, but—as usual—John Bull fell an easy victim to Teutonic wiles. Branches of the Caecilienverein were established in England, Ireland, and America, with the 'richest results' for the pockets of the German publisher. The 'results' for us have been the abiding presence in Church music circles of an aggressive Potsdam Party. Catholic Switzerland has been completely captured; Belgium and Holland partially. Even Russia with her microscopic Catholic population has not been neglected.

Had the original objects of the Caecilienverein been adhered to, no reasonable objection could be taken to its world-wide ramifications. It was obvious, however, that with the enrolment of countless small parish choirs not efficient enough to render such music as Proske had collected, there was an immediate need for liturgical music which they *could* sing. And so under the ægis of the Caecilienverein we had a stupendous output of Church music suited to every possible occasion—well printed, cheap in price, easy to sing, and which, in the treatment of the liturgical text, broke no liturgical laws. The number of the Society's publications may be estimated when I say that my copy of the Caecilien-Vereins-Katalog of 1903 is a quarto volume three inches thick. How much more has been published in the succeeding twelve years is a thing imagination boggles at. Not that one objects to prolific publication; if the aims of a Society are good, the more of its literature in circulation the better. It is here that I come to the first count of my indictment.

Judged by any artistic standard whatever, this 'Cecilian' music is deplorable. Dull, monotonous, uninspired, it always is; but its persistent amateurishness should have been sufficient to dispel for ever the legend of German 'scholarship' on which we had been brought up. But so

untiring was the advertisement of it, so patient the wire-pulling in influential quarters, so adroitly was the Press exploited, that Catholics all the world over began to look on Church Music Reform and the Caecilienverein as one and the same thing. Clergy all the world over, disgusted with unliturgical music, had this Cecilian stuff thrust under their noses at every turn. Unacquainted with the rising schools of France and Italy (and recently Spain), which advertised less blatantly, little wonder that they fell back on Cecilian publications as the only liturgical ones available for small choirs. Many of them have complained to me that they found Cecilian music dull and uninteresting ('but,' said they, 'what is one to do?'), and have been much surprised when told that modern Church music quite as easy, quite as liturgical, and vastly more interesting could be found outside Germany. 'Kapellmeistermusik' has always been a synonym for learned dulness. But except perhaps in the case of Witt, and Haller (whose uninspired work does show a knowledge of contrapuntal part-writing), this ponderous Cecilian stuff is not even learned. How did it all come about?

In the early stages of the Society it was controlled by Clergy filled with the ideals of Proske. But with the necessity for supplying the needs of small choirs, the Business Man had to be enlisted. Once the Publisher was on the scene all the control the Clergy could reasonably exercise was to ensure liturgical treatment of the Latin text. They might reiterate the principles of Proske as much as they liked, but *the commercial man 'ran the show';* the tail wagged the dog. How the dog was wagged at the expense of John Bull and Brother Jonathan is now a matter of history. Cecilian 'Church Music Reform' is nothing more than a trade, a trade masquerading in the name of Religion and Art. That is where the imposture comes in. Germany's mission since 1870 has been to supply foreign nations with the cheapest shoddy they would put up with, and her Cecilian wares are the cheapest shoddy that ever debased the name of music.

This, my deliberate opinion, is not formed on a superficial acquaintance with Cecilian publications. Eight years ago I had the task of preparing an annotated catalogue of Church music for an official body. The leading German firms submitted their Church publications for approval. I stipulated that they should send only *the best* specimens of Cecilian music. Of Masses alone I examined close on three hundred, and well into the thousands of Motets and other kinds of music. So much for the Caecilienverein. But a glaring case of the exploitation of the Church in the interests of a German commercial firm is yet to come.

Towards the close of Pius IXth's pontificate there was a general consensus of opinion as to the desirability of a reform and restoration of Plainsong, which had fallen into a state of decay, and was indifferently cared for. All agreed that a uniform text compiled from authentic sources was wanted. The magnitude of the undertaking may be judged from the fact that the last attempt had been made by Palestrina, and that he abandoned the task. Who was to undertake it now? The Solesmes monks had even then been at work on the original MSS., but the pushful German was before them with an offer to the Holy See to undertake the work, the suggested editor being Dr. Haberl, 'whose very name stands for the whole programme' of the Caecilienverein. Everyone thought Dr. Haberl's appointment would be an excellent one, as he was then held in good repute as a patient, accurate scholar. The machinery of the Caecilienverein was set in motion to push the claims of Dr. Haberl and his publisher. The latter represented that the outlay for laying down new plant to cope with so big an undertaking would be so great that he could only embark on it if granted a monopoly of the work for a term of years. This seemed so reasonable a request that he eventually obtained from Rome the sole right of printing the authorized Plainsong (of the Missal, Antiphoner, Pontifical, &c.) for the whole world. It was only when the work was printed and circulated that experts began to discover how the Church had been exploited, and the world had been sold. The most damning evidence was soon forthcoming to show that Dr. Haberl, instead of going to original sources, had simply adopted a spurious text (the 'Medicean') of the 16th century, and 'faked' it when necessary, on no principles of scholarship that anyone could discover. The shock of this exposure brought something like dismay to Dr. Haberl's previous admirers, and the German repute for accurate scholarship and patient research received a staggering blow. But as discussion of Dr. Haberl's work was then confined to experts, the man in the street heard little of it, and most people shared a general satisfaction that an official text had been issued, and a much-needed uniformity secured. Our Potsdam Party noisily acclaimed its virtues, and if they did not stigmatise its critics as bad Catholics, they came perilously near it. When the weight of evidence against the 'scholarship' of this Ratisbon edition became too great to be ignored, they fell back on the argument that as it was the official Chant of the Church, any criticism of it was disloyalty to the Holy See. Meanwhile the French monks were steadily publishing the results of their research in the 'Paléographie Musicale.' Influential persons in Rome were becoming interested in the matter, and finally a letter of commendation and encouragement from Leo XIII. to the monks of Solesmes set the seal of approval on their labours, and taught caution to those who called criticism of the Ratisbon Chant 'disloyalty.' But all the same, every effort that a powerful organization like the Caecilienverein (aided and abetted by the Potsdam Party in this country) could put forth was utilised to discredit the work of the French monks, and to create popular prejudice against it. Such catchwords as 'Gallicanism' were freely bandied about in the Press. All manner of arguments were advanced to prove the excellence of the Ratisbon edition.

The 'great services to the Church' of Dr. Haberl and his publisher were insisted upon, and the 'gratitude due to them' made the most of. *But never once was the real issue allowed to appear—viz., that a German publisher had obtained a lucrative contract, and was getting nervous about its renewal.* Rome, however, had been watching the course of events, and had determined not again to entrust so great a work to any one scholar, however eminent. Before the German contract had expired, Pius X. had already appointed a Plainsong Commission, comprising recognized experts from all countries, to do the whole work over again. In course of time the present official 'Vatican' edition was issued; the Ratisbon Chant was abrogated, and its German publisher's contract was not renewed.

With the third count of my indictment I must conclude.

When the Vatican edition of the Plainsong was issued, there was a demand for books of accompaniments for the less expert Church organist, and the new commercial Germany was well to the fore in their production. That of Dr. Mathias is perhaps the best, but through the whole of them runs that note of 'half-baked' knowledge posing as scholarship. And so hard does the legend of Germany 'scholarship' die, that the one book among all others which is crude, raw, and amateurish to the last degree, is the very one which seems to have been most boomed in this country.

But this deterioration in German art does not stop with Plainsong. For the performance of polyphonic music, in which I am daily engaged, I have had to purchase nearly all my material from Germany, since English publishers have not interested themselves in the matter. The publications of Breitkopf & Härtel I have always found admirable, but as regards others, I found gradually that even such collections as 'Lück's Sammlung' are full of inaccuracies and errors. Some of them can only be described as deliberate 'fakes': *e.g.*, in vol. iv. of 'Lück' occurs a Magnificat by Palestrina which is actually made up of two separate compositions of his, pieced together. And this artistic fraud is, moreover, perpetuated by Hermesdorff, who has edited the reprint of 'Lück' now on the market.

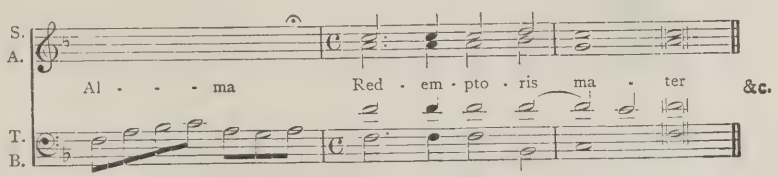
'Musica Sacra,' a Berlin publication (running into many volumes) which I am obliged to use for want of a better, I have found to be equally untrustworthy.

I also have the positive assurance of a friend (I have not yet found leisure to go into the matter myself) that the careful accuracy of Haberl's edition of Palestrina is absent from his similar work on di Lasso. My friend has pointed out instances where Haberl has worked on a late text instead of going to original sources.

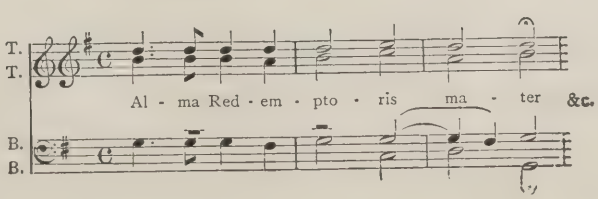
Access to Glareanus being difficult, I some years ago purchased a German translation of the 'Dodecachordon.' My first glance at this piece of German 'scholarship' revealed a wrongly-worked solution (by the editor) of one of Josquin's puzzles. Perhaps it would be fairer to say that though I can see the principle on which he arrived at his solution, I cannot find authority for it in any of the ancient theorists, by whose rules he was supposed to be working.

On taking up my present post fourteen years ago I was in need of handy collections of polyphonic music for men's voices. I procured four volumes, which 'Cecilian' authorities informed me were the best, the most comprehensive, and most widely used, viz.: Witt's 'Cantus Sacri,' Kothe's 'Musica Sacra' (not the Berlin publication already mentioned), Seiler's 'Laudate Dominum,' and Jepkens's 'Kirchliche Gesänge' (re-edited by Piel). I soon found all four volumes to be consistently unreliable. Nearly every text is garbled, the following illustration being one of the mildest examples:

'Alma Redemptoris': Original text. SORIANO.

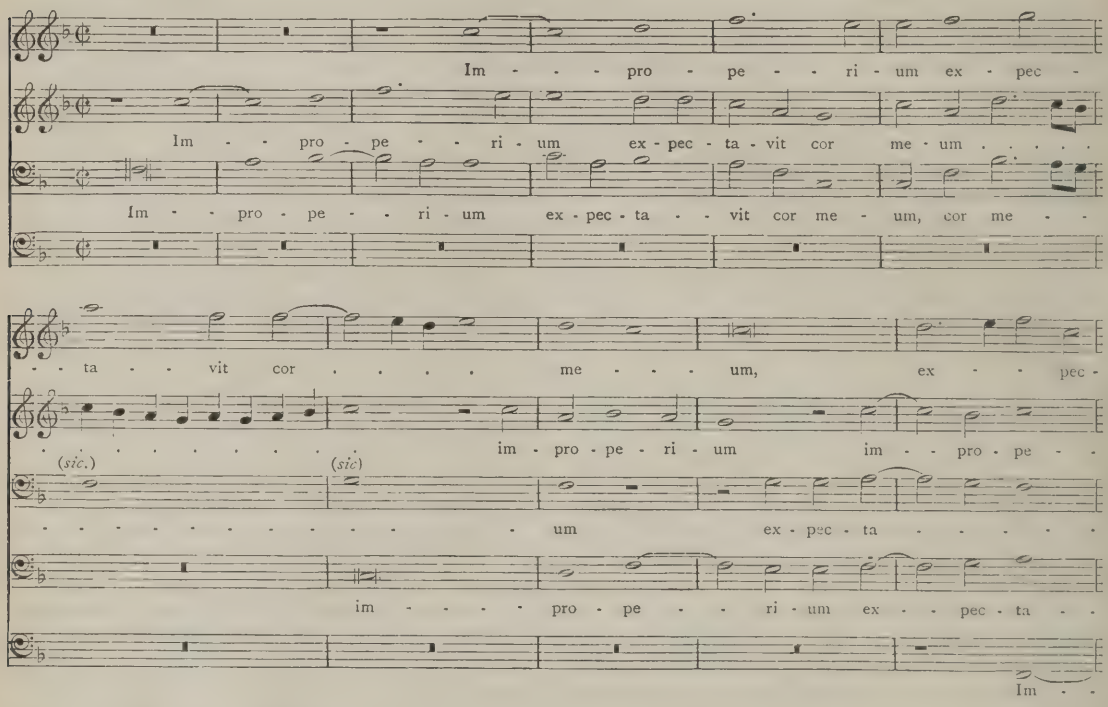


The same, as it appears in 'Cantus Sacri':



In fact (excepting in Breitkopf's catalogue) I eventually found that, polyphonic music being comparatively little known, you only needed a German name to be able to set up as an 'Editor' of it, and gain an immediate reputation for 'scholarship,'—the chances being a hundred to one against your ever being found out. That the following caricature of Palestrina could be published by a firm of such repute as Schwann of Dusseldorf goes to prove my point. It is the second item in a collection (to quote its sonorous and tautological title) designated 'Fünfstimmige Motetten | von | Giovanni Pierluigi da Palestrina | für | fünfstimmigen Männerchor | eingerichtet von | H. Bewerunge.'

Look on this picture (the Editor's version):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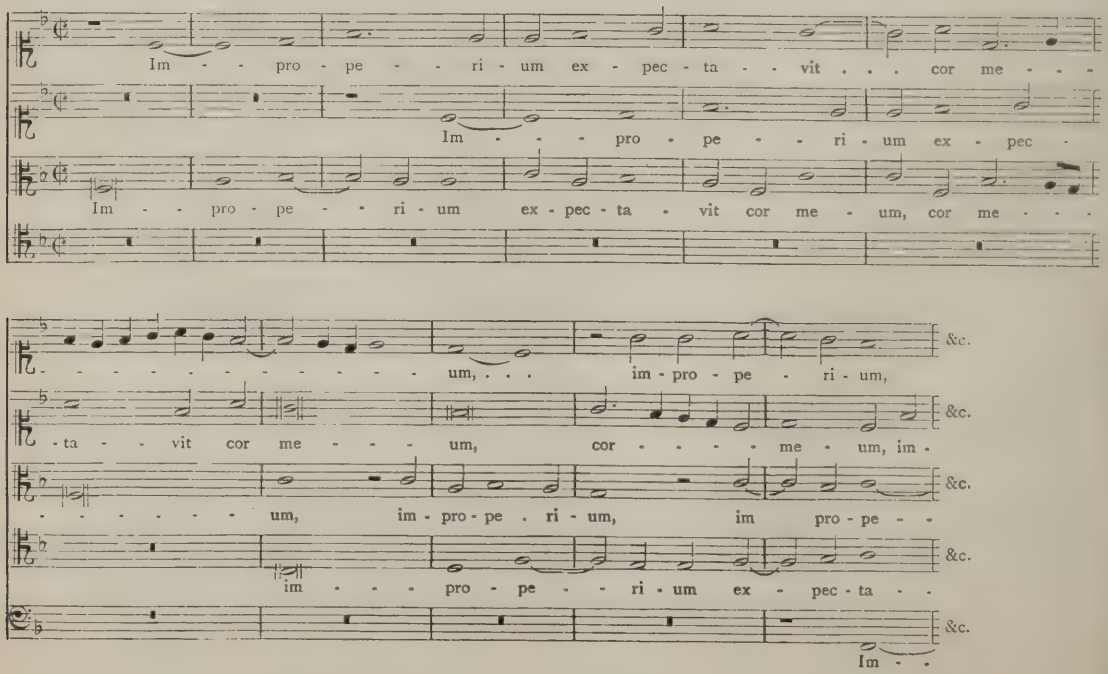
—and on this (Palestrina's text):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I could multiply instances of this sort, but have confined myself (*a*) to my special subject, Church music, and (*b*) to works popularly accepted as authoritative. My object is to make three things clear:

(1.) That German commercialism has exploited an (originally) admirable ecclesiastical Society for its own ends, and has foisted on the Church an unworthy type of music (to the enrichment of many German publishers) in the name of Religion and Art;

(2.) That for a period of nearly forty years a spurious Plainsong text was foisted on the Church (to the enrichment of one German publisher) in the name of Scholarship;

(3.) That inaccurate and untrustworthy editions of the Old Masters have been foisted on the Church (to the enrichment of several German publishers) in the name of Research.

I am prepared for the inevitable retort of the Potsdam Party, 'Why have you waited until we are at war with Germany before plucking up courage to say all this?' I may reply that in past years I *have* entered my protest against Teutonic debasement of the musical coinage so far as Church music is concerned. My protests reached three classes: the musician, the pious person, and the man in the street. The results of my crusades were negligible, since the musician already agreed with me, the pious person was unresponsive to a mere artistic argument, and the man in the street cared not a straw one way or the other. The situation is now somewhat changed. The musician continues to agree with me, the pious person remains—pious; but the man in the street has been shaken up by the War, and cares a very great deal about things Teutonic. It is to him that my remarks are addressed.

ROUGET DE L'ISLE,

'LA MARSEILLAISE,' AND BERLIOZ.

By Ernest Newman.

[*Reproduced by kind permission from the Birmingham Daily Post of July 19.*]

It needed this War, apparently, to make the world realise the true greatness, in his own sphere, of Rouget de l'Isle. To-day he is the most widely sung and widely played composer the world has ever known; the least imaginative of us can have some idea of the emotion that welled out to his memory from all France on the 14th of this month, and of the scene when down the long line of the French trenches 'La Marseillaise' was thundered from some two million throats. On that day, too, the remains of the composer were taken from their humble resting-place at Choisy-le-Roi, where they have reposed for nearly eighty years, and laid beside those of Napoleon in the Invalides, preparatory to being placed in the Panthéon by the side of others of the great dead. And the composer to whom all this honour has been paid was an amateur, hardly capable himself, perhaps, of harmonising effectively the great melody that he picked out on his violin! For a great melody it undoubtedly is, as we come to realise the oftener we hear it. It bears any amount of repetition; even the British recruiting band and the British organist at the patriotic meeting cannot kill it, though with their dirge-like tempo and their flaccid rhythm they try their best.

The melody was hardly more than born before it had established itself as the only possible song for France in its struggle for liberty. Let me briefly recall the well-known circumstances of its origin. Rouget de l'Isle was a young lieutenant of engineers, born in 1760, who from 1790 onwards was stationed at Strassburg—then, of course, a French town—where he made himself popular in social circles by his literary and musical gifts, which were apparently those of the ordinary intelligent amateur. 'La Marseillaise' was his second attempt at a patriotic song; in September, 1791, he had already written a 'Hymne à la Liberté.' During the next spring the volunteers of the district received orders to march to reinforce Luckner's army. On April 24, 1792, the Mayor of Strassburg expressed to Rouget de l'Isle his regret that the volunteers had no good song to march to. During the night Rouget wrote the words and the music of 'Allons, enfants de la patrie,' calling it a 'Chant de guerre.' It was sung in the Mayor's house the next day, scored at once for a military band, and publicly performed by the Garde Nationale band on April 29. Then came the curious association with Marseilles that gave it its present title. It was sung in that town on June 25; it excited tremendous enthusiasm, and was printed for distribution among the soldiers setting out for Paris. They sang it as they made their attack on the Tuileries some six weeks later. Henceforth it was known as the 'Hymne des Marseillais,' which in time became shortened into 'La Marseillaise.' It was in keeping with the irony of things that Rouget's life should be in danger during the Terror—he was thrown into prison, and it was only Robespierre's fall that saved his head—and that afterwards he should be left by Government and country to drag out nearly forty years in poverty and isolation. Napoleon neglected him, for Napoleon, as Fétis says, 'n'aimait pas les républicains.' He was ultimately rescued from starvation by a small pension granted him by Louis XVIII.; but the final care of him devolved upon friends. He died at Choisy-le-Roi, June 27, 1836.

In the late 18th and early 19th centuries a number of other French poems were written to the melody, but none of them succeeded in displacing the original. It is very curious that about 1800 the tune was harnessed to some English poems on liberty; two or three of these productions may be seen in the British Museum. There is a notable reference to 'La Marseillaise' in the third volume of Grétry's 'Mémoires, ou Essais sur la Musique' (1797). Evidently then,

as now, the atmosphere of war had brought into being a large number of patriotic songs, most of them poor stuff. 'Our French music,' says Grétry, 'has in these days launched into a terrible flight: through all the thunders of harmony, however, employed by some of our young and already celebrated composers, we hear three things—the "Chant des Marseillais" (composed by an amateur who is ignorant of harmony, and is guided only by taste), the "Ça ira," and "La Carmagnole"—that express our revolution in music. And why? Because these songs are *melody*, and without melody, music cannot be retained by the mind.' 'La Marseillaise,' however, is by no means an easy tune for the man in the street to memorise, as many of our countrymen have lately discovered; it is quite a rare thing to hear the modulatory passages in the middle correctly sung or whistled. It is all the greater wonder, therefore, that a tune that has so many unusual features about it should at once have become a national possession in an epoch when the average musical perception was much less developed than it is now.

It is strange that no attempt has been made to introduce 'La Marseillaise' into our ordinary concert life during the past year. It does not seem to be generally known that there is an arrangement of it by Berlioz for orchestra and chorus. (This arrangement is to be had, I think, only in the Malherbe-Weingartner edition of Berlioz's complete works, which may account for the ordinary conductor's ignorance of its existence.) There is an interesting description, in the first volume of Berlioz's 'Mémoires,' of the singing of the melody by a Parisian crowd during the July revolution of 1830. Berlioz had been shut up for some days at the Institut, undergoing examination for the Prix de Rome. He was released on July 29, plunged among the crowd in the Palais-Royal courtyard, and found a handful of young men, to his delight, singing a warlike hymn of his own from the Irish Melodies. Later they burst into 'La Marseillaise,' in which the crowd of four or five thousand was gradually induced to join, the effect, according to Berlioz, being overwhelming. He remembered that he had just made an arrangement of his own to the song, to the choral part of which he had prefixed, in place of the usual 'Sopranos, altos,' &c., the direction 'Everything that has a voice, a heart, and blood in its veins.' In December of the same year, on the eve of his departure for Rome, the ebullient young musician wrote to Rouget de l'Isle—then an old man of seventy—desiring permission to dedicate the arrangement to him. Rouget sent him in reply the charming letter that is to be seen in Berlioz's 'Mémoires.' The composer of 'La Marseillaise' invited his young admirer to visit him at Choisy; but Berlioz had to set out at once for Italy to comply with the conditions of the Prize. When, later, the visit became possible, Rouget de l'Isle was dead. Berlioz afterwards heard that the old man had meant to offer him an opera libretto of his own on the subject of Othello.

Berlioz's setting of 'La Marseillaise' is for an orchestra composed of strings, two clarinets, four horns, two bassoons, six trumpets, three trombones, two tubas, three kettledrums, and bass drum. There is no attempt at embellishment or transformation of the melody, the orchestral mass being simply employed to obtain a colossal sonority and an insistent martial rhythm. The opening lines of the fifth stanza, urging magnanimity towards those 'tristes victimes' who have unwillingly taken up arms against the French, are accompanied softly by the string quartet alone; but there is a formidable crescendo of passion in the orchestra as the chorus goes on to vow vengance on the 'despote sanguinaire' and his accomplices who have brought about the war. The total effect of the work must be most stirring. It is interesting to observe, by the way, that at the words 'Marchez, marchez,' in the refrain to each verse, Berlioz retains Rouget de l'Isle's version of the melody, the first syllable of the second 'Marchez' being sung to the same note as the last syllable of its predecessor. In modern versions the melody is made to ascend a tone at this point. One hardly knows which form to prefer; each of them has a peculiar effectiveness of its own.*

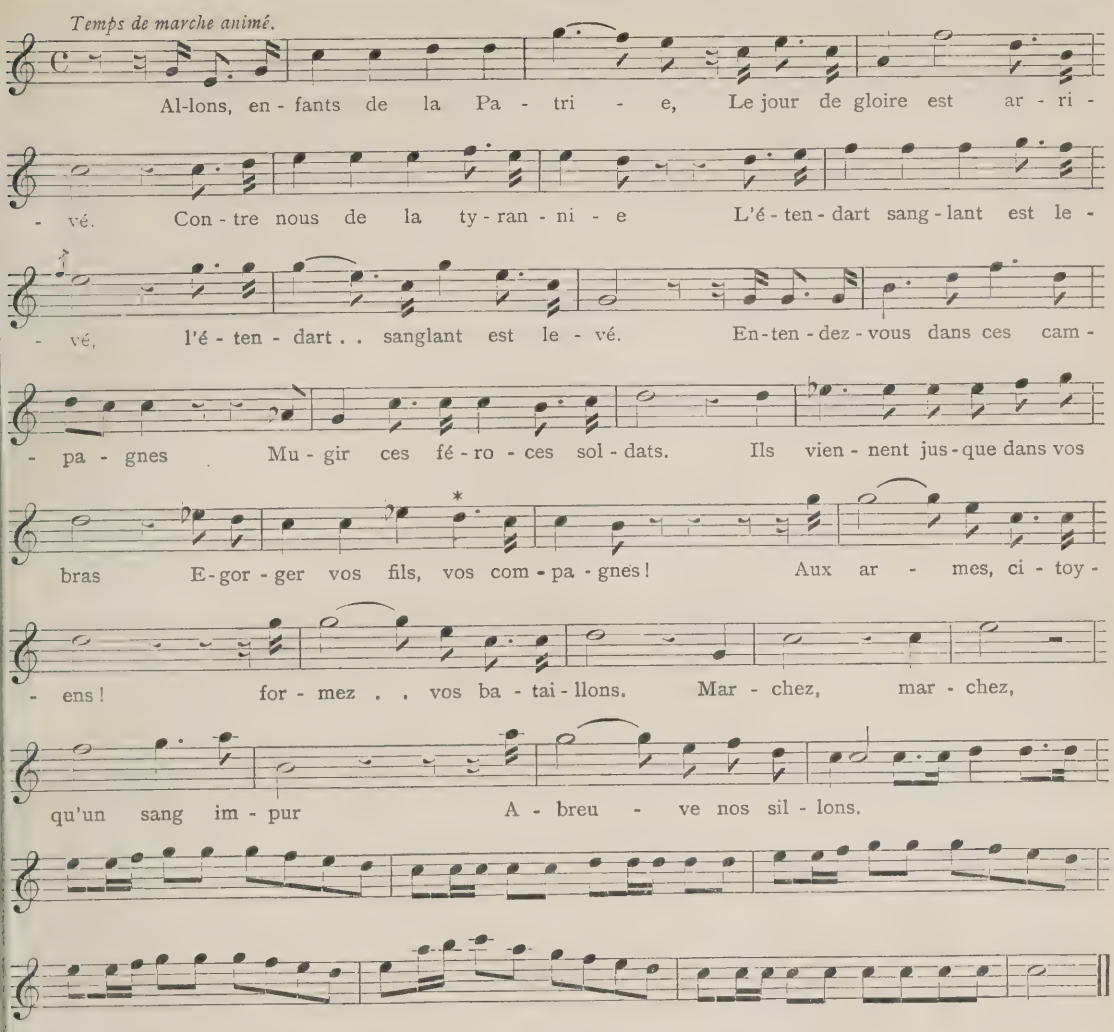
The homage paid to Rouget de L'Isle in Paris on July 14 is thus described by the correspondent of *The Times*:

The remains of Rouget de Lisle, composer of the 'Marseillaise,' were brought to the Invalides to-day with a ceremony the impressiveness of which was greatly heightened by its simplicity. Behind the gun-carriage on which the coffin was placed walked M. Poincaré and members of the Government, followed by large numbers of officers and soldiers on leave from the trenches, and above their heads floated the flags of the Allies. The French of all classes were quick to see that the ceremony was more than a national opportunity to display their complete unity in the presence of the enemy. Royalists, Bonapartists, and Clericals joined the Republicans and Socialists in this celebration of July 14, as they saw behind the ceremony the symbol of France.

Never for many years has the true character of July 14 as the day of liberty been so strikingly emphasized. It is long since the 'Marseillaise' thundered with more emotion and meaning than it did to-day under the Triumphal Arch in the Champs Elysées which commemorates the military glory of France when the coffin containing the remains was placed upon a gun-carriage of the revolutionary armies in the presence of enormous crowds. The magic song which carried the French to victory was begun by a massed choir from the Opera and was taken up by the crowd, and its strains, through which sounded the constant hum of an escorting squadron of aeroplanes, accompanied the procession all the way down the Champs Elysées to the Invalides.

At this juncture it will be of interest to note the form in which the famous melody was printed in the original edition published by Dannbach of Strassburg under the title 'Chant de guerre pour l'armée du Rhin, dédié au Maréchal Lukner' (Luchner?). We quote the original form of the melody as it appears in Grove's Dictionary:

* The English in the score is a very inadequate translation.


Temps de marche animé.
Al-lons, en - fants de la Pa - tri - e, Le jour de gloire est ar - ri -
- vé. Con - tre nous de la ty - ran - ni - e L'é - ten - dart sang - lant est le -
- vé, l'é - ten - dart . . sanglant est le - vé. En - ten - dez - vous dans ces cam -
- pa - gnes Mu - gir ces fé - ro - ces sol - dats. Ils vien - nent jus - que dans vos
bras E - gor - ger vos fils, vos com - pa - gnes! Aux ar - mes, ci - toy -
- ens! for - mez . . vos ba - tai - llons. Mar - chez, mar - chez,
qu'un sang im - pur A - breu - ve nos sil - lons.

The crotchet at * in the original edition should of course be a quaver.

WAGNER AND LATTER-DAY FRANCE.

By William Ashton Ellis.

I was quite prepared for it: by way of answer to my article of last month, the stale old cry of 'Eine Kapitulation' has been raised again, presumably in fancied deference to our gallant allies' feelings, though the manner of its present raising rather suggests the implication of a certain lack of candour on my own part. To take the latter first, it really is wonderful how *much* some folk expect a poor writer to cram into a magazine article, entirely regardless as to whether it be beside the main subject or not; if *their* pet grievance does not happen to be included in the bill of fare, they shoot their lips at once. What I set out to prove in that article was the rank injustice of proscribing the works of Richard Wagner from our concert-halls because of cold-blooded atrocities wrought by his modern compatriots, which, were he still alive, he would have been the first to execrate: it is no reply to remind me that he once wrote a 'sorry skit at the expense of the French after the fall of Paris,' even supposing the statement itself to be accurate. And that it by no means is, as Mr. Finck very aptly observed more than twenty years back: 'In regard to the charge of meanness in aiming such a burlesque at a fallen enemy, it must be remembered that it was written during the siege, before its issue was decided' ('Wagner and his Works,' II., 256). In support whereof we have abundant evidence, both internal and external, proving that this satire was written in the middle of November, 1870, *i.e.*, just half-way through a siege that ended in surrender on the 28th of January, 1871,—a fact of considerable importance to those old enough to recall the sufferings endured by a starved populace in the last weeks of that siege and the horrors of the rapidly ensuing Commune. On the other hand, it was never published until 1873, and then merely as an integral portion of one of the volumes (IX.) of its

author's collected writings, with these words in its preface:

'If I now issue the text to my friends, it certainly is with no idea of making the Parisians look ridiculous after the event. My satire exhibits the French in no other light than one under whose reflected rays we Germans really present a far more ridiculous figure; for in all their follies the French have always shown themselves original, whereas our odious imitation of them falls far below the point of ridicule.'

Beyond remarking that its actual chief characters are Victor Hugo, Gambetta, Opera-director Perrin, and Offenbach, whilst the final tableau supplies a key to the anticipatory title through the entry of the 'Intendants of the larger German Court-theatres [in quest of new pieces], who dance with the Ladies of the Ballet in ungainly fashion, twitted by the Chorus,' I do not propose entering into any discussion of the long-since-expiated 'skit' itself, most of the allusions in which must be totally lost on a younger generation. But my principal reason for declining to discuss it now is the same as for my avoiding any reference to so purely subsidiary a theme before, namely, that the *other* side of the question would also have had to be touched on—a most delicate consideration at the present juncture, seeing how completely different is the France of to-day from that of the Second Empire, which Wagner was very far from being the only famous writer to denounce, as I scarcely need inform any reader of Zola. To render full justice to Wagner, I should have been reluctantly obliged to draw pretty largely on a letter dated 'Chelsea, 11 Nov., 1870,' to our English *Times*, that may even have inspired his idea when it said: 'The "Siege of Paris," which looks like the hugest and most hideous farce-tragedy ever played under this sun, Bismarck evidently hopes will never need to come to uttermost bombardment, to million-fold death by hunger, or the kindling of Paris and its carpentries and asphalt streets by shells and red-hot balls into a sea of fire.' The writer of that long and fierce denunciation was no other than our own Carlyle; are we to burn all his books at the hands of the common hangman for the string of uncomplimentary epithets then hurled at our neighbour with which, after a now well-nigh laughable estimate of the Iron Chancellor, its peroration ends? Out of the profoundest admiration for our noble Allies of to-day, I will omit all save the mildest and last of those epithets, but here the astounding passage is:

'Bismarck, as I read him, is not a person of "Napoleonic" ideas, but of ideas quite superior to Napoleonic; shows no invincible "lust of territory," nor is tormented with "vulgar ambition," &c., but has aims very far beyond that sphere; and in fact seems to me to be striving with strong faculty, by patient, grand, and successful steps, towards an object beneficial to Germans and to all other men. That noble, patient, deep, pious and solid Germany should be at length welded into a Nation, and become Queen of the Continent, instead of . . . restless and over-sensitive France, seems to me the hopefulest public fact that has occurred in my time.'

I am unaware if Carlyle ever repented that estimate, but he was still in the land of the living, though with one foot in the grave, when Wagner published a much truer appraisement alike of Bismarck and that 'public fact,' as I presently shall show. In the meantime let us see how the really great nation itself, however 'sick' then, has *since* behaved towards the author of that intrinsically harmless 'Kapitulation' which a few—thank heaven, a very few—English critics seem to find so savoury a morsel whenever they get their teeth into the worst-abused musician in the world.

In the autumn of 1876 Wagner wrote, from Sorrento, to Gabriel Monod, one of the two special reporters on the 'Ring des Nibelungen' to the Paris *Moniteur Universel*: 'My Bayreuth representations have been better and more intelligently judged by English and Frenchmen than by the vast majority of the German Press. I believe I must attribute this circumstance to the fact that educated French and Englishmen are peculiarly adapted by an individual culture of their own to appreciate the original and individual element in a culture-product [*sic*] hitherto foreign to them' (rather a facer, by the way, for that Berlin Doctor of my previous article). As the commencement of this letter had offered a similar apology for 'Eine Kapitulation' to that already quoted from its preface, M. Georges Servières, in his 'Richard Wagner jugé en France' (1886) thinks it regrettable that M. Monod did not publish it till directly after the master's death, as its prompt appearance might have obviated 'the brutal and ridiculous scandal of the 29th October, 1876, at the Concert-populaire,' which Victor Tissot had 'crabbed' in advance by causing a translation of the peccant farce to be sold on the boulevards that day. On this occasion it was the majestic Trauermarsch from 'Götterdämmerung' that fell victim to a manipulated noisy opposition; but the attitude of Pasdeloup, who had gradually been introducing Wagnerian fragments into the programmes of his concerts for the past three years, with varying success, stands forth as a shining example to our British concert-givers of the present year of grace. To all the Parisian journals he addressed an open letter next day containing this splendid defence:

'It is my opinion that France ought not to lag behind any musical progress that may be taking place beyond our frontiers; the duty of the Concerts-populaires, which have always marched in front, is to make Paris acquainted with works that it is possible not to admire, but impermissible to ignore, and which a very great part of my audience is curious to hear. It appears to me that my conduct during our misfortunes, when I left mother and wife in the hope of being able to serve my country, dispenses me from any reply to the accusations of anti-patriotism that have been laid at my door.'

To proceed: despite the opposition of a section of the Parisian Press—between which and its

myrmidons resided all the antagonism—brave Pasdeloup continued his propaganda, till in April, 1879, he was enabled to present the whole first Act of 'Lohengrin,' minus its opening recitatives, at his popular concerts, and mid-November, 1880, that divinely peaceful 'Siegfried Idyll,' on which the bolt was shot in London between two and three months back. In February, 1880—only nine years from the 'fall of Paris,' and about a third of that span from Victor Tissot's malicious unearthing of the 'Kapitulation'—Colonne had plucked up courage to follow suit; whilst by the end of 1881 there were three orchestral enterprises in Paris all giving extracts from Richard Wagner's works, for Lamoureux had also fallen into line.

I may pass over Angelo Neumann's abortive scheme to produce the whole opera 'Lohengrin' in German, winter 1881-82, which not unnaturally fell through; also the journalistic pressure successfully brought to bear on Carvalho to abandon his project of mounting that work, in French of course, at the Opéra Comique in 1886. May 3, of the following year, Lamoureux actually did produce it at the Eden Theatre, but it had the misfortune to come at the height of the Boulangist fever, to which it succumbed in the course of a sole representation. The back of a well-organized opposition was already broken, however; the concert propagandism went on, and by the spring of 1891 an American correspondent was able to write me from Paris (as published in that summer's number of *The Meister*):

'The longer one ponders over this feeling of racial and political antagonism, the more is one forced to admit the overwhelming completeness of the recent triumph of "Lohengrin" throughout France. . . . The first performance of "Lohengrin" in the provinces took place in the Théâtre des Arts, at Rouen, on February 7, 1891, every Paris critic of any importance being present . . . the music, the effect of the different ensembles, carried the house by storm, each Act ending in scenes of indescribable enthusiasm. Other representations followed, special trains being required to carry delighted crowds of Parisians to Rouen, where "Lohengrin" has since been given several times a week. This initial success was quickly followed by performances of "Lohengrin" at Bordeaux, Tours, Nantes, and Anger; one victory following another so rapidly that we have hardly had time to recover from the surprise caused by its predecessor. . . . The difference a few years has made is enormous, but it is nothing to what another decade will do. Already in Paris, the principal art-centre of the world, there is not a first-class musical critic who would have the hardihood to ridicule or belittle the works of Richard Wagner. . . . And now we are about to witness the remarkable occurrence of a performance of "Lohengrin" at the Grand Opéra, where "Tannhäuser" was once hooted [1861], in a city where but a few years ago the first-named of these two works had to be withdrawn in deference to an outburst of Chauvinism. The production of "Lohengrin" is fixed for September. . . . In the meantime, M. Lamoureux has long been regaling the most cultured portion of Parisian society with selections from his Wagnerian répertoire on each Sunday afternoon . . . whilst at the Colonne concerts, held in the Châtelet, Wagner also holds the place of honour. From these facts it will be readily seen that intelligent Parisians listen to the master's music with feelings of profound satisfaction; the rabble alone being left to throw stones at the theatre which has the courage to present a work of a German who, in an hour of ill-humour, said some ugly things about the French people. Such demonstrations, however, we may trust that the march of provincial events, and the quieter condition of the public mind, will avert in next September. . . . The Paris of to-day must not be confounded with the Paris of Napoleon III. . . . The young writers and critics, without an exception, appreciate the genius of Wagner; and that is tantamount to saying that the sad minority who still follow the superannuated leaders who have lived just twenty years too long are no longer seriously considered, their opinions—and even their very existence in the world of art and letters—having been reduced to a nullity. . . . However, as regards good taste and *bon sens* in everything that pertains to pure art, the French have no superiors, if any equals, and the fact that Wagner's inspirations are hailed with unbounded satisfaction is the best proof of their capacity to appreciate the highest flights of genius, even though that genius belong to a nation of political opponents.'

In the next quarterly number of *The Meister*, I myself was happily able to write as follows: 'With regard to "Lohengrin," it was very naturally felt that the Wagnerian cause in Paris for the next generation was hanging upon the firmness of the authorities in handling any possible disturbances that international, or rather, Chauvinistic passions might vent themselves in. Well, September has come and gone, and it would appear that "Lohengrin" has now established itself as a *peaceful* item of the Grand Opéra's répertoire—a presage for the inscenation of those later products of Wagner's genius for which the Parisian art-world has long been clamouring. We need not dwell upon the event, for the daily Press has made our readers sufficiently acquainted with the details of the bloodless, though not uproar- and perfume-less triumph which the mystic drama has achieved. Yet we cannot but pause for an instant to reflect upon the strange irony of fate that made the Zurich exile and the pariah of the earlier musical quidnuncs for the moment an important factor in the question of European peace, and an arbiter of the "quotations" on the Stock Exchange.'

But that had only been for a moment; in the words of Mr. Finck (whose book was published in 1893), 'How the Parisians were hungering for a Wagner opera may be inferred from the eloquent fact that when "Lohengrin" was finally produced at the Grand Opéra, under police protection, on September 16, 1891, it attained in the course of the first year as many as sixty-one performances.'

It was soon followed by 'Tristan,' the 'Valkyrie,' &c., &c., till the chain of Wagner's masterpieces was completed in Paris, as in London, by 'Parsifal' a few months before the outbreak of the present treacherous war. So the French had quite buried the hatchet in Wagner's regard, and it is the most unadulterated nonsense to pretend—and if that is not the suggestion, what is?—that they might take offence at our London orchestras' performing works which they themselves have been acclimatising for the past forty years and more. No, that 'Kapitulation' cry is altogether too *vieux jeu* for a chivalrous nation like the French, which has composed far graver and more recent differences with ourselves, such as the Fashoda incident. What they might reasonably object to is a composition that amazes me each time I see it figuring on a concert advertisement in these heart-searching days, to wit, that '1812' Overture in which our two chief Allies are so obstreperously depicted in their former rôle of foes at death-grips. Can no one put a stop to *that?*

And now, still leaving Nietzsche to abide a more convenient season, let me conclude with that far keener estimate of Bismarck which Wagner published at the end of 1880 in an essay styled 'What boots this knowledge?' (*see* 'Prose Works,' VI., 254-5):

'To discover of whom we need *not* ask, if we wish to arrive at true knowledge of the world, we have only to take a bird's-eye view of the present so-called political situation. This latter characterises itself at once, if we pick up the first newspaper to hand and read it in the sense that nothing there concerns us personally: we light upon Shalt without Have, Will without Notion, and all with such a boundless greed of Might, that even the mightiest thinks he possesses none until he has still more. What he dreams of doing with this Might, one seeks in vain to fathom. . . . German Unity was won in course, and duly fixed by contract; but what it after all might mean, again was hard to answer. They tell us we shall hear some day, no doubt, when much greater Might has been gathered: German Unity must first be primed to show her teeth in every quarter, even if it leaves her with nothing to masticate. One seems to see Robespierre presiding over his Committee of *Salut Public*, when one conjures up the picture of the strong man armed behind locked doors in ceaseless search for means of increase to his garnered Might. What there was to do and say to the world with the Might once proved, might have dawned on that strong man armed in the nick of time, had this knowledge we mean but enlightened him. We gladly accept his assurances of love of peace, though it is unfortunate to have to prove it by making war; and if we sincerely hope that true Peace will some day be won us on a peaceful path, it really might have occurred to the vanquisher of peace's last disturber that the wantonly-provoked and fearful war would be fitly crowned by a different peace from this treaty of Frankfort-on-Main, which points direct to constant readiness for further war. Here a knowledge of the need and possibility of a genuine regeneration of the human race, now ruined by our Civilisation-under-arms, would have inspired a pact that might easily have conducted to World-peace itself: no fortresses would there have been to conquer, but to raze; no warrants of future war-security to take, but pledges of peace-assurance to bestow; whereas historic rights alone were weighed against historic claims, and settled by the one established right of Conquest. With the best will in the world, it would seem that the pilot-of-State can see no farther. They all must prate of World-peace; even Napoleon III. had his mind on it,—but a peace to the advantage of his dynasty and France: for in no other way can these strong men armed conceive of it, than under the wide-respected shield of countless cannons.—In any case we may conclude that if *our* knowledge is to be treated as profitless, the world-wisdom of our great Statesmen deals us positive and serious harm.'

And the prophet bold enough to utter that our misguided musicians would fain stone!

THE ART OF PROGRAMME ARRANGEMENT.

By Henry Coates.

A yearly experience of some hundreds of concerts convinces me that the art of programme-making is but little understood, either by artists or managers, although its importance as a factor in success is often considerable. The great majority of programmes seem to be constructed according to a number of unreasonable and useless conventions, while the cardinal principle,—the endeavour to create an atmosphere most congenial alike to the artist and the audience, and most favourable to the hearing of the music,—is usually neglected.

Many serious faults lie more in the arrangement of the music selected than in the actual selection. The latter depends so much upon the particular circumstances that it is with the former question I shall deal in this instance. Obviously the scheme of the programme also depends a good deal on the pieces chosen, but there are directions in which a general reform is clearly needed.

The 'chronological' convention is perhaps the most destructive to an artistic arrangement of the programme. You play all the music in the order, more or less, in which it was written; the classical works first and the modern music at the last, evidently following the familiar Biblical instance of the strongest wine for the end of the feast. Unfortunately the modern works often turn out to be anything but the strongest on the programme; but even supposing that they were, I cannot see why a work by Haydn or Mozart must necessarily be played before, and not after, something by Stravinsky or Strauss.

Apparently this 'chronological order' fetish is based upon two ideas, both equally fallacious; firstly, that the listener's ear should, during the

concert, be gradually educated up to the newest music, secondly that the older works would seem tame and commonplace if performed after the more strenuous strains of our living composers.

As to the first idea, I believe a good many people will agree with me that the full enjoyment of a 17th or 18th century classic demands a connoisseur's taste far more than does a Tchaikovsky or Elgar symphony, just in the same way that old china, furniture or pictures require cultured appreciation. The second idea has about as much sense as the suggestion that, after the sight of a fine modern building, one would not care to look at a mediæval cathedral round the corner.

Indeed, there is really far more logic in playing an older work *after* a modern one. The music of to-day usually demands a greater effort from the listener, and a certain amount of nervous tension is often created, which can be relaxed by listening to the simpler (although not necessarily less profound) ideas of the classical composers.

A study of programmes of the recital order—pianoforte, violin, or vocal—reveals at once other equally curious conventions. Apparently a general rule, in instrumental recitals, is to play three or four big, heavy works in succession, and then to switch off suddenly to a group of very small and trifling pieces, mainly by modern composers. Anything more inappropriate than such a 'top-heavy' scheme cannot be imagined. It is like commencing a dinner with the joint or the game, and finishing with the *hors d'œuvres*. How many people, upon first entering the concert-room, are in the proper frame of mind to listen, immediately, to Bach's Chaconne, or one of his unaccompanied suites for violoncello, or the Fantasia Chromatica, or a big aria from a Gluck opera? Yet in very many cases one finds the recitalist calmly starting off with one of these masterpieces, which should really form the central point of the perfect programme. Some such work, ancient or modern, ought to be chosen, and all the remaining items grouped with reference to it. To begin the recital with one or two short pieces of not too profound a character is obviously best, because it gives the latecomer a chance of not missing an important work, and allows the audience to settle down to an enjoyment of that more serious side of the recital which will gradually develop.

To the performer this plan is even more advantageous, since various causes (such as nervousness) usually make it impossible to do complete justice, at the very beginning of a recital, to any work which greatly taxes both technical and interpretative powers.

As far as possible, the various items should be grouped in some sort of metrical arrangement, according to their length, and having always a due regard to contrast. For example, two short pieces might be followed by a longer work, as a 'metre' for one programme; for another, three short pieces followed by two of larger value. This scheme must of course depend upon the items chosen.

Another practice which is open to objection is the playing, in a lump, of a number of works by the same composer. (I am, of course not alluding to 'one-composer' programmes, which usually have some particular object in view, such as the exhibition of a new man's work.) In the ordinary way, a pianist may decide to play a ballade, a scherzo, a polonaise, and a group of nocturnes by Chopin, or a similar collection of pieces by Schumann. He invariably plays them all in succession, but a very striking effect might be gained by separating them. For instance, delightful contrasts could be made by placing one of the Chopin nocturnes with a similar work by Debussy, a cappricio of Mendelssohn with a similar work by Brahms, and so on.

The position of any new pieces in a programme is another point to which attention must be paid. Often the novelties are placed far too late in the programme, with the evident intention of trying to keep the audience at the concert as long as possible. (In a good many instances it is also done to try and retain the critic, who usually defeats this object by arriving just in time—sometimes even too late—to hear the new piece.)

The novelties should undoubtedly be placed early in the programme, while the ear is fairly fresh and has not been saturated with other music. It has frequently happened that the merit of many a new composition has been largely overlooked both by Press and public because it has been played towards the end of a heavy programme of favourite works.

The points that I have briefly discussed are perhaps the most important, although there are others on which much might be said. For example, there is the quaint rule that a miscellaneous programme should always be commenced with a pianoforte solo. Why not a song? The vocalist's rule of grouping songs according to language, similar ideas on the part of instrumentalists in making groups according to technique, and many other minor points, may all tend to interfere with the artistic design of a programme.

As an object-lesson I give three programmes (selected at random from many hundreds collected in London concert rooms during the past few seasons) showing both the original arrangement and a suggested revision.

No. 1.—Orchestral.

1.	Overture ... 'Tragic'	*Brahms.*
2.	Symphony No. 7 in C	*... Haydn.*
3.	Concerto No. 1 for pianoforte and orchestra	*Tchaikovsky.*
4.	Five Pieces for orchestra	*Schönberg.*
	(Conducted by the Composer.)	
5.	Impressions d'Italie ('Napoli') ...	*Charpentier.*

Revised Plan.

1.	Impressions d'Italie ('Napoli') ...	*Charpentier.*
2.	Five Pieces for orchestra	*Schönberg.*
	(Conducted by the Composer.)	
3.	Symphony No. 7 in C	*... Haydn.*
4.	Concerto No. 1 for pianoforte and orchestra	*Tchaikovsky.*
5.	Overture ... 'Tragic' ...	*Brahms.*

No. 2.—Pianoforte Recital.

1.	Chromatic Fantasia and Fugue	*Bach.*
2.	Sonata Quasi con Fantasia (Op. 27, No. 2)	*Beethoven.*
3.	Prelude (Op. 28, No. 15)	*Chopin.*
	Nocturne in F major (Op. 15) ...	
	Fantaisie Impromptu in C sharp minor	
	Ballade in G minor	
4.	Intermezzo (Op. 117, No. 1) ...	*Brahms.*
	Ballade (Op. 118, No. 3)	
	Capriccio (Op. 76, No. 2)	
	Rhapsodie in B minor (Op. 79, No. 1)	
5.	Les Orientales	*MacDowell.*
	Hexentanz	
6.	Marche Militaire	*Schubert—Tausig.*

Revised Plan.

1.	Prelude } Nocturne }	*...Chopin.*
2.	Les Orientales	*MacDowell.*
3.	Caprice	*Brahms.*
	Ballade	
4.	Sonata	*Beethoven.*
5.	Intermezzo	*Brahms.*
6.	Chromatic Fantasia and Fugue ...	*... Bach.*
7.	Fantaisie in C sharp minor... ...	*... Chopin.*
8.	Marche Militaire	*Schubert—Tausig.*
	Hexentanz	*MacDowell.*
9.	Rhapsodie	*Brahms.*
	Ballade in G minor	*Chopin.*

No. 3.—Violin Recital.

1.	Sonata for pianoforte and violin (Op. 24, No. 5)	*Beethoven.*
2.	Concerto in G minor	*Max Bruch.*
3.	Chaconne	*Bach.*
4.	Largo	*Handel.*
	Walzer	*Hummel—Burmester.*
	Lettre d'Amour	*César Cui.*
	Hungarian Dance (No. 7) ...	*Brahms—Joachim.*
5.	'Nur wer die Sehnsucht Kennt'	*Tchaikovsky—Elman.*
	Caprice Etude	*Paganini—Auer.*

Revised Plan.

1.	Walzer	*Hummel—Burmester.*
	'Nur wer die Sehnsucht Kennt'	*Tchaikovsky—Elman.*
2.	Sonata for pianoforte and violin ...	*Beethoven.*
3.	Caprice	*Paganini—Auer.*
	Largo	*Handel.*
4.	Chaconne	*Bach.*
5.	Hungarian Dance	*Brahms—Joachim.*
	Lettre d'Amour	*César Cui.*
6.	Concerto in G minor	*Max Bruch.*

It will not be necessary, in view of the foregoing remarks, to discuss the reasons for the revisions in each case, but I may perhaps point out the metrical arrangement of the last programme, which may be expressed thus : ∪∪—∪∪—∪∪—

THE LITTLE LESS THAT ACHIEVES MORE.

By F. Gilbert Webb.

While humanity in its essence remains the same, the point of view of each succeeding generation changes. This variation is brought about chiefly by increase of knowledge that affects social relationships, habits, and customs. Of late years scientists have revealed many of the inner workings and processes of what are termed the laws of Nature. Investigators have gone deeper and deeper into fundamental causes. They have given mankind inventions which have put a girdle round the earth, and made real and practical many a Midsummer Night's Dream. One great result of these discoveries and inventions has been a general quickening of thought and perception, the realisation of possibilities previously unimagined. We no longer calculate time merely by hours, but by experiences, sensations, and achievements. Days that bring nothing to the modern man or woman are regarded as wasted. We have also become impatient of the obvious. The unnecessary is intolerable. We clip our words and shorten our sentences, and even greet each other as curtly as politeness will permit. Young's familiar lines :

> Man wants but little here below,
> Nor wants that little long,

have acquired a new significance. Man not only wants little but he wants that little *strong*. Brevity to-day is not merely regarded as the soul of wit, but as a necessary adjunct to vigorous life. This prevalent reduction of much to little is the genesis of the halfpenny journals, with their jerky articles and meteoric paragraphs, the multiplication of theatres of variety with their kaleidoscopic entertainments, the predilection for short sentences and terse announcements.

We admit all this in the mundane affairs of life, but rarely in our serious music. Judging by the length at which modern composers write, very few would seem to credit audiences with greater quickness of perception or understanding. In their works of serious design composers continue to write with a punctilious effort to set forth every detail of their ideas until in many cases noble and striking outlines become obscured by elaboration of detail of secondary importance. Liszt foresaw the present intolerance of repetition when he devised the symphonic poem, in which the recapitulation section is omitted, other latitudes allowed, and the construction dictated to great extent by the literary basis of the subject. The truth of Liszt's reform was shown by the widespread adoption of his views.

But although the symphonic poem checked the development of formality, it proportionately permitted a greater diffuseness. It was not long after the acceptance of the symphonic poem that its inherent weakness became apparent, and overdevelopment became as common in symphonic poems as in the movements of the symphony.

When a work is felt to be too long it means not a matter of time, but that the interest of the listener is not maintained. To some extent this is dependent on the understanding of the listener, but the musician and cultured music-lover know very well where the sensation of weariness begins to creep in, and examination of the score will reveal that the point is precisely where the composer has said all he has to say, and begins to tell his story over again.

Apparently composers are unable to perceive when they have completely expressed themselves.

Some slight harmonic or rhythmic variation that occurs to them appears to persuade them that they are presenting a new idea, whereas it is merely the old one in diaphanous clothing. One of the greatest sinners in this respect is Schubert, in his symphonies. We forgive him because of the beauty of his themes. He appears to be so enamoured of them that he believes, with Romeo, that :

> Parting is such sweet sorrow
> I would say good-bye until the morrow.

Yet the present generation rarely hears his symphonies, in spite of their beautiful melodies. But the great lesson passes unheeded. The very men who point out the fatal fault in these symphonies go and do likewise, and too often without the excuse of the beautiful themes. It may be said that nearly all great works on their production have been declared to be of undue length by contemporaries. Beethoven's symphonies to wit ; but it should be remembered that at the beginning of the last century musical knowledge was far less general than now. To-day, criticism is not only in the stalls, it is also heard in the gallery, and frequently is the most keen there. Musicians can no longer afford to think lightly of the verdict of the gods.

It is peculiarly important that these facts should be recognized by composers at the present moment. They have an opportunity now of being heard and appreciated which has been long in coming, but if missed will yet be longer before it recurs. The great British public is ready and willing to think favourably of and to find enjoyment and entertainment in British art ; but if it fails to find it there it will go elsewhere. It is not unnatural or surprising that British composers should be behind the times. Creative artists worthy of the name must live largely within themselves, and music is of such an exacting nature that the musician has less time than the professors of other arts to mark the trend of current events ; but that British composers have failed to keep pace with the other arts is obvious. Our painters rely now more on suggestion than detail, our novelists write more tersely ; the aim of the dramatist is to eliminate every word that does not help forward the story. Everything that is extraneous diverts attention from the main idea and diminishes interest in its development. It follows that the modern practice of introducing episodes and treating them at length is inevitably a cause of weakness, and becomes dangerous the moment they become of greater interest than the principal themes. Strength results from concentration. Effectiveness depends on the disappearance of complexity under the guise of simplicity.

It is evident that what is wanted by the public are strength and terseness : oratorios and cantatas occupying about an hour, symphonies of half-an-hour or forty minutes, overtures, concertos, and pieces that end exciting a wish that they were longer. Now there is a huge store of British music which has all the elements of popularity but which is hopelessly barred by its diffuseness. When these works were written composers were constrained to follow prescribed forms. 'Padding' was as necessary as in an Elizabethan doublet. Repetitions had to be made and dramatic laws violated to fulfil academical requirements. Why do we not remove this padding, omit the repetitions and shorten these works to the limits of sweet reasonableness ? Let condensed versions be made of these three-hour oratorios, two-hour cantatas, and prolix orchestral works. It has been done with popular operas for performance in concert rooms. In their original form it is doubtful if they will ever be performed. What hope is there for Mackenzie's 'Rose of Sharon'* or 'Bethlehem,' Parry's 'Judith' or 'King Saul,' or Stanford's 'Eden'? Yet all these works contain splendid ideas. The task would be a delicate one, and should be undertaken by a musician who is intimate with public requirements. After he had done his task the approval of the composers should be sought. It is too much to ask the composers to mutilate their own children, for so they would regard the shortening process. Moreover, the discretion of the most self-sacrificing might well be doubted.

A PLEA FOR A REVISED GREGORIAN TONALE.

By Francis Burgess.

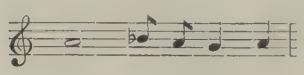
The history of Plainsong in England begins with the landing of St. Augustine and his companions on the shores of Kent in A.D. 597. The zeal of St. Gregory the Great for the conversion of England is a tradition as strongly enshrined in Christian history as that other tradition which ascribes to the Apostle of the English the compilation and final arrangement of the Plainchant which was in existence in Rome before his accession to the Chair of St. Peter. And as Augustine and his companions trod the Kentish soil on that memorable April day more than thirteen centuries ago, they sang the Plainchant anthem 'Deprecamur Te, Domine,' which, along with its melody, is still accessible to the student of musico-liturgiology. At the time of its introduction into England Plainsong was far from being a new thing in Western Christendom. It had already had a Latinized existence extending over three centuries, and the Schola Cantorum in Rome was, by then, an ancient institution with traditions which the zeal of St. Gregory tended only to crystallize. Thus the Roman archi-cantor, James, who came to England with St. Augustine and afterwards was raised to the episcopate as Bishop of York, introduced into the newly established congregations of English converts the more or less settled musical practices then current in Rome itself. It is of some importance to insist upon this historic truism, because other Plainsong traditions were in existence—the Gallican, for instance—with which the English ecclesiastical musicians did not concern themselves.

* A new revised and compressed edition was issued by Messrs. Novello in 1910. We leave Mr. Webb's statement as he wrote it in order to draw attention to this fact.—Ed., *M. T.*

That the Gregorian Chant, once established in England, flourished exceedingly is evidenced by such manuscript remains as survived destruction in the religious troubles of the 16th century. That portion of the Chant which formed part of the original deposit of the Kentish mission was jealously guarded from alteration in England, as, indeed, was the true Gregorian tradition in other countries. Such additions as were made to the various local Graduals and Antiphoners during the Middle Ages to meet the enrichment of the Calendar do not show the same invariable degree of uniformity or merit. The later creative period—if such it can be called—presents, in fact, a record of continuous and increasing deterioration from the ideals of the golden age of Plainsong. In endeavouring to arrive at a standard of excellence, therefore, it is necessary to use some discretion in the choice of materials. A Plainsong melody cannot accurately be said to be good because it is English, or English because it is good.

But it should be borne in mind that the subject-matter of this article—the Tones of the Psalms as sung in the Divine Office—was far less affected by the decadent tendencies referred to above than was the case with those other portions of the Plainsong répertoire with which we are not now concerned. The recitation of the Psalter was only indirectly affected by the provisions made for such new Feasts as were added to the Calendar. The Psalm Tones and their Endings were more or less taken for granted, and there is no evidence of any strong line of demarcation between the *Tonalia* in use in this country and the *Tonalia* used in such other countries as accepted the Gregorian tradition. Some variations did exist, but they were mostly internal and domestic—they were differences between Salisbury and Worcester, for example, rather than between England and Rome. Sometimes they were merely contrasts between monastic and secular traditions. A certain English cathedral, for instance, was in monastic hands; it possessed, therefore, certain monastic peculiarities of musical inflexion. In order to elevate these explicable peculiarities into emblems of a national character or 'use' some modern persons have been driven to ignore the existence of those precise peculiarities in monastic establishments abroad, and to conceal the contemporaneous practices of secular churches in our own country. That such incredible things should have been done by persons who desire to be regarded as authorities is lamentable, and as a result the contents of the Sarum *Tonale* (upon which is based the 'New Manual of Plainsong' by Stainer, Briggs and Frere) have come to be regarded as a more or less complete expression of our national idiomatic tradition in Plainchant, while the variants found in the recently issued Vatican *Cantorinus* are regarded conversely as alien growths which can only fitly be appreciated by those Englishmen who happen to possess ultramontane tastes.

In order to correct this ill-balanced and distorted view of the subject we have to remember just two things. The first is that the Sarum *Tonale*, though perhaps the most magnificent collection of its period, does not represent the whole of the English mediæval tradition of reciting the Psalms. The second is that the Vatican *Cantorinus* is the work of a commission of archivists who made a searching investigation over the whole field of Gregorian tradition, and based their conclusions upon expert musical grounds rather than upon geographical prejudices. Thus, if Tone I. be critically analysed, it will be found that every one of the Vatican Endings not given in the Sarum books is found in some other Psalter of English origin, and even the much-abused Mediation:—



can be traced to an English original.

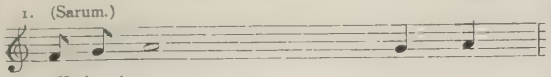
Moreover, those of us who are concerned with the Psalms in the English tongue have a further precedent of a hundred years post-Reformation use of the Gregorian *Tonale*. From 1549 to 1649 the normal English cathedral continued to use the Tones for the Psalter, as is shown by the post-Restoration testimony of Clifford and Lowe. And during this period, even at Salisbury itself, some of the supposed 'Continental' variants were in daily use—at a time, it may be remarked, when any tendency towards 'Romanizing' was met with the barbaric severity of the penal laws.

There is still a further period of Gregorian tradition in the English Church which might be cited. I refer to that half-century of inspired enthusiasm which covered the more active developments of the Church Revival in the 19th century. But I refrain from quoting any precedents from this period, for such weapons would be double-edged, in that they would involve the admission of variants of the Psalm Tones which lie outside the true Gregorian tradition in any country. Still it is unquestionably true to say that the Tones and Endings contained in the Sarum *Tonale* do not represent all the forms which once were sung in England, nor do they cover the entire field of authentic and scientifically accurate variants. To set up the Sarum *Tonale* as an exclusive standard, therefore, is to cut ourselves off from a great deal of English tradition, pre- as well as post-Reformation, from much which possesses real musical merit, and to ignore the need which undoubtedly exists for a greater variety of simple inflexions. By way of suggestion, the following table of Tones and Endings is put forward, and the source of each form is stated. As some rearrangement of Endings is obviously made necessary, the simple expedient of tabulating them in order of difficulty has been resorted to. Thus the simpler Endings for use with psalms occur early in each Tone, while those inflexions which are more suitable for the Gospel Canticles are given later. At the same time such Endings as III. 8, and VIII. 4, in the Sarum *Tonale*, which are not capable of general use in present-day circumstances, are omitted altogether. Another Sarum

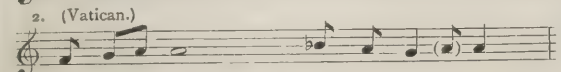
Ending (V. 3), which is of doubtful authenticity, is included only on account of the popularity which, unfortunately, it has acquired, but it will also be found in its right place under Tone VII. The notation employed, though less perfect for its purpose (as the writer believes) than the square notation usually employed for Plainsong, shows at a glance the approximate pitch of the recitation and the extent of the intervals, while the use of bracketed notes tends to make clear the method of treating redundant syllables in the text.

TONE I.—Mediations.

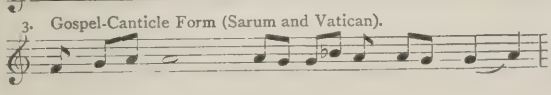
1. (Sarum.)



2. (Vatican.)

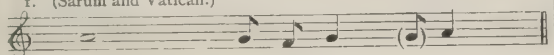


3. Gospel-Canticle Form (Sarum and Vatican).

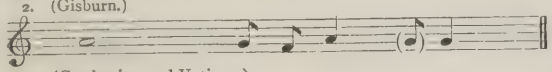


Endings.

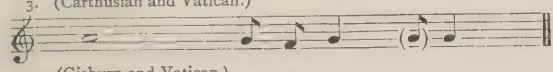
1. (Sarum and Vatican.)



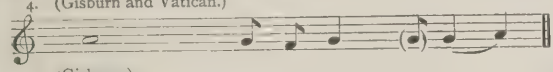
2. (Gisburn.)



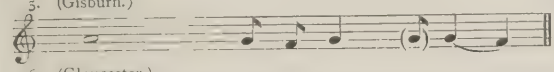
3. (Carthusian and Vatican.)

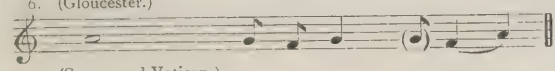
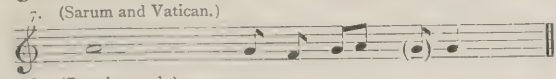


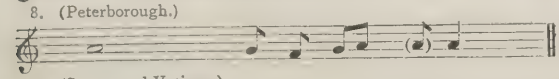
4. (Gisburn and Vatican.)

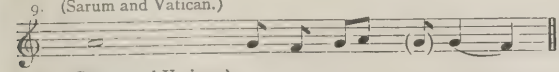


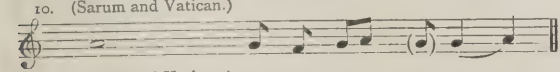
5. (Gisburn.)

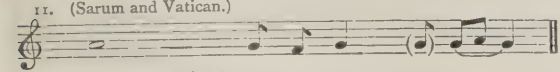
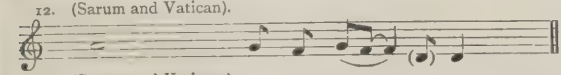


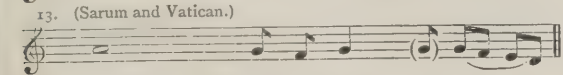
6. (Gloucester.)

7. (Sarum and Vatican.)

8. (Peterborough.)



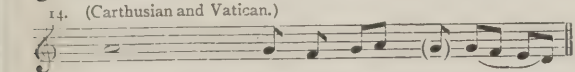
9. (Sarum and Vatican.)

10. (Sarum and Vatican.)



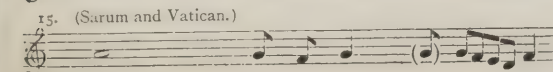
11. (Sarum and Vatican.)

12. (Sarum and Vatican).

13. (Sarum and Vatican.)



14. (Carthusian and Vatican.)

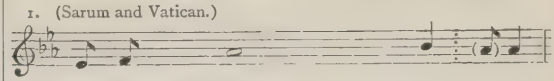


15. (Sarum and Vatican.)

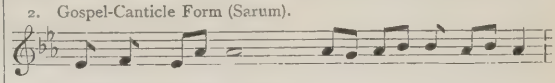


TONE II.—Mediations.

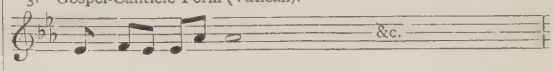
1. (Sarum and Vatican.)



2. Gospel-Canticle Form (Sarum).

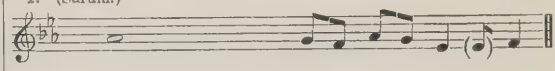


3. Gospel-Canticle Form (Vatican).

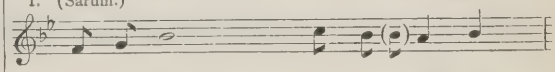


Endings.

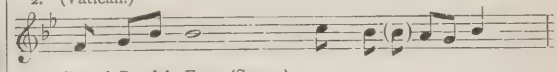
1. (Sarum and Vatican.)

2. (Sarum.)

TONE III.—Mediations.

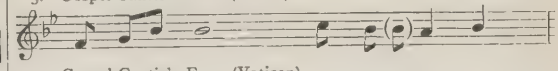
1. (Sarum.)



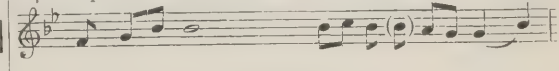
2. (Vatican.)



3. Gospel-Canticle Form (Sarum).

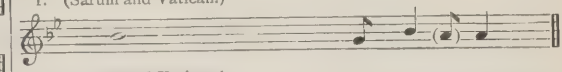


4. Gospel-Canticle Form (Vatican).



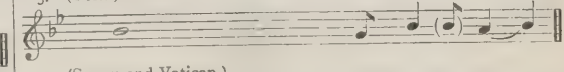
Endings.

1. (Sarum and Vatican.)

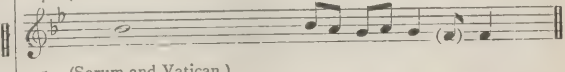


2. (Sarum and Vatican.)

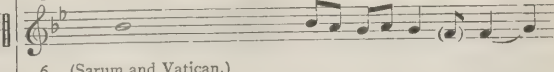
3. (York.)



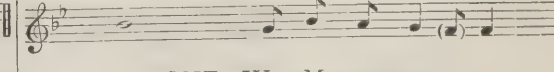
4. (Sarum and Vatican.)



5. (Sarum and Vatican.)

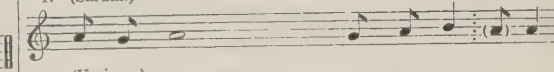


6. (Sarum and Vatican.)

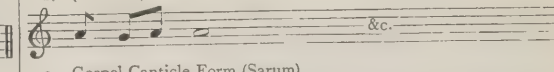


TONE IV.—Mediations.

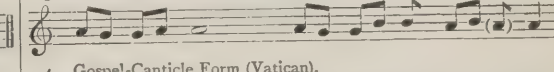
1. (Sarum.)



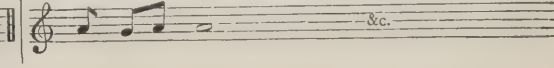
2. (Vatican.)



3. Gospel-Canticle Form (Sarum).

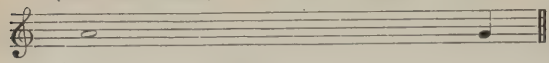


4. Gospel-Canticle Form (Vatican).

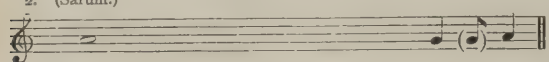


TONE IV.—*Continued.*—Endings.

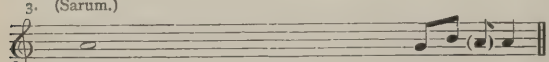
1. (Sarum and Vatican.)



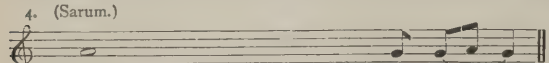
2. (Sarum.)



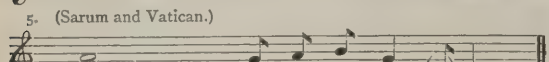
3. (Sarum.)



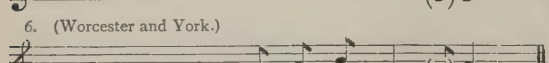
4. (Sarum.)



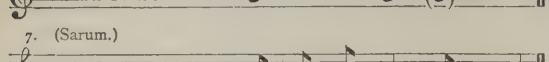
5. (Sarum and Vatican.)



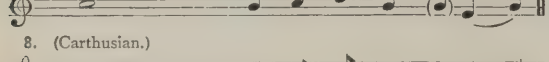
6. (Worcester and York.)



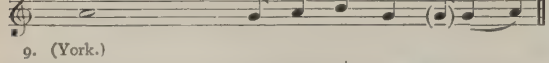
7. (Sarum.)



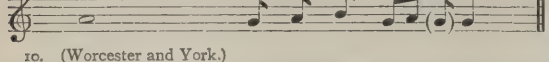
8. (Carthusian.)



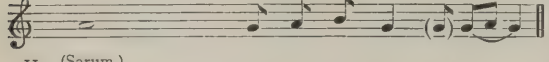
9. (York.)



10. (Worcester and York.)

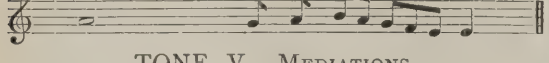


11. (Sarum.)

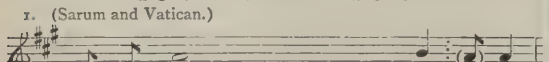


TONE V.—Mediations.

1. (Sarum and Vatican.)

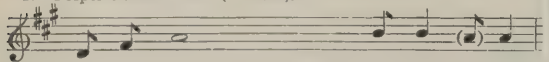


2. Gospel-Canticle Form (Vatican).

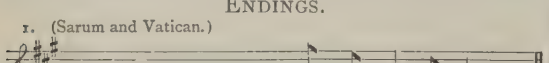


Endings.

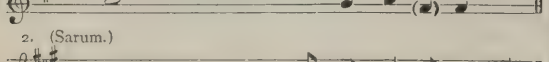
1. (Sarum and Vatican.)



2. (Sarum.)

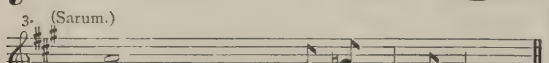


3. (Sarum.)

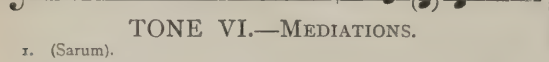


TONE VI.—Mediations.

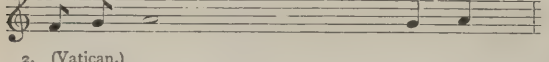
1. (Sarum).



2. (Vatican.)

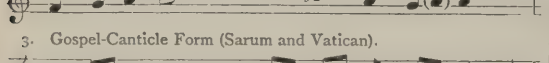


3. Gospel-Canticle Form (Sarum and Vatican).



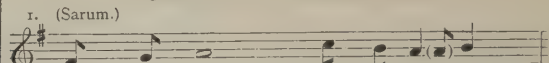
Ending.

(Sarum and Vatican.)



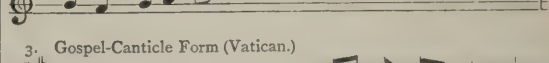
TONE VII.—Mediations.

1. (Sarum.)



2. (Vatican.)

3. Gospel-Canticle Form (Vatican.)

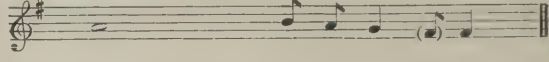


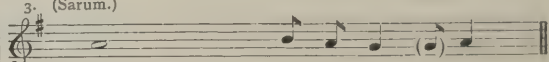
Endings.

1. (York.)

2. (Sarum and Vatican.)

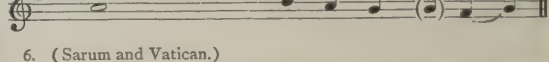
3. (Sarum.)



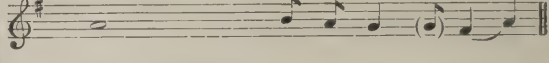
4. (Sarum and Vatican.)

5. (Sarum and Vatican.)

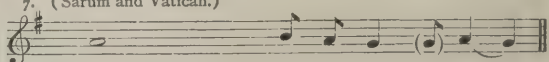
6. (Sarum and Vatican.)

7. (Sarum and Vatican.)



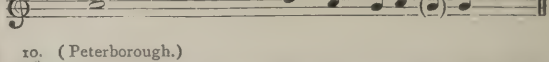
8. (Peterborough.)



9. (Sarum.)

10. (Peterborough.)

11. (Worcester.)

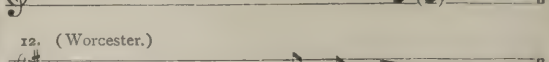
12. (Worcester.)



TONE VIII.—Mediations.

1. (Sarum and Vatican.)

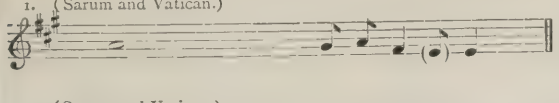
2. Gospel-Canticle Form (Sarum).



3. Gospel-Canticle Form (Vatican).

TONE VIII.—*Continued.*—Endings.

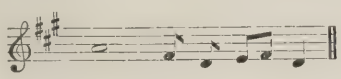
1. (Sarum and Vatican.)



2. (Sarum and Vatican.)

3. (Sarum.)

4. (Gisburn and York.)

The foregoing *Tonale* is, for the moment, purely tentative and suggestive. Any value which it may possess lies in the fact that it contains a number of additional simple Endings to some of the Tones, and that these Endings may be used without any alteration of the pointing given, for instance, in the small edition of the new 'Manual of Plainsong.' But the writer would be glad to receive suggestions either for enrichment of the Tone-table or for its amendment. As a matter of fact, it is intended to be workable and practical rather than to exhaust all the possible legitimate varieties of Tone Endings. Owing to the research of the late Mr. H. G. Worth (one of the English consulting experts to the Vatican Plainchant Commission) a slightly larger number of English variants to the Tone Endings than those printed above have been brought to light. But the few which I have ventured to suppress are not of much practical value, and one or two of them, notably a Gisburn Ending to Tone V., running thus :

are of as dubious a quality as the Sarum V. 3, which has had so disastrous an effect upon the conception of many an organist in regard to the tonality of the Fifth Tone. And it is especially necessary to note that, whatever varieties of Endings may be allowed, the form of Meditation chosen by each choir should be invariable; otherwise the recitation of the Psalms will be greatly confused.

The ultimate justification for the compilation of a *Tonale* such as that now put forward must lie in its practical use. As it now stands it gives the individual choirmaster some liberty of choice, which is not without its value—or its dangers. By the Table given above it is possible for a church in Wiltshire or Dorsetshire to continue the Psalmodic traditions of 'the illustrious Church of Sarum'; for choirs in such dioceses as Gloucester, Worcester, Peterborough or York to link themselves with local custom; or for the average English Plainchantist to enjoy the accumulated treasures of his country which went to swell the 'one Use' spoken of in the Book of Common Prayer in the 16th century. And beyond these classes there are those who in their desire for a uniformity which is based upon a more recent experience are disposed to turn their eyes towards the Seven Hills for guidance. These, too, by a process of selection, may place themselves in line with the authoritative utterance of the Vatican experts in the slight matter of their Psalmody at least.

Occasional Notes.

Recreation in War-time.

In presiding at the annual meeting of the Actors' Church Union, held at the Savoy Theatre on July 16, the Bishop of Birmingham combated the idea that theatres and music-halls should not be open in these serious times. He said that relief was needed in these days of mental stress, something to brighten life. He stated that he had spent much time in a military hospital, and he frankly confessed that unless now and again there was something to take one out of oneself, it would not be possible to do his work with that earnestness and attention it demanded. The soldier when he came back from the front went to the theatre to see a good play, or even to a music-hall to hear a rollicking song. The soldier enjoyed singing hymns, but that did not prevent enjoyment of a comic song. We were built that way; we wanted every kind of expression of our feelings; and a good wholesome comic song might be as helpful towards the cure of a wounded soldier as a hymn. They might economise by not going to theatres, but let it be with a sense of proportion. They must be natural as well as national.

Music in Captivity.

In our June number we quoted a letter from Mr. Benjamin Dale, in which he gave some account of the musical activities of himself and his fellow-prisoners at Ruhleben. Thanks to an interesting letter in the *Evening News* of July 19, we are able to supplement our former Note. It appears that the orchestra owes its inception mainly to the zeal of Mr. F. C. Adler. That we are not familiar with his name is due to the fact that, although a native of London (having been born at Hampstead), his musical activities have until now been confined to Mexico and Germany. In the latter country he began by working under Reinhardt at Munich, and ended by becoming conductor at the Düsseldorf Opera House. The Ruhleben Orchestra at first consisted of a few strings, other instruments being added by permission until the orchestra numbered forty-five. This unique band plays the works of Bach, Handel, Beethoven, Mendelssohn, Gounod, Sullivan, &c., to an enthusiastic audience as unique as itself, since it ranges socially from a cabin boy to a belted earl. In the organization of this music, it goes without saying that Mr. Adler's right-hand men have been Messrs. Benjamin Dale and Frederick Keel. We congratulate all concerned on their enterprise, without, however, wishing the orchestra a long life.

Paderewski on the Future of Music.

Paderewski has been speaking to an interviewer in New York on the influence of the War on music. He said: 'I have pondered deeply upon it. Of one thing I do feel convinced—that the art of music will react to this supreme tragedy of humanity by acquiring qualities of simplicity such as it has long since renounced. For a

time, at all events, the mammoth size of orchestras will in all probability be cut down for want of funds to pay for the maintenance of these huge bodies of instrumentalists for which composers have so long been writing. That must of necessity affect the nature of compositions put forth, to the extent, at least, of reducing swollen instrumentation and excesses of counterpoint. At last we shall see the musician put to it to regard primarily what he is expressing, not how he is expressing it. Luxury, the over-abundance of means that stifles the spirit, must be discarded before true advancement can take place.'

Dr. Grattan Flood writes to us as follows: 'I have recently been reading with considerable interest the admirable article on "Folk-song and Nationality," by Sir Charles Villiers Stanford, in the April issue of the *Musical Quarterly*. My distinguished countryman has made a curious slip in regard to the Irish theme which has been so magnificently developed by the great Netherlands composer, Beethoven, in his seventh Symphony. This theme, so essentially Irish, is described by Sir Charles as "a $\frac{3}{4}$ version of the final phrase of 'Kitty of Coleraine,' an Irish tune arranged by Beethoven." Allow me to point out that the Irish tune which Beethoven used was not "Kitty of Coleraine," but "Nora Criona," to which sprightly gig-melody Tom Moore adapted his lyric, "Lesbia hath a beaming eye," in 1811. Beethoven got the melody from Thomson early in 1811, but as Moore's words were copyright, a wretched lyric by Sir Alexander Boswell had to be substituted. Beethoven worked at the melody in February, 1812, and it must have inspired him for his seventh Symphony, the autograph score of which is dated May 13, 1812.'

At a 'Souvenir Luncheon' at the Savoy Hotel, organized to aid the Three Arts Women's Employment Fund, there was no depression. The acting and musical professions were well represented. Among the humours of the jovial occasion were epigrammatic verses by Mr. Wimperis, illustrated in the programme by Mr. John Hassall. One picture gave a representation of a lady who was so tall that her head could not be given. The accompanying lines were as follows:

'Oh, Clara, here 's the most unkindest cut,
It 's not all Clara, but it is all but.'

Marie Löhr was immortalised in this verse:

'You can't resist her when she asks for more,
Her name is Marie, but her word is Löhr.'

There was an auction of Odds and Ends, amongst which was a pair of embroidered shoes worn by Madame Patti in 'Carmen.'

Forkel's 'Life of John Sebastian Bach' (1820) ends with the following paragraph—pertinent at this time, nearly one hundred years later: 'And this man, the greatest musical poet and the greatest musical declaimer that ever existed, and probably ever will exist, was a German. Let his country be proud of him; let it be proud, *but at the same time worthy of him!*' The italics are ours.

Ventnor Musical Society, which has just completed its fiftieth year, is losing Mr. Evan Jones, who is returning to his native Wales. He has been honorary conductor since 1897, and under his energetic guidance a notable list of works has been given, including thirteen Bach cantatas, ten works by Handel, eleven by Mendelssohn, and unhackneyed items by Palestrina, Cornelius, Cherubini, Saint-Saëns, and Wesley. This is a record of which any provincial Society might be proud.

COMMITTEE FOR MUSIC IN WAR-TIME.

List of donations given in response to the appeal in the July number of the *Musical Times*:

Ten Guineas, Messrs. Novello & Co.

Two Guineas, Edward German, Herman Klein, Charles B. Ingham, James Smieton, Mrs. Josephine Wade, W. G. McNaught.

One Guinea, W. E. Baum, Helen Billett.

Half-a-Guinea, Clifford Parker.

Ten Shillings, H. Elliot Button, Miss Muriel Hawley, Dan Price.

Five Shillings, George Alfred Armstrong, Rev. Preb. B. T. Bussell, C.M.R., Mrs. A. S. Flint, James Gray, W. H. Haselden, Miss L. Marriott, Mrs. T. H. Parker, William Barclay Squire, W. J. Smith, B. Taylor.

Four Shillings, Miss K. M. Hatch.

Three Shillings, K. Boyd, I. E. Hendry, Miss J. Soul, Ferris Tozer.

Two Shillings and Sixpence, A. Ben Allen, J. Baines, The Misses Bradshaw, Henry Brentnall (I.S.M.), Miss Winifred Burnett, Henry Groves, Minnie R. Guy, N. Isaac, 'Joyous Garde,' J.W., W. E. Rogers, Miss Laura E. Laidlay, Miss Carrodus Taylor, Miss Denison, G.R.S., H.L.B., C.W.W.

One Shilling, thirty-two contributions.

Total to date £34 9*s.* 6*d.*

We need scarcely say that we shall be very glad to receive further contributions, which may be sent to the Editor, or to the Secretary of the Professional Classes War Relief Council, 13-14, Prince's Gate, London, S.W.

THE EXECUTION OF CLASSICAL WORKS: NOTABLY THOSE OF THE OLDER MASTERS.*

By Camille Saint-Saëns.

[*Translated by Herman Klein.*]

Down to the 13th century musical writings were naught but an indecipherable scrawl. Then came the plainsong with its square and lozenge-shaped notes. The graduals and introits were not yet divided by bars, but the songs of the Troubadours seem to have had a tertiary rhythm with accent on the weak beats. Still, the theory of the exclusive use of this tertiary rhythm is probably erroneous. Dealing with the interpretation of plainsong, St. Isidor, in his treatise on music, studies all voices, and recommends high, soft, clear ones for the rendering of neumes, introits, graduals, offertories, &c. It is the exact opposite of what we do now, for, instead of using these light tenor voices, we have recourse to heavy and deep organs.

When, during the last century, it was thought desirable to restore the plain-song in its primitive purity, certain insurmountable obstacles presented themselves arising from an amazing prolixity of long series of notes repeating indefinitely the same forms. But viewing this fact in the light of the explanations given by St. Isidor and the Eastern origin of the Christian religion, it must be supposed that these long series of notes were vocal exercises (*vocalises*) analogous to the 'Muezzins' of the East.

EVOLUTION OF MUSICAL LAWS.

It was the 16th century that saw the beginning of the elaboration of musical laws—the evolution towards modern tonality—without, however, completely freeing music from the influence of antique fashions. The

* The text of a lecture delivered by Dr. Camille Saint-Saëns on June 1, 1915, before the 'Salon de la Pensée Française,' at the San Francisco Exposition, and first published in the columns of the local French newspaper, *Le Franco-Californien*.

school of Palestrina, so called, only employed, it is true, perfect chords, which denied it almost entirely the aid of expression, though traces of this appear in the 'Stabat Mater' of Palestrina. This music, with its strict ecclesiastical character, into which it would be hopeless to seek to introduce modern expression, flourished in France, in Flanders, and in Spain at the same time that it did in Italy, and enjoyed the favour of the Pope Marcellus, who recognized Palestrina's merit in having freed himself from the objectionable adaptations of popular airs. The beauty of Palestrina's music is most to be appreciated when compared with the music of the 14th and 15th centuries, when they were striving after the laws of harmony unknown in the Middle Ages. They began, strangely enough to our way of thinking, by singing in two parts in fifths and fourths, when it would have seemed to us more natural to sing in thirds and sixths. When they wanted to sing in three or four parts they did not know how to manage it, and for a long while veritable cacophonies were written under the name of 'diaphones' (dissonances). Then, little by little, laws became established—not arbitrary laws, but laws resulting from long experience ; and during the whole of the 16th century admirable music was written, albeit music deprived of melody properly so called. Melody was relegated to dance airs, which are to be found perfectly written in four and even five parts, as I was able to convince myself when searching for 16th century dance airs for my opera 'Ascanio.'

NUANCES AND EXPRESSION.

But no indication as to movement or nuances enlightens us regarding the manner in which this music ought to be interpreted. At Paris the first attempts to perform Palestrinian music were made under Louis Philippe by the Prince de la Moskowa. He had founded an amateur choral Society, all titled people, but gifted with good voices and a certain amount of musical talent. That Society performed several of Palestrina's works, notably the famous 'Missa Papæ Marcelli.' It was their custom to sing the greater part of these pieces pianissimo and with extreme slowness, so that in the long-held passages the singers had to be divided, some of them carrying on the sound when others had exhausted their breath. Certain harmonious chords thus presented no doubt produced music very agreeable to the ear, but the composer would certainly never have recognized his work.

Quite different was the method of the singers of the Sistine Chapel when I heard them, the first time I went to Rome, in 1855, in Palestrina's 'Sicut cervus.' They bawled without the slightest regard for the pleasure of the listener or the sense of the words. It seems hard to believe that this music was conceived for such a barbarous rendering, but at the same time it appears to me that it differs utterly from our musical concept and that it is wrong that in the modern editions they add delicate nuances, even to the extent of the *molto espressivo.*

Palestrina has had his admirers among French *littérateurs.* Did not Victor Hugo call him 'Le grand maître pensif'? You know the scene created by Octave Feuillet in 'M. de Camors.' M. de Camors is at his window, a lady is at the pianoforte, a gentleman plays the violoncello, while another lady sings the Mass by Palestrina to which I have referred.

Expression was to be introduced into music through the chord of the dominant seventh, the invention of which is attributed to Monteverde. However, Palestrina had already employed it in his 'Adoremus,' but probably without understanding its importance or foreseeing its future.

Prior to this invention the major fourth known as the 'tritone' was looked upon as an intolerable dissonance which was called 'diabolus in musica.'

The dominant seventh served as the open door to all dissonances and to the domain of expression. It was the death of the learned music of the 16th century, the advent of the reign of melody, the development of the art of singing. Very often the voice part or the instrumental solo was accompanied by nothing more than a simple figured bass, the figures indicating the chords which the accompanist had to realise, well or badly as the case might be, upon the clavecin or the theorbo. The latter was an admirable instrument, only to be found now in museums, a kind of enormous lute with a long double neck, which offered great resources to a skilful performer.

CHARACTER OF MAJOR AND MINOR MODES.

Strange to relate, in former times the same character was not attributed to the minor and major modes as to-day. The joyful song of the Catholic Church, 'O filii et filiæ,' is in the minor. The 'Romanesca,' a dance air of the 16th century, is in a minor key, as are also the dance airs of Lully and Rameau and the Gavottes of Bach. The celebrated Dead March of Handel, reproduced in more than one of his works, is in C major. The delicious love-duet in 'Acis and Galatea,' which changes into a trio with the 'asides' of Polyphemus, is in A minor ; yet when Galatea immediately afterwards mourns the death of Acis, she does so in an air in F major. Mendelssohn wrote a quartet in a minor key ; most executants think it right to invest it with a sad character—a grave error. Not until more recently do we find dance airs in the major.

INTERPRETATION OF THE GREAT MASTERS.

Music from the 17th century onward adopts 'ways and manners' for good and all. This music has remained in favour, and the works of Bach, Handel, Haydn, Mozart, and Beethoven, are continually being heard. How are they rendered? Is that rendering what it ought to be?—is another question. One source of error is to be found in the evolution that musical instruments have undergone. In the time of Bach and Handel the bow really deserved its Italian name of *arco.* It was bent like an arc, the hairs constituting the cord, the great flexibility of which enabled it to press firmly upon (*envelopper*) the strings of the instrument and make them return simultaneously. It seldom left the strings, only doing so in very rare cases and at given indications. Hence the fact that the sign *Legato* is equally rare ; even if there were an up and down bow for each note, the notes were not separated from each other. In our days the bow has completely changed its form. The execution is fundamentally detached, and though it may be easy to keep the bow upon the strings, as was done at the beginning of the 19th century, our players have lost the habit. The result is that they impart to old music a tripping gait which completely alters its nature.

THE USE AND ABUSE OF 'LEGATO.'

With keyed instruments the reverse movement took place. The very precise indications of Mozart show that the 'non legato,' which is not wholly the 'staccato,' was the ordinary way of treating the instrument, and that the real 'legato' only occurred when indicated by the composer.

The harpsichord, which preceded the pianoforte, when furnished with its two keyboards, with several registers giving octaves and different sonorities, and even occasionally, like the organ, with a row of pedals, offered resources that the pianoforte does not possess.

A Polish lady, Madame Landowska, closely studied these resources, and showed us how pieces written for the instrument in question brought to light elements of variety which the pianoforte left wanting. But its sonority was lacking in breadth, and effects of light and shade were unobtainable; the former was varied by changing the keyboard or the register, as with the organ. With the pianoforte, on the contrary, the sound can be varied by increasing or diminishing the strength of the attack, whence its primitive name of *fortepiano*—a long name which was shortened at first by suppressing the last two syllables so that one may read (not without astonishment) in the accounts of the youthful Mozart about his skill in 'striking upon the Forte' when he was dealing with instruments that had a very weak tone. To-day, when athletic artists employ their whole strength upon instruments that can produce a deafening noise, they are said to 'play (*touchent*) upon the piano!

We have to believe that the *non legato* had ended by degenerating into the *staccato*. In my childhood I heard old players whose touch was extremely crisp (*sec*) and jerky. A reaction took place, and then began the tyrannical reign of the perpetual *legato*. It was decided that on the pianoforte, in the absence of a contrary indication, and sometimes even in spite of such indications, the *legato* should be used any- and everywhere. That was a great misfortune, and Kalkbrenner gives a manifest proof of it in his arrangements of the Beethoven Symphonies. For that matter, this tyranny still exists. Despite the example of Liszt, the greatest pianist of the 19th century, and that of his numerous pupils, the harmful school of the *legato* has prevailed—harmful not so much in itself, as because it has perverted the intentions of composers. Our French professors have followed the example of Kalkbrenner.

EDITING MOZART AND BEETHOVEN.

The house of Breitkopf, which not long ago had the best editions of the German classics, has substituted in their place new editions in which professors have hastened to perfect after their own manner the music of the Masters. When this great house wished to bring out a complete edition of the prodigiously numerous works of Mozart, it appealed to all possessors of the master's manuscripts; then, after having collected those most precious documents, instead of faithfully reproducing them, it thought right to allow the professors a free rein. It was thus that the wonderful series of Pianoforte concertos was embellished by Carl Reinecke with a vast number of liaisons—*legato*, *molto legato*, *sempre legato*—which are entirely opposed to the intentions of the composer. Worse still, in one piece where Mozart had had the genial idea of ending abruptly with a soft nuance, the nuance is taken away and the piece ends '*f*' in the way that banality usually desires.

THE ABUSE OF THE PEDAL.

Another blot upon the modern editions is the abuse of the pedal. Mozart never indicated it, but inasmuch as purity of taste is one of his great qualities, it is probable that he never abused it. Beethoven indicated it in a complicated and cumbersome manner; to use the loud pedal he writes '*senza sordini*,' which means without dampers; to take it off he writes: '*con sordini*,' with dampers. The soft pedal is indicated by '*una corda*'; the sign for taking it off—which sign still exists—is written '*tre corde*.' The indication 'Ped,' for the loud pedal is assuredly more convenient, but that is no reason for abusing it and inflicting it upon the composer when what he writes indicates the contrary.

OLD TEMPI AND NEW.

It was not, as it seems to me, until the 18th century that composers began indicating the movements, but the words which they used have in course of time changed in meaning. The distance between the slowest and the fastest movements was much less great than now. The *largo* was only an *adagio*, and the *presto* would hardly be an *allegro* to-day. *Andante*, which now indicates a slow movement, had then a natural meaning which signified 'going'; it was an *allegro moderato*. Handel often wrote *andante allegro*. For lack of knowing that, Gluck's beautiful air 'Divinités du Styx' and the air of Thoas in 'Iphigénie en Tauride' are always sung too slowly. Berlioz remembered to have heard in his youth at the Opéra a much more animated rendering of these works.

Further, in the olden times words were not spelt the same as nowadays, and their value was only approximate. I will quote as an example the pretty ritournelle of the recitative of the High Priest in 'Alceste,' and recall the error committed on this subject by a conductor in a performance of Mendelssohn's 'Athalie.'

This freedom in rendering is more especially to be felt in the works of Rameau. To conform to his intentions in the vocal part it must not be interpreted literally; it is necessary to take the declamation as a basis, not the duration of the longs and breves. One sees the proof when the violins and the voices go in unison: they are written differently.

THE INTERPRETATION OF GRACE-NOTES.

A great obstacle to the execution of old works dating from the 18th century is the interpretation of the grace-notes,—the *appoggiature*, and so forth. People have the annoying habit in these days of acting according to their own taste, which may be something of a guide, but not a wholly satisfying one. You can convince yourself of this by studying the 'Violin method' of the elder Mozart; you will find there things that could hardly be imagined.

The *appoggiatura*, the sense of which is derived from the Italian word *appoggiare*, ought always to be long, the various ways of writing it having no influence upon its duration. Exceptions may nevertheless be made when it concerns consecutive notes rising or falling; when the small note precedes the larger by a 'disjunct degree' it is no longer an *appoggiatura*, and ought to be short. In many cases it prolongs the duration of the note which follows it. It can even alter the value of the subsequent notes, as may be seen in Mozart's D minor Concerto.

In all old music after the Lully period there is constantly to be seen marked above the notes a little cross. Very often it is certainly a 'trill' (shake), but hardly always, one would think. Still, perhaps custom demanded that trills should be thus improperly made. I have been unable to find anywhere the explanation of this sign, not even in the 'Musical Dictionary' of J.-J. Rousseau. Nevertheless this dictionary contains much precious information. Does it not tell us, among other things, that the copyists of bygone days were veritable collaborators. When the composer indicated 'altos with basses' or 'oboe with violins,' the copyist undertook the necessary modifications. Unfortunately the times have changed since then.

Certain of Rameau's marks are unintelligible. The treatises of the period say that it is impossible to describe them, and that to understand them it would be essential to hear them interpreted by a professor of singing.

With the harpsichord writers, the multiplicity of grace-notes is extreme. As a rule, like Rameau, they

give their own explanation of them at the head of their works. I note a curious sign indicating that the right hand ought to go down a little later than the left, which shows that unlike to-day they did not frequently indulge in the fearful habit of putting down their hands one after the other.

This prolixity of grace-notes is at first sight rather alarming; but they must not be shirked on that account, for they are indispensable. The methods of the time teach us, indeed, that pupils were made to play the pieces without grace-notes at first, then to add them progressively. Besides, Rameau, in transcribing for the harpsichord selections from his operas, has put in grace-notes that were not contained in the original.

BACH'S ORNAMENTS AND ORCHESTRATION.

In the works of Sebastian Bach ornaments are much less plentiful. Considerable confusion has arisen as to the interpretation of the signs for the *gruppetto*, or turn. Generally speaking, the *gruppetto* should be marked above when it is preceded by higher notes, and below when it is preceded by lower notes. In this connection I will quote the beautiful duet with chorus in the 'St. Matthew' Passion, and at the same time let me point out the mistake that is made in giving this 'Passion' on a grand scale with large masses of choral and instrumental executants. One is deceived by its character, by its double choir and orchestra, and forgets that it was destined for the little church of St. Thomas, where Bach was organist. Whilst for certain cantatas he employed horns, trumpets, trombones, and drums, in the 'Passion according to St. Matthew' he used in each orchestra only two flutes and two oboes, by turn the ordinary oboe, oboe d'amore, and oboe di caccia; that is to say, oboes with pitches a third and a fifth lower. Certainly, therefore, these two orchestras and choirs reduce themselves to a fairly small number of executants.

In regard to the difficulties of interpretation in the works of Rameau and Gluck, I should mention the change of pitch, which was then one tone lower than it is in our day. (The organ at the church of Saint-Merry* had a diapason in B flat.) Apart from the time and the different instruments which render their execution difficult, there are the recitatives, which were much used, and of which a very serious study was made. I recall the beautiful example of recitative in the 'Iphigénie en Tauride.'

THE PEDAL AND THE TEMPO RUBATO.

And now we arrive at the modern period. Since Liszt, who revolutionized not only pianoforte playing but the manner of writing for it, composers have given executants all the necessary indications, and the latter have only to observe them to the best of their ability.

Some interesting points have nevertheless to be observed in connection with the music of Chopin, whom recent editions unfortunately have begun to misinterpret (*fausser*). Chopin detested the abuse of the pedal; he could not bear that two different chords, through careless or ignorant treatment, should be allowed to commingle. Moreover, he showed his intention with the greatest care. One must beware of utilizing the pedal where he has not indicated it. But great skill is requisite thus to dispense with the pedal; also, the new editions pay no attention to the composer's marks. Thus it is that in the 'Berceuse,' where Chopin has indicated that the pedal is to be used at the beginning of every bar and taken off in the middle, some modern editions keep it down all through the bar, mixing together the tonic and the dominant—exactly what the composer wished to avoid. Another question of great importance in the rendering of Chopin's music is the *Tempo rubato*. It is not, as many believe, a dislocation of the time. It is a great freedom left to the singing part whilst the accompaniment preserves strict time. Mozart played in that way. He speaks of it in one of his letters and describes it marvellously; the expression '*Tempo rubato*' had not then been invented.

This manner of playing requiring complete independence in both hands, is not at the disposal of everybody; also, to imitate its effect, the performer upsets the bass and destroys the rhythm, and when to this disorder is added the abuse of the pedal, there results therefrom the bad execution which is current coin in drawing-rooms—and even elsewhere as well.

THE ABUSE OF THE TREMOLO.

Another blot on modern execution is the *tremolo* (*chevrotement*) indulged in by singers and instrumentalists. In the case of singers this trembling is often the result of fatigue of the voice—when it is involuntary and merely to be regretted.

With violinists and violoncellists it is not the same thing. It is a fashion born of the desire to make an effect at all costs, and of the depraved taste of the public for impassioned playing. Now art does not depend on passion alone. In our epoch, wherein art, thanks to its admirable working out, has conquered every domain, music should be capable of expressing everything, from the most perfect calm to the most violent passion.

When one is strongly moved the voice alters; in moving situations the singer should let his voice vibrate. Formerly German singers used to sing everything full voice without any variation in the sound, whatever the situation might be; they might have been so many clarinets.

Now it is nothing but vibration. I once heard the quintet from the 'Meistersinger' sung in Paris. It was frightful, and the piece was incomprehensible. Happily all singers do not suffer from this defect, but it has got hold of all the violinists and violoncellists. Franchomme, the violoncellist, friend and colleague of Chopin, did not play in this way; neither did Sarasate, Sivori, or Joachim.

GIVING MUSIC ITS TRUE CHARACTER.

I have written a concerto of which the first and last movements are very passionate; they are separated by a piece that breathes the utmost calm—a lake between two mountains. The great violinists who do me the honour to play this work do not understand this contrast; they vibrate upon the lake just as they do upon the mountains. Sarasate, for whom the concerto was written, was as calm upon the lake as he was agitated on the mountains, and he did not produce less effect in consequence, for there is nothing like giving music its true character.

We have seen how it was that formerly music, not being written with the same scrupulous care as to-day, was granted a certain freedom of interpretation. This freedom went further than is believed, and rather resembled that of which the great Italian singers afforded an example at the time of the Rubinis and the Malibrans. They did not mind 'embroidering' compositions, and the very common custom of 'repeats' came about because the second time the executants gave free rein to their inspiration. In my youth I heard the last echoes of this fashion. At the present day we suppress 'repeats,' and it is more prudent to do so.

Still it would be betraying the composer's intentions to render literally many passages in Mozart's Pianoforte concertos. Sometimes he wrote little more than a

* In Paris, where Dr. Saint-Saëns was appointed organist in 1853, when he was eighteen years old.—*Translator.*

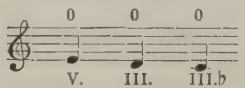
mere framework upon which he had to improvise. It would not do, however, to imitate Kalkbrenner, who, when playing the great C major Concerto of Mozart in Paris, re-wrote it on entirely different lines. But when I was performing the master's magnificent Concerto in C minor at the Paris Conservatoire, I should have thought it a crime to play literally the solo part in the *Adagio*, which would be absurd if thus presented amidst orchestration of great richness. There, as elsewhere, it is the letter that kills and the spirit that imbues with life. But in such a case one must *know* his Mozart and be able to assimilate his style—a thing that cannot be left to improvisation.

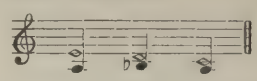
*** Many of the points raised by Dr. Saint-Saëns in his lecture are fully discussed in a book by Mr. Arnold Dolmetsch, 'The Interpretation of the Music of the 17th and 18th Centuries,' shortly to be issued by Messrs. Novello in their 'Handbooks for Musicians' Series.—Ed., *M.T.*

PAGANINI'S 'ART OF PLAYING THE VIOLIN': BY CARL GUHR.

A New Edition of a Famous Work.*

It is some eighty-five years since Carl Guhr (*b.* 1787 at Militsch in Silesia, *d.* 1848 at Frankfurt-am-Main) published his celebrated treatise on 'Paganini's Art of Playing the Violin.' It was the first attempt fully to explain the many remarkable innovations introduced into violin-playing by the greatest of all violin virtuosi. Many of these effects, such as raising the pitch of the four strings a semitone, or of the G string alone to B♭, left-hand *pizzicato*, flying *staccato*, and such like, which when first heard excited the greatest surprise and even bewilderment, especially the results caused by tuning—as Paganini never let his audience hear him tune his instrument—have now become the ordinary stock-in-trade of the every-day violin student. But interesting as it still is to read Guhr's somewhat naive description of the astonishment exhibited by Paganini's listeners at these flights of magicianship, as they were at times regarded, far greater value must be permanently attached to his book as an exhaustive treatise on single and double harmonics, a large proportion of which were probably discovered by the famous Italian virtuoso.

Guhr employed a somewhat complicated notation for harmonics, the peculiar diamond-shaped note now in general use not having then been invented, in all probability. A^1, A^2, A^3, A^4, A^5 signified, respectively, the octave harmonic, the octave-fifth, the double-octave, the major third, and the double-octave-fifth. These again were designated by the Roman figures VIII., V., IV., III., and III.♭ to show the distance from the open string (the fundamental) at which the finger was lightly to touch the string. The difficulty of reading from this notation was greatly increased in the case of artificial harmonics, where the Roman figure alone was generally used. Thus :

signified that the first note was to have the perfect fifth (A) pressed down below it ; the second was to have the *major* third (B♭) pressed down below it ; and the third was to have the *minor* third (A♯) pressed down below it. If these three notes are given in modern notation with the pressed note (the new fundamental) written as an ordinary note, and the lightly-touched note as a diamond-shaped note, reading is at once facilitated :



Guhr's work was originally translated into English from the German by Sabilla Novello ; it is now republished and entirely revised by C. Egerton Lowe. The present editor has evidently been at considerable pains to correct the almost inevitable errors which had slipped into this highly complicated production, and numerous marginal notes will materially assist the student in overcoming the many difficulties which will confront him in pursuing his studies through these very elaborate harmonics. Throughout the whole of the first part of the book, dealing with natural harmonic notes, single artificial harmonics, diatonic and chromatic scales formed from natural and artificial harmonics, double harmonics, natural and artificial, in all possible intervals, &c., the modern notation has been adopted in lieu of Guhr's more complicated system. Only towards the end, in a few examples, is the original method maintained. By this time the cause and effect of all possible harmonics should have become so inevitably impressed upon the mind that Guhr's system should occasion little difficulty, and it facilitates the printing of certain passages of double harmonics on one stave which otherwise would require two staves. The original edition ran to 43 pages, the present is extended to 64, the addition being almost entirely brought about by more liberal paging ; this alone will greatly assist reading.

Naturally in a work dealing with such exceedingly intricate problems the ordinary student will find examples which even unlimited patience will not enable him to overcome ; this should not deter him from attempting all within his possible range of technique. An almost phenomenal stretch is required in many cases, and the utmost delicacy of touch must be aimed at where double artificial harmonics are introduced. As Guhr mentions, *thin* strings produce harmonics more easily than thick ones, and therefore a specially strung instrument will considerably facilitate execution. This new edition should be of very great value to all violinists.

* Paganini's 'Art of Playing the Violin.' By Carl Guhr. Revised by C. Egerton Lowe. Price 5*s.* Published by Novello & Co., Ltd.

SIR CHARLES STANFORD'S NEW PIANOFORTE CONCERTO.

In our last issue we alluded briefly to the successful production of this work at the musical Festival held at Norfolk (Conn.) early in June. We have now before us Press-cuttings giving the opinions of critics, from which we select the following :

Mr. H. E. Krehbiel (in the *New York Tribune*) says :

'Mr. Harold Bauer had prepared the solo part with care, and played it with complete devotion. The orchestra under Arthur Ness did its duty fully, and the audience found the work greatly to its taste and liking, for one thing, because it was to its understanding, and strove straightforwardly and consistently to express pure musical beauty.

'Of nationalism like that disclosed in "Shamus O'Brien," the Irish Symphony, and presumably the Irish Rhapsodies and Dances for orchestra, the Irish Idyll for pianoforte and orchestra, and the Irish Fantasies for violin and orchestra which are in the list of Sir Charles's compositions, there is not a trace. Its key is C minor, and it is marked Op. 126. It was written, I believe, a year or more ago, but its first performance was reserved for the Norfolk Festival. It is in three movements—the conventional three movements, one is obliged to say in this case—the middle slow one bearing the greatest burden of simple, soulful, though not profoundly poetic beauty. The last movement in triple time, with a theme proclaimed at

the outset in full chordal harmony, is bright and militant, with a retrospective glance at the slow movement as a short episode. Good sound music, all of it, with a spirit that proceeded from Schumann. Most admirably pianistic it is throughout, and scored with a master hand. Our musical Hotspurs will decry it as smugly academic, but it has a clean musical face. It knows its purpose, and achieves it; and if Mr. Bauer plays it in the musical capitals of America next season, he will bring delight to thousands who love music for what it is rather than for what the so-called modernists say they think it ought to be.'

Mr. Krehbiel is hardly correct in saying that there is no trace of Irish feeling in the Concerto. The last movement is much infused with Irish idioms.

Mr. Cecil Forsyth, who was present at the performance, in the course of an amusing letter, says:

'The Norfolk Music Festival has come and gone. It was a very delightful experience both musically and socially. I dare say you know what "New England kindness and hospitality" means. If you don't, I would say that it is the best we have in England with a little extra streak of Yankee brightness that is very attractive. And of all the jolly good New Englanders that I have met I must put the Stoeckels first. . . .

After alluding to the excellence of both choir and orchestra throughout the Festival performances, he says of Harold Bauer's performance of the Concerto that

I *never* heard such a terrific rhythm as he put into the last movement. The work was received with tremendous enthusiasm, and afterwards Harold Bauer processed back and forth from the artists' room for about a quarter-of-an-hour. He told me just before the concert that however much applause he might get, he felt that he had only the right to twenty-five per cent. at most. The only criticism I heard was that there was too much orchestra in the first movement. Both Harold Bauer and I agreed on this, but Krehbiel and others were loudly defiant of our opinion. . . .'

The Concerto will be performed at Queen's Hall Promenade Concerts on October 6, with Mr. William Murdoch as soloist.

MR. REGINALD GOSS CUSTARD AND THE ST. MARGARET'S, WESTMINSTER, ORGAN RECITALS.

We feel sure that there are a great number of music lovers, including many young organists, who share our regret that the Saturday Organ Recitals, at the above Church, which, since they were instituted eighteen years ago by Mr. E. H. Lemare, have been a feature of London musical life, have been discontinued. We do not propose to enter into the circumstances that have led to this unfortunate abandonment, but we need scarcely say that they have nothing whatever to do with Mr. Goss Custard's musical capacity, and that he quits the post with honour, and, we would add, with the esteem of the profession. We shall miss Mr. Goss Custard's masterly handling of this particular instrument, but we hope and believe that this will only mean that his fine skill will be more freely available elsewhere. In this country with its pride of organs and great traditions of organ playing, and, as Mr. Goss Custard and other recitalists have demonstrated, of appreciative auditors, it should not be long before this eminent player is fully occupied.

Mr. Reginald Goss Custard is a grand-nephew of Sir John Goss. He was born at St. Leonards-on-Sea in 1887. When he was sixteen years of age he became organist and choirmaster of St. Mary's Church, Battle, Sussex. Next he came to London to assist Mr. E. H. Lemare, and after acting as organist at St. John's, Lewisham, he was appointed organist of St. Margaret's, Westminster, in 1902. He resigned this post in March, 1914, and was at once appointed organist to the Bishopsgate Foundation, where he gives recitals twice a week (on Tuesdays and Fridays).

THE GLASGOW CHORAL UNION: A NEW CONDUCTOR.

Mr. Warren T. Clemens, of Aberdeen, has been appointed conductor of the Glasgow Choral Union, a post recently vacated by Mr. Henri Verbrugghen in order to fulfil his new duties at Sydney. The Choral Union is one of the most important organizations of its class in this country. It has behind it a fine record which we are sure will not be dimmed by the work of the new conductor, who we know from ample experience brings to his task exceptional ability.

The discovery of Mr. Clemens as a choir-trainer and conductor may be placed mainly to the credit of the competitive festival movement. But for that powerful searchlight Mr. Clemens might still be expending, but not wasting, his fragrance on the bracing (we dare not say desert) air of Peterhead, near Aberdeen. The Aberdeen Musical Festival, brought into being by the energies of Prof. Sanford Terry, enabled many musicians from far away to note the capacity of Mr. Clemens, and thus sound his praises abroad. He will now enjoy wide scope for the exercise of his talent. All parties concerned may be congratulated on the appointment.

The Glasgow Choral Union was conducted by Dr. Henry Coward for some years prior to 1912, when he resigned and Mr. Verbrugghen was appointed.

Church and Organ Music.

THE HYMN-TUNE IN ORGAN MUSIC.*

By Harvey Grace.

There is no better omen for the future of Church and organ music than the revival of interest in our old English psalm-tunes. In theory of course they have always been popular, but there can be no doubt that they were under a cloud during the second half of the last century. By the side of the modern hymn-tune they appeared to be square in rhythm, dull in melody, and archaic in harmony. They have survived the ordeal, and we are to-day beginning to see that the fault lay not in the tunes, but in the taste of a period when the demand was for the superficial and pleasing rather than the strong and good. English organ composers are more and more finding inspiration in these old tunes,—a fact which encourages the hope that native organ music, based on melodies familiar to the man in the pew, will prove of interest to that somewhat coy individual, who at present is too often indifferent to organ works of serious aim.

One of the most important additions to our slender store of music in which these tunes are used, not as melodic pegs on which to hang shallow decorative passages, but as bases for thematic development, was the set of seven Choral preludes by Sir Hubert Parry, published by Novello & Co. a few years ago. These were so widely appreciated that no one will be surprised to find the composer taking up his parable again. The result lies before me in the shape of Three Chorale Fantasias, published under one cover, and dedicated respectively to Dr. W. G. Alcock, Sir Walter Parratt, and Dr. Walford Davies. As the title implies, these new pieces are on a bigger scale than the earlier set, which were genuine

* Three Chorale Fantasias for the Organ. By C. Hubert H. Parry. (Novello & Co., Ltd.)

preludes, with the possible exception of those on the 'Old 104th' and 'St. Anne,' to which the term fantasia might more fitly be applied.

We are accustomed to use the term 'Choral Prelude' in connection with all organ music based on hymn-tunes, but as a matter of fact there are three forms involved, having a good deal in common but quite as well-defined as most forms in music. The Organ Chorale was a statement of the complete tune, the sentiment of the hymn being illustrated by harmonic subtleties and devices of figuration. The Choral Prelude agreed with its title, being played as an introduction to the hymn about to be sung, and usually hinting at the melody rather than giving a complete presentation of it. (The prelude to the Anthem in our English churches is analogous.) The Chorale Fantasia dealt more fully with the tune, and was an independent and highly organized work of art, having much in common with the modern variation form. No doubt the species frequently overlapped, but in the majority of cases the title was exactly descriptive. In calling one set Preludes and the other Fantasias, therefore, the composer is giving us a useful reminder of these formal differences.

The three tunes here dealt with are 'St. Anne,' 'An English tune of the 18th century,' and the 'Old 100th.' The treatment of the first is appropriately vigorous. After a few introductory chords based on the opening phrase the pedals deliver a florid figure ($\frac{12}{8}$) with a similar basis, and a tenor counter theme ($\frac{4}{4}$) enters four bars later, also hinting at the tune, the first line of which shortly afterwards appears in the treble, disappearing with its last note into the contrapuntal texture. All this gives us two pages of preamble to the statement of the first line in minims eight bars later, and this method is continued throughout.

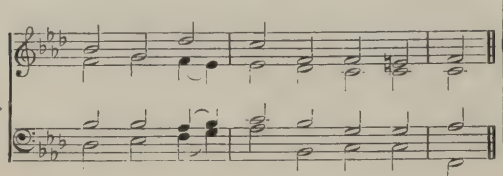
The appearance of the final phrase of the tune is heralded by a fine climax over a dominant pedal. The frequent mixture of $\frac{12}{8}$ and $\frac{4}{4}$ time produces some interesting rhythmical effects, and the polyphonic web is of the kind we might expect from the composer. The whole is imbued with characteristic breezy energy.

It is worthy of note that here, as in the set of 'Seven Choral Preludes,' the composer uses this free polyphonic treatment of each phrase of the tune in preference to the Pachelbel method of fugal exposition. Felicitously as the old form is used by Bach, the idiom is often vocal rather than instrumental, and occasionally the result strikes one as being somewhat mechanical. Its later development into a free polyphonic commentary on the musical text gives us, as here, the effect of fine improvisation. (See Ex. 3 below.)

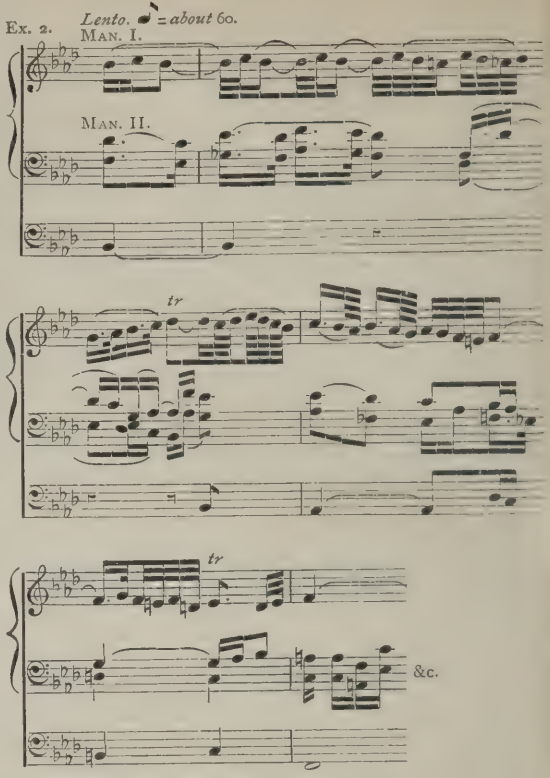
The second Fantasia is full of a tender expressiveness that brings to mind the more intimate passages in Bach's treatment of choral melodies. The tune appeared in 'Harmonia Perfecta' in 1730, and seems to have been lost sight of since—unaccountably, for it is a fine specimen. It is here given as a setting to the first verse of 'When I survey the wondrous Cross.' Each phrase is delivered in highly ornate form, the interludes dealing with plainer statements.

A good idea of the method employed and its beautiful results may be obtained by comparing the last line of the tune with its floriated form :

Ex. 1.



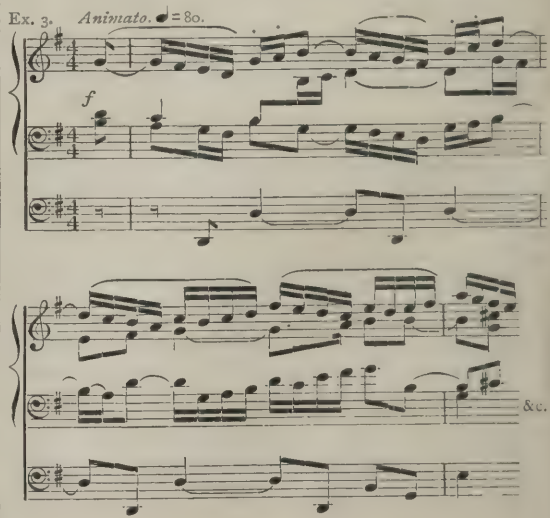
Ex. 2. *Lento.* ♩ = *about* 60.



The little waving figure at the beginning is a feature of each phrase, and has much to do with the touching character of the work as a whole, which is one of the most beautiful organ pieces I have met for a long time.

In No. 3 we return again to the vigorous methods of the opening number, though the plan is somewhat different, the tune, save the last line, appearing quietly, separated by long interludes powerful both in matter and manner. I quote the opening bars :

Ex. 3. *Animato.* ♩ = 80.



This is the longest of the set, filling eleven pages. It is also the freest, though the connection between even the most complex passages and the tune itself is so clear that the result is never rambling or diffuse.

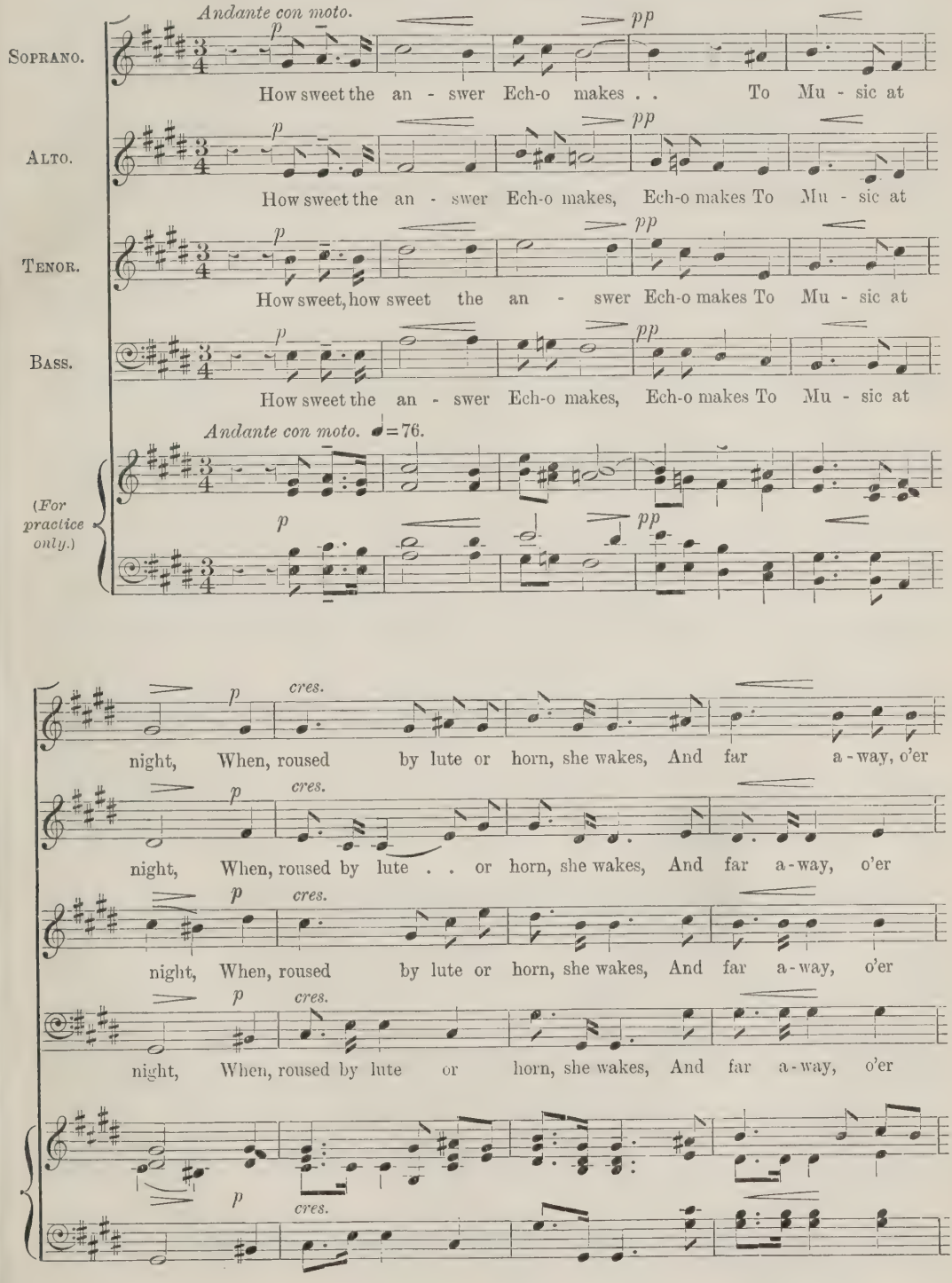
(Continued on page 485.)

Echoes.

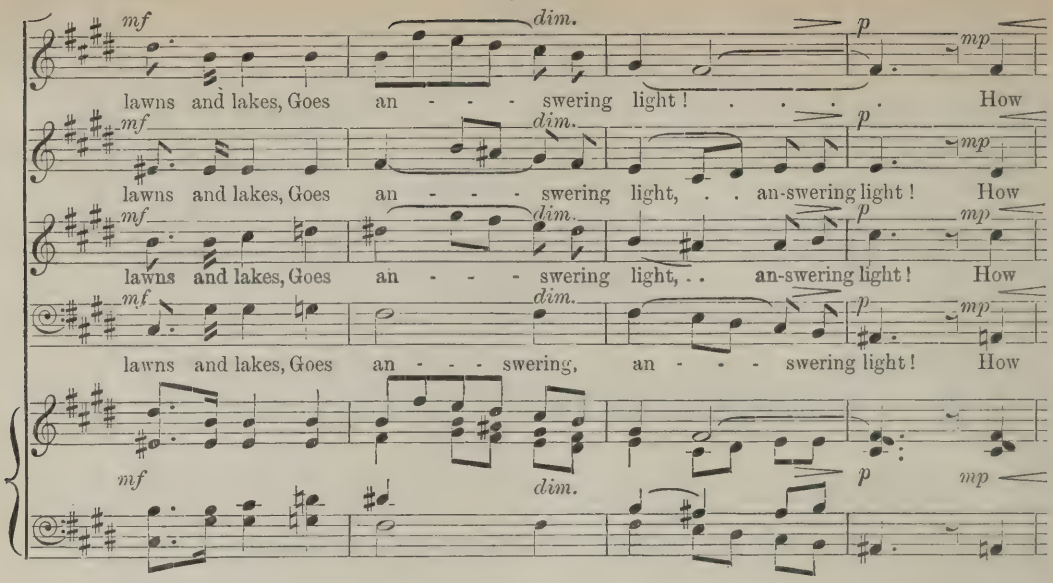
PART-SONG FOR S.A.T.B.

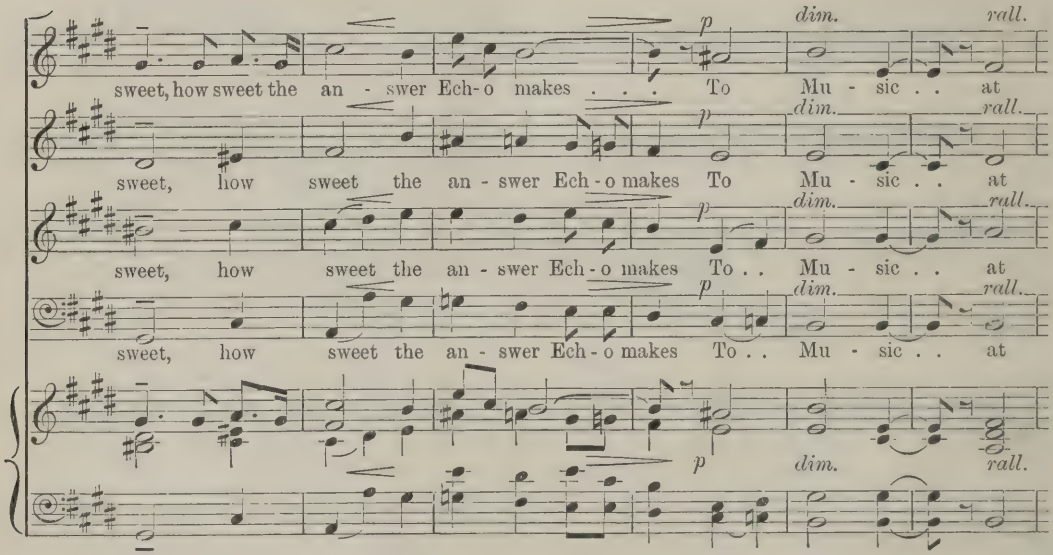
Words by Thomas Moore. Composed by Cuthbert Harris.

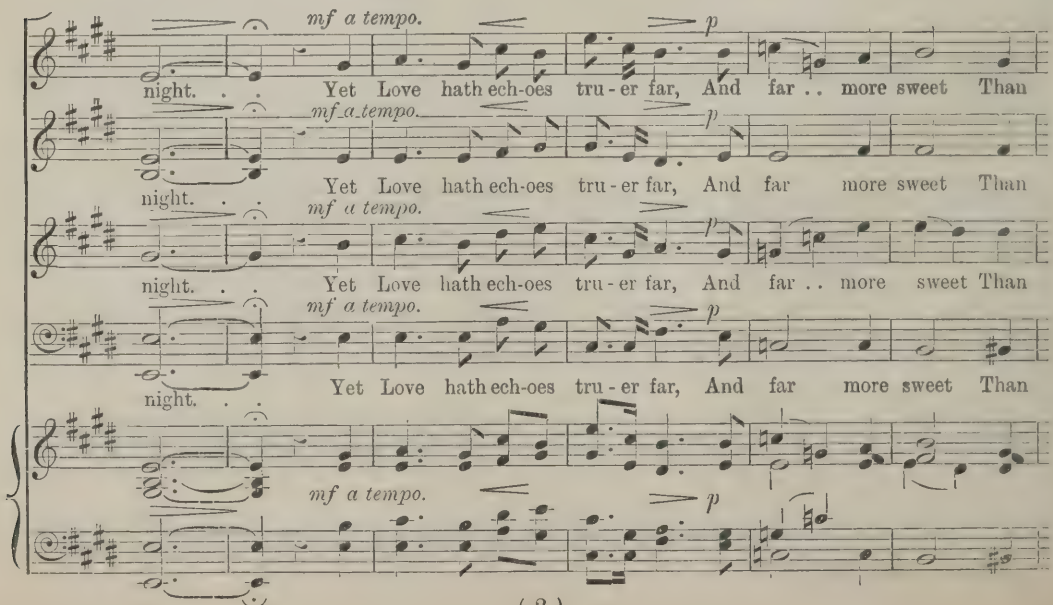
London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

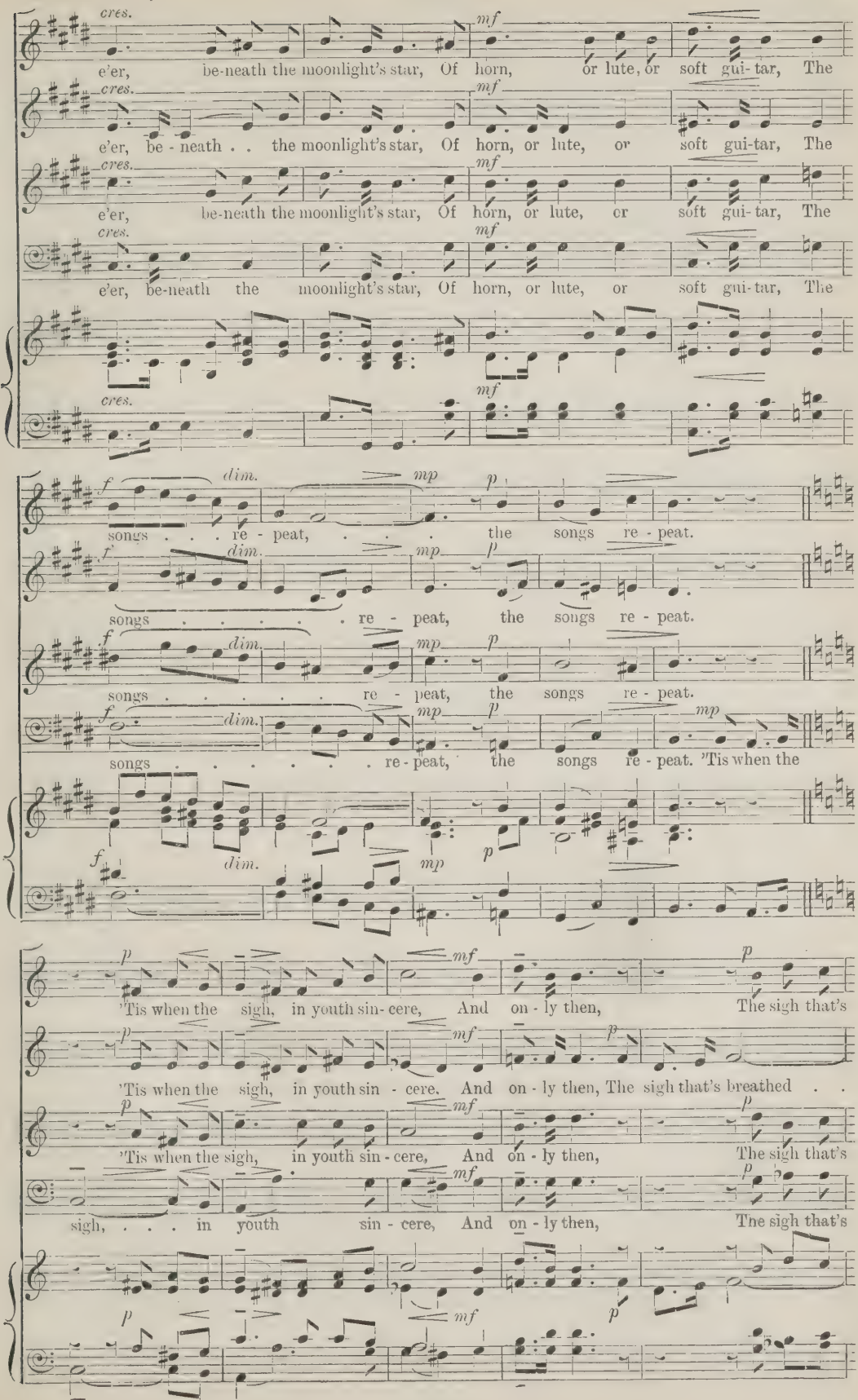

Andante con moto.
Soprano.
Alto.
Tenor.
Bass.
How sweet the an - swer Ech-o makes . . To Mu - sic at
How sweet the an - swer Ech-o makes, Ech-o makes To Mu - sic at
How sweet, how sweet the an - swer Ech-o makes To Mu - sic at
How sweet the an - swer Ech-o makes, Ech-o makes To Mu - sic at
Andante con moto. ♩=76.
(For practice only.)
night, When, roused by lute or horn, she wakes, And far a-way, o'er
night, When, roused by lute . . or horn, she wakes, And far a-way, o'er
night, When, roused by lute or horn, she wakes, And far a-way, o'er
night, When, roused by lute or horn, she wakes, And far a-way, o'er
p
pp
cres.

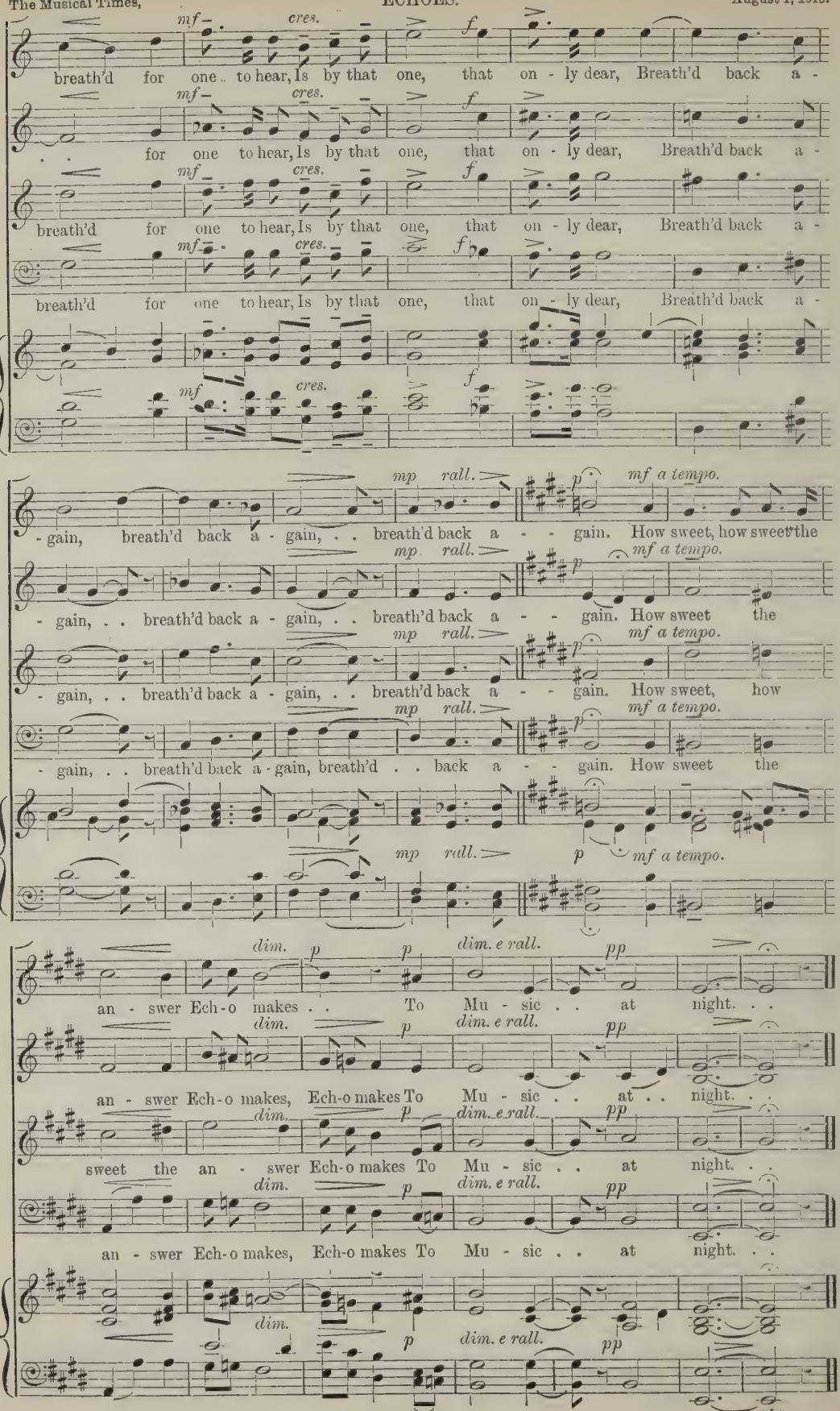
Copyright, 1915, *by Novello and Company, Limited.*


mf dim. p mp
lawns and lakes, Goes an - - - swering light! . . . How
lawns and lakes, Goes an - - - swering light, . . an-swering light! How
lawns and lakes, Goes an - - - swering, an - - - swering light! How


p dim. rall.
sweet, how sweet the an - swer Ech - o makes . . . To Mu - sic . . at
sweet, how sweet the an - swer Ech - o makes To Mu - sic . . at
sweet, how sweet the an - swer Ech - o makes To . . Mu - sic . . at


mf a tempo. p
night. . . Yet Love hath ech-oes tru - er far, And far . . more sweet Than
night. . . Yet Love hath ech-oes tru - er far, And far more sweet Than
night. . . Yet Love hath ech-oes tru - er far, And far . . more sweet Than
night. . . Yet Love hath ech-oes tru - er far, And far more sweet Than


cres.
mf
e'er, be-neath the moonlight's star, Of horn, or lute, or soft gui-tar, The
e'er, be - neath . . the moonlight's star, Of horn, or lute, or soft gui-tar, The
e'er, be-neath the moonlight's star, Of horn, or lute, or soft gui-tar, The
e'er, be-neath the moonlight's star, Of horn, or lute, or soft gui-tar, The
f
dim.
mp
p
songs . . . re - peat, . . . the songs re - peat.
songs . . . . . re - peat, the songs re - peat.
songs . . . . . re - peat, the songs re - peat.
songs . . . . . re - peat, the songs re - peat. 'Tis when the
'Tis when the sigh, in youth sin - cere, And on - ly then, The sigh that's
'Tis when the sigh, in youth sin - cere, And on - ly then, The sigh that's breathed . .
'Tis when the sigh, in youth sin - cere, And on - ly then, The sigh that's
sigh, . . . in youth sin - cere, And on - ly then, The sigh that's


mf cres. f
breath'd for one to hear, Is by that one, that on - ly dear, Breath'd back a -
for one to hear, Is by that one, that on - ly dear, Breath'd back a -
breath'd for one to hear, Is by that one, that on - ly dear, Breath'd back a -
breath'd for one to hear, Is by that one, that on - ly dear, Breath'd back a -
mp rall. p mf a tempo.
- gain, breath'd back a - gain, . . breath'd back a - - gain. How sweet, how sweet the
- gain, . . breath'd back a - gain, . . breath'd back a - - gain. How sweet the
- gain, . . breath'd back a - gain, . . breath'd back a - - gain. How sweet, how
- gain, . . breath'd back a - gain, breath'd . . back a - - gain. How sweet the
dim. p dim. e rall. pp
an - swer Ech - o makes . . To Mu - sic . . at night. . .
an - swer Ech - o makes, Ech - o makes To Mu - sic . . at . . night. . .
sweet the an - swer Ech - o makes To Mu - sic . . at night. . .
an - swer Ech - o makes, Ech - o makes To Mu - sic . . at night. . .

(*Continued from page 480.*)

Ample variety is provided by the alternation of broad chordal passages and polyphony. The Fantasies are a notable addition to English organ music, and will doubtless receive, as they deserve to do, a cordial welcome in our organ-lofts. I may add that the degree of difficulty is somewhat less than that of No. 7 in the earlier set.

HISTORICAL ORGAN LECTURE-RECITALS.

A well-arranged scheme of lecture-recitals of organ music has recently been given at the Union Theological Seminary of New York by Mr. Clarence Dickinson, the musical director. The five programmes were devoted to (*a*) Music composers under the influence of the Latin Church, and (*b*) under the Lutheran Church; (*c*) The Bach family; (*d*) Transcriptions; and (*e*) The development of Sacred Choral Music. We print below the programme of the fifth lecture:

THE DEVELOPMENT OF SACRED CHORAL MUSIC.

Part I.

Gregorian Chant—114th Psalm, In exitu Israel,
Tonus Peregrinus

Ave Verum (three-part chorus) ... *Josquin de Près* (Flemish, *c.* 1453-1521)

Gloria Patri (for double chorus)—
Giovanni Pierluigi da Palestrina (Italian, 1526-94)

'O Saviour of the World'
Giovanni Pierluigi da Palestrina

'Sing to the Lord' (motet for double chorus)
Heinrich Schütz (German, 1586-1672)

Biblical Scene—'The Pharisee and the Publican'
Heinrich Schütz

Soprano Aria and Chorale—'I follow Thee also, my Saviour'
'O wondrous love'
(From the 'Passion according to St. John')
John Sebastian Bach (German, 1685-1750)

Chorus—'Let their celestial concerts' (from 'Samson')
George Friedrich Handel (German-English, 1685-1759)

Duet, for Soprano and Alto—'Lord, bow Thine ear,' with Chorus (from 'Elijah')
Felix Mendelssohn-Bartholdy (German, 1809-47)

Organ—Fantasia ... ... *Theodor Bubeck* (Russian)

Part II.

MODERN.

'Thy Will be done' ... ... *Hugo Wolf* (German)

'As torrents in summer' ... ... *Edward Elgar* (English)

'Hymn to the Trinity' ... ...*Sergei Rachmaninov* (Russian)

'Nowell' (by request) ... ... *Clarence Dickinson* (American)

On July 12 there was a large congregation in the Church of St. Mary Redcliff, when an organ recital was given by Mr. R. T. Morgan (organist of the Church), and for variety Mr. Hubert W. Hunt (organist of Bristol Cathedral), who is an accomplished violinist, collaborated. Rheinberger's Suite for violin and organ (Op. 166) was an item, and Mr. Hunt played the Adagio from the Concerto for violin by Brahms. At the next organ recital Mr. Douglas G. Fox, of Keble College, Oxford, will be the performer.—— At the Church of St. Alban, Coldharbour Road, on July 14, the opening of the new chancel was marked by an excellent performance of 'Elijah,' given by the West Bristol Choral Society, under Mr. Charles Read. The soloists were Miss Rachel Bristow, Miss Gertrude Winchester, Mr. Charles Goulding, and Mr. H. V. Spiller. There was a competent orchestra led by Mr. Maurice Alexander, and Mr. Gilbert A. Sellick (organist of St. Saviour's Church) was at the organ.

In aid of a fund for the renovation of the fine organ in Barnstaple Parish Church, a choral and organ recital was given on June 28. The choir sang Beethoven's 'Hallelujah' ('Mount of Olives') and Goss's 'The Wilderness,' the organist, Dr. H. J. Edwards, playing Mendelssohn's Overture to 'Athalie,' the $\frac{5}{4}$ movement from Tchaikovsky's 'Pathetic' Symphony, and Hollins's C minor Overture. Dr. Edwards has held his present post since 1866—a remarkable record of service.

A recital of vocal and instrumental music was given in Highclere Church on Sunday afternoon, July 18. Among the items performed were Walford Davies's 'Solemn melody,' Mendelssohn's March in E minor, and two organ solos. Mr. G. J. Fyfield was the organist, and the instrumentalists were Miss Arkwright (Mus. Doc.), Miss G. Brooks, and Messrs. A. Fyfield, F. Fyfield, and J. Hamilton.

A Festival of choirs in the Norwich Diocese took place at St. Mary's Church, Diss, on June 8, when, in spite of forces depleted by the War, a well-chosen selection of music received a good performance. Dr. Bates conducted.

The Meath Choral Association (Western Division) held its annual Festival at All Saints' Church, Mullingar, on June 29, when choirs from thirteen parishes took part in a well-rendered service. Mr. Haywood, of St. Mary's Church, Athlone, accompanied.

The annual Festival of choirs of the diocese of Ferns took place on June 29 at St. Mary's Church, Enniscorthy, when, under the direction of Mr. J. W. Dry, a body of over three hundred singers gave evidence of good training.

We have received a report of the music performed at Christ Church Cathedral, Montreal, from September, 1914, to May, 1915. The list of services and anthems shows excellent taste. A statistical table of organ composers represented in the voluntaries is headed by Bach (16), Widor (12), Rheinberger (10), and Karg-Elert (9). With the exception of Harwood (6), and Parry (5), British composers appear amongst the 'also ran,' but the list is a good one, none the less.

We regret to hear that owing to the war St. George's Church, Paris, has been obliged to discontinue its Choir School, and the music has now to be conducted as at other English Continental Churches, with ladies in the place of boys and the adoption of a simpler style of music. Mr. Horace A. Hawkins, who was appointed organist and choirmaster at St. George's two years ago, and under whose direction the Choir School was formed, returns to England to be organist and head musicmaster at Hurstpierpoint College.

We have received a copy of Twelve Short Anthems for men's voices (T.T.B.B.) for use in church, on deck, in camp, or trench, composed for, and dedicated to, Our Soldiers and Sailors, and especially the men's choir of H.M.S. 'Achilles,' written by various composers, and published by Messrs. Stainer & Bell, Ltd.

Mr. W. W. Starmer has written a hymn-tune setting of Kipling's 'Recessional.' Messrs. Weekes & Co. are the publishers.

ORGAN RECITALS.

Mr. Henry Riding, at Chigwell Church—Canzona, *Wolstenholme.*

Mr. Claude A. Forster, at St. John's, Forfar—Two Chorale Preludes, *Parry.*

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (five recitals)—Allegretto in E flat, *Wolstenholme;* Minuet and Trio, *Brewer;* Prelude and Fugue in A minor, *Bach.*

Mr. Albert Orton, at Walton Parish Church, Liverpool (two recitals)—Ballade in D flat, *A. W. Pollitt;* Prelude and Fugue in G, *Bach.*
Mr. A. S. Warrell, at St. Mary's, Yate (two recitals)—Pièce Héroïque, *Franck;* Third Rhapsody on Breton Themes, *Saint-Saëns.*
Mr. Herbert F. Ellingford, at St. George's Hall, Liverpool (three recitals)—Fantasia in D minor, *Alan Gray;* Epilogue, *Harvey Grace;* Légende, *Joseph Bonnet.*
Mr. Ernest Cooper, at Lindley Zion Chapel—Toccata and Fugue in D minor, *Bach.*
Mr. John Tobin, at Crosby Congregational Church—Sonata in C minor, *A. W. Pollitt.*
Mr. J. A. Meale, at Outwood Wesleyan Methodist Church—Sonata No. 6, *Mendelssohn.*
Mr. Harvey Grace, at St. Mary Magdalene's, Munster Square—Suite Gothique, *Boëllmann.*
Dr. W. Rigby, at St. James's, Paisley—Three Movements from fifth Symphony, *Widor.*
Mr. H. C. L. Stocks, at Holy Trinity, Yeovil—Andante in E flat, *Wesley.*
Mr. H. Matthias Turton, at Oxford Place Chapel, Leeds—Prelude and Fugue, *Glazounov.*
Mr. Arthur S. Manfield, at Skelmorlie Parish Church—Scherzo Fugue, *Lemare.*
Mr. Allan Brown, at Crystal Palace (three recitals)—Chanson Rustique, *Purcell J. Mansfield;* March on a theme of Handel, *Guilmant;* Allegro from Concerto, *Handel.*
Mr. Herbert Hodge, at St. Magnus-the-Martyr, London Bridge—Pièce Héroïque, *César Franck.* At St. Stephen's, Walbrook—Air with variations, *Best.* At St. Nicholas Cole Abbey (two recitals)—Finale in D, *Lemmens;* Allegro in F, *Gade.*
Mr. Arthur B. Robinson, at St. Oswald's, Flamborough—Lied, *Wolstenholme.*
Mr. Ernest Kiver, at St. Stephen's, Norbury—Song of Triumph, *John E. West.*
Mr. G. H. Cole, at the Parish Church, Cardiff—Fantasia in E flat, *Saint-Saëns.*

APPOINTMENTS.

Mr. W. Greenhouse Allt, conductor of the Edinburgh Royal Choral Union.
Mr. George Barclay, organist and choirmaster, Parish Church, Forres, N.B.
Mr. Sydney C. Dawe, organist and choirmaster, The Grove, Stratford, Wesleyan Church.
Mr. E. H. Sidebotham, organist and choirmaster, St. George's, Worthing.

Reviews.

PIANOFORTE MUSIC.

The Art of Finger Dexterity. By Charles Czerny. (Edition Novello, Nos. 23A and 23B.) Edited by Franklin Taylor.
Etudes. By Ignaz Moscheles. (Edition Novello, No. 25.) Edited by Franklin Taylor.
Etudes. By Daniel Steibelt. (Edition Novello, No. 26.) Edited by Franklin Taylor.
Etudes. By Franklin Taylor. (Edition Novello, No. 27.)
Etudes. By Ludwig Berger. (Edition Novello, No. 28.) Edited by Franklin Taylor.
Etudes. By C. Czerny. (Edition Novello, No. 29.) Edited by Franklin Taylor.

[Novello & Co., Ltd.]

Several new additions to the 'Edition Novello' have recently been published. Nos. 23A and 23B give a selection of forty Studies from Czerny's famous 'Kunst der Fingerfertigkeit,' now to be known as 'The Art of Finger Dexterity,' or, in French, as 'L'Art de délier les doigts.' These much-used Studies are too well known to need special praise; they will live as long as there are students to practise the pianoforte.

No. 25 contains a selection of eight of the most popular numbers from Moscheles's Op. 70. These are studies not only for technique but for expression as well, and they should be known by all pianists; they admirably prepare for Chopin's Studies, in spite of the fact that the composer was not exactly a great admirer of his celebrated Polish contemporary.

No. 26 gives us thirteen selected Studies from Daniel Steibelt's Op. 78. Few now know much of the composer or his works, except for these Studies and a few small pieces still used for teaching purposes; but in his day Steibelt was considered by many as a rival of Beethoven! There is intrinsic musicianship in these Studies, and their technical value is considerable.

No. 27 contains eleven original and exceedingly useful Studies by Franklin Taylor, the editor of this splendid new Edition. One would ask why have none of these really fine works been selected by the Associated Board for their examinations, did one not remember that they are by an Englishman, and that 'No English works' has too often in the past been the ruling motto for compilers of examination syllabuses. We must live in hope that a more enlightened patriotism is about to dawn on educational committees.

No. 28 gives ten selected Studies from Ludwig Berger's Opp. 12 and 22. These are technically quite difficult, about on a par with those of Moscheles; Op. 22, No. 14, with irregular different time-groups for either hand, is of special value.

No. 29 has a selection of twenty-two Studies from the original hundred comprising Czerny's Op. 139. These are quite of an elementary nature, suitable for very young players. It is impossible to praise too highly the excellent editing and printing of these new and welcome additions to the teacher's repertory of English pianoforte editions.

VIOLIN MUSIC.

Suite in F. By C. Hubert H. Parry. Arranged for Violin and Pianoforte by Emily Daymond.

[Novello & Co., Ltd.]

'Lady Radnor's Suite' has long been a favourite work for string orchestra, and many will be glad to have this new arrangement for violin and pianoforte. The violin part is practically the same as in the original, except for a few additional notes here and there; the pianoforte accompaniment has been judiciously compiled from the other parts. The last three of its six movements—the vivacious Bourrée, the graceful Slow Minuet, and the sparkling Gigue—are published separately. If the second violin part were used from the original work an excellent duet for two violins could be obtained.

Second Album of Songs. By Henry G. Ley. Op. 8.
Let all the world in every corner sing. Anthem by Henry G. Ley.

[Oxford: Sydney Acott & Co., Ltd.]

Mr. Ley's album contains eight songs, all of which show imaginative quality and skill in writing. We would single out for special commendation two charming settings of words by W. B. Yeats, and the dignified music to Collins's 'How sleep the brave.'

George Herbert's fine hymn is here set to vigorous strains. Although the organ part is a feature, some bold unaccompanied passages give the choir a fine opportunity.

La Cathédrale d'York. By G. Arthur Scaife.

[York: T. A. J. Waddington.]

The headmaster of York Minster Choir School has written in French a little guide to the famous Northern Minster, dedicated to 'Mes amis belges.' There are some excellent illustrations.

Sonata in G minor for Organ. By Gustave Merkel. Edited by John E. West.

[New York: The H. W. Gray Co.]

This new edition of a well-known Sonata should be welcome to fairly advanced students, being laid out with due regard to clearness and convenience.

BOOK RECEIVED.

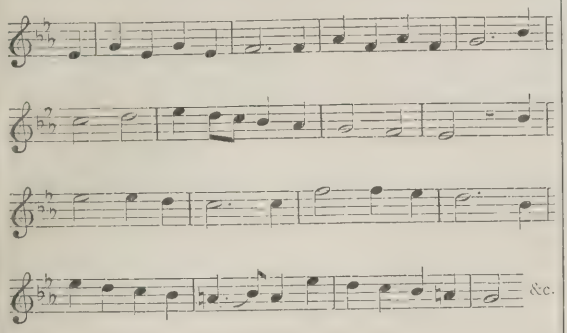
History of the Violoncello, the Viol da Gamba, their Precursors and Collateral Instruments. By Edmund J. S. van der Straeten. Pp. xvii. + 700. Price 21s. net. (London: William Reeves.)

Correspondence.

AN 18TH CENTURY FRENCH CARILLON.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—With reference to Mr. Frank Kidson's remarks as to the MS. copy of an 18th century French Carillon, may I call his attention to the tune of the old Prussian tattoo which runs as follows:



Evidently one tune derived its origin from the other. Perhaps Mr. Kidson can tell us which.—Yours faithfully,

A. H. PRESTON.

Twynham House,
Christchurch.
July 7, 1915.

LINCOLN'S INN CHAPEL AND ITS MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the article contained in your June issue, by Mr. Harvey Grace, reference is made to the supposed neglect of Elgar's fine Morning Service in F. I wish to say that this Service is frequently included in my Service list at Glasgow Cathedral.—Yours,

HERBERT WALTON,
Organist and Choirmaster.

July 6, 1915.

QUESTION.

G. T. W.—At the Associated Board's Examination, held or this district last week, one of the pieces selected for the violin (Higher Division, School Examination) was a Lullaby from a book of pieces by C. H. Lloyd (Novello). This piece is distinctly marked *Con sordino*. The candidate in whom I am interested started to play with the mute—as the composer directs; but the examiner said she should *not* have done so, and he himself actually removed the mute *while she played!*

As a regular reader of your valuable paper I shall be extremely obliged if you will please tell me:

(1.) Whether the examiner was right in saying that the mute should *not* have been used for purposes of examination; and

(2.) If not, why? Seeing that the piece is distinctly marked *Con sordino*, would not this be the evident intention of the composer, and, presumably, the intention of the Board in selecting this piece?

ANSWER.

With reference to your question we have to say that we imagine the examiner was simply desirous of judging the qualities of tone produced normally by the candidate. The mute, as we all know, does cloak some tonal sins, and owes none of its peculiar appeal to the skill of the performer. But we think the syllabus should in such cases say that the mute may or may not be used at the examination at the discretion of the examiner.

Obituary.

We regret to record the following deaths:

The HON. MAUDE STANLEY, on July 14, at Alderley Park, Cheshire, the residence of her brother, Lord Sheffield. Miss Stanley, who was always full of zeal for educational schemes and plans for social amelioration, was deeply interested in schemes for the popularisation of musical study and practice. She was one of the first to recognize the value of music in connection with Girls' Clubs of which she was the founder in London. Her influence over the thousands of working girls for whose good she laboured was very great, and she was universally regarded with deep respect and affection. She was born in 1833.

SERGEI (SERGE or SERGIUS) TANEIEV, about the middle of June (the exact date has not reached us). He was born on November 13 (old style), 1856, in the Government of Vladimir. He was associated mostly with Moscow, in the Conservatoire of which he was a student and, ultimately, from 1885 to 1889, the head. Tchaikovsky was amongst his teachers, and later that master showed great esteem for the critical opinion of his distinguished pupil. Taneiev was a fine pianist, but he did not pursue fame in that direction. He was a successful teacher of the technique of composition, a gift that enabled him to influence two of his most famous pupils—Scriabin and Rachmaninov. Amongst his twenty-nine published works (the latest opus number is 31, but two are not published) there is much chamber music upon which his reputation as a composer must mainly rest. If so far these works have not succeeded in rousing enthusiasm, at least it may be said that they reveal very clever technique. Only one pianoforte piece—a 'Prelude and Fugue'—is published. His choral works include 'Orestes' (a trilogy which treats of the 'Agamemnon,' 'Choephori' and 'Eumenides' of Æschylus), and a cantata, 'John of Damascus.' [Sergei Taneiev must not be confused with Alexander Taneiev, an amateur composer of some standing at Petrograd.]

Mr. C. W. L. Marshall Hall, at the age of fifty-three years. He was Ormond Professor of Music in the University of Melbourne from 1891 to 1900. Some poetry he issued under the title of 'Hymns Ancient and Modern' gave great offence. He was an able musician, with a bent towards eccentricity. He founded a Conservatoire of Music at Melbourne, and had great influence there in shaping musical taste. A symphony of his was produced in London on August 20, 1907. [It has been stated that the deceased was a brother of Mr. Marshall Hall the well-known K.C., but the honour of this relationship is denied by the latter gentleman.]

LADY EDITH MARY BARNBY, on June 30, at Southsea, after a long illness, aged sixty. She was the widow of Sir Joseph Barnby, who died in 1896.

Mrs. EMILY JANE WELIS, who, as Miss Emily Davis, was a soprano much in request for oratorio performances, especially in Wales and Scotland.

LEON RIMSKOPF, on June 13, at Deauville-sur-Mer, aged fifty-three years. He was best known as the chief-conductor of concerts at the Ostend Kursaal.

THE LATE MR. CHARLES BRADLEY.

AN APPRECIATION.

A well-known Edinburgh musician, whose position as an organist was as unassailable as his eminence as a teacher was assured, passed away on March 16 last. Mr. Bradley was a musician of the old school. To him a pupil was either a musician or he was not; he scorned the practice, too common with a certain class of teacher, of exploiting a mediocre aspirant to musical skill for his own personal gain.

Although he had long been domiciled in Scotland, Bradley was a Yorkshireman of the best type; he never lost the fragrance of his native air, and many good stories are told of him in this connection. The present high standard to which the Royal Edinburgh Choral Union has attained is to no inconsiderable extent due to him; and as long as one of his pupils survives to pass on the splendid grounding his unsurpassable methods never failed to give, his influence upon the furtherance of music cannot die. If ever a musician lived for his art, that musician was Charles Bradley. His artistry and skill, both as a teacher and executant, were beyond question, and in both he scarcely missed the attainment of greatness.

W. SAUNDERS.

TRANSLATIONS FROM FOREIGN LANGUAGES.

At the meeting of the Musical Association held on June 15, Mr. Alfred Kalisch gave a lecture on the problems which had to be dealt with in translations into English for musical purposes. He began by saying it was a curious thing that British musicians taken as a whole did not pay as much attention to their own language as the musicians of other countries did to theirs; therefore a great deal of leeway had to be made up before we could do anything satisfactory in regard to the treatment of the English language by those who sang to us. Taking any period and comparing the best English composers with the best of other countries, it would be found that whereas on the Continent most composers of songs took as their text the words of the best of their contemporary poets, that had been the case to a much smaller extent in this country. When Schumann set the words of Heine to music, they were the last word of the modern spirit of that day, but British composers either went back a certain number of generations or else set to music the inferior verse of their own time. The literary spirit and the musical spirit were—to that extent—in this country divorced more than was the case elsewhere. This country alone possessed a race of 'poets'—to call them such—who produced sets of verses to be set to music. The blame for this rested not only with musicians but partly with poets and publishers. Whereas on the Continent even the greatest poet thought himself honoured if some obscure musician proposed to set his verse to music, in this country every possible difficulty was put in the way—especially by the widows of dead poets. They were absolutely adamant. Again, singers and teachers did not study the English language as it ought to be studied, and it was this disregard which had a great deal to do with the difficulties and the troubles which beset translators.

The two main functions of a translation were that it should be a guide to the singer who sings and to the audience who listens, and it was something meant to be sung to the musical text. In translating a song there was first of all the literary difficulty, and secondly the technical difficulty. The former of these might be defined as a question of deciding what type of style, what type of language should be adopted in order to reproduce the spirit of the original, and it was moreover a question of how to do justice to the characteristic inflections of both languages. But before tackling this, there were the technical difficulties, which in the English language were numerous. Until one came to translate foreign librettos, one did not realise the frequency of the sibilant 's' in the English language and how difficult it was to avoid it. Another difficulty was the number of monosyllables in the language, but the greatest of all was the double rhyme. Double rhymes in French, Italian, and other languages were not only very frequent, but had great literary value. They were not necessarily weak; but double rhymes in English, even amongst the greatest poets, were never strongest.

Whereas in the music of the past the necessity for rhyme was paramount, as music changed and became freer, and as form, for good or evil, was more or less disregarded by composers, it was not necessary to pay such allegiance to rhyme. It was far more important for the translator to preserve freedom than to copy the rhyme. Still there were cases where the music, so to speak, itself rhymed. As to whether the translator's duty was to produce a readable translation, or singable words, it was difficult to lay down general rules. The great principle which should guide him was to make the translation as free as possible, provided that his words did not alter the mood of the music, and so enable the singer to sing the music in the same way as he would sing the original.

Unfortunately the translator never had a fair chance given him; it was a case of giving a dog a bad name and hanging him. It was always assumed, especially in this country, that the librettos of foreign operas and the text of foreign songs were works of art. They were not at all always such, and often the English translation was distinctly better as literature than the original. Another thing that people were slow to recognise was that sometimes the writer, especially of opera, was willing to descend from the heights of Parnassus to be a little comic, a little vulgar. There ought to be more genial and kindly appreciation on the part of the public of the difficulties a translator had to confront.

The lecturer was of opinion that nothing really could be done to promote national opera until greater attention was paid to translations, and also to the English language. That was also true with regard to songs. When peace was restored, the natural desire of all good musicians to hear great German songs would revive, but it was certain that a great many people would naturally prefer not to hear them in the original language. Therefore one crying need of the time was for good translations of great classical songs. There were now a good many ladies and gentlemen who translated the texts exceedingly well, but the better they translated them the less was their merit recognized by teachers and people in general. Although people said they wanted good translations, when they got them they did not seem able to appreciate them as they deserved. It was necessary to create a good healthy public opinion in these matters.

It was generally supposed that English singers were deficient in the art of diction, but he (the lecturer) maintained that the best of them pronounced English quite as well as foreigners pronounced their own tongues, if not better. The reason of the defect where it existed was that the English were the only people allowed to be taught singing in their own language by foreigners. Although teaching was now more in the hands of natives, much to the advantage of English art, there were still many teachers in this country who did not sufficiently consider the language question in their teaching. It was becoming more and more important for singers if they wished the total effect to be good, to pronounce the words clearly; it was as important as singing the music correctly. Therefore, the importance of good translations was growing more and more.

The translator ought to be a good musician with a thorough acquaintance with vocal music; he must know what words went with what kind of phrases, what notes could be sung by what voice, and to what vowel sound, comfortably and conveniently; he must realise where—as was so often the case in modern music—the composer deliberately designed some harsh and disagreeable effect, and must have the courage to produce that also in his own language, though he might know that he would be told by others that he was doing wrong. Further, he must have a great and keen literary sense; he must know what kind of English was a fair and honest reproduction of the original, whatever language he was translating; he must be a great student of English poetry; and he must have great command of the English language, able to use it with skill and discretion. There were no doubt many equipped for this work. Why then was it that so few were found who would devote their time to this work of translating into English the texts of good operas and great songs? It was simply a question of £ *s. d.* Anybody with these qualifications would be able, by doing anything else, to earn at least three or four times as much as by producing the most artistic and singable translations. That was where the difficulty lay, and anyone who applied the remedy would earn the gratitude of all who had at heart the best interests of music in this country.

WAR EMERGENCY ENTERTAINMENTS.

The 200th of the War Emergency Entertainments organized by Mr. Isidor de Lara and his friends took place at Steinway Hall on July 15. The programme consisted entirely of Mr. de Lara's compositions. On the afternoon of the same day another concert of the series brought forward Hurlstone's Sonata in D for violoncello and pianoforte, and Percy Grainger's 'Scandinavian' Suite for the same combination. Mr. Henry Rabké sang Sullivan's song-cycle 'The Window.'

On July 20, at Claridge's Hotel, a report of the committee of organizers of the Entertainments was presented. It was stated that the net receipts during three months had yielded about £1,000, of which amount £750 had been paid in fees to artists. A guarantee fund of £323 had not been touched. There was £163 in hand, and the reserve fund of £200 had not been called up. Mr. de Lara, in thanking his helpers, said that in war-time British music was well worth fighting for.

At the Imperial Institute, on July 6, Mr. Ernest Fowles gave a lecture before the Anglo-Russian Literary Society on 'The musical outlook in Russia.'

HOW TO POPULARIZE FOLK-SONGS.

In an interesting article on 'Musicians and the Music-halls,' that appeared in *The Times* on July 17, the manners and customs of 'the halls' are described, and an excellent recommendation is made:

'There is another point which should set musical people thinking. The "halls" have a perfect teaching system. A singer is to produce a new song, one which is to make the town and, indeed, the whole country hum—if it can. To do this the audience must get the chorus by heart, and get it as the Americans say "right away." Consequently the song has three or four verses with the same chorus to each. The singer sings the chorus with very distinct words and the band repeats the tune *fortissimo*. It is not expected that the audience will sing the chorus to the first two verses, but the *fortissimo* repetition drums the tune well into every head and gives the venturesome a chance to try their voices under cover.

'At the third verse the singer encourages the audience by herself singing through the band's *fortissimo*; but by this time they have fairly got the tune, and at the fourth verse the lights go out and the words are thrown by the lantern on a screen. Then, if they take to it, singer and band will go on repeating the chorus till the roof flies off. This is simply stage-managing the first principles of education. If the thing does not go at the end, it is the fault of words or music; the words have no "clip," or the tune is too wandering or elaborate.

'Musicians often wonder why the public likes stupid tunes when there are so many better ones to be had: if they went more to the music-halls they might find themselves hypnotized into singing the most utterly banal jingles. But why not go, not only as audiences but as performers? We are always hearing about the need for replanting our national folk-song. Here is a way to replant it. Take a dozen folk-songs, re-write the words were necessary, score them boldly and rather baldly for the orchestra, and give them to singers with voices and personality, some cheek, and no platform manners. Then take them round the "halls," using the perfect teaching apparatus provided, and the result ought to be worth all the publications and lectures of the Folk-song Society put together.

'At any rate it would be an experiment of fascinating interest, but its success would depend upon the experimenters first learning their business in the school in which they meant to teach. Musicians can learn a good deal by example as well as warning in a few evenings at the music-halls.'

A PLEA FOR ENGLISH TITLES.

A correspondent of the *Sunday Times* protests very justly against the practice of using foreign titles to pieces. He gives the following specimens: Rhapsodie Hongroise—Hungarian Rhapsody. Marche Joyeuse—Joyous March. Symphonie Fantastique—Fantastic Symphony. Cloches—Bells. Scènes Pittoresques—Picturesque Scenes. L'Apprenti Sorcier—The Apprentice Witch. Overture Dramatique—Dramatic Overture. Le Chasseur Maudit—The Hunter Accursed. Marche Militaire—Military March. Chanson sans Paroles—Song without Words. Marche Slave—Slavonic March. Symphony Pathétique—Pathetic Symphony. La Forêt Enchantée—The Enchanted Forest. L'Après-midi d'un Faune—A Faun's Afternoon. L'Oiseau de Feu—The Fire-Bird. Impressions d'Italie—Impressions of Italy. Tableaux d'une Exposition—Pictures of an Exhibition. Lieder — Songs. Klavierstücke — Pianoforte Pieces. Fantasien—Fantasias. Wiegenlied—Cradle Song. Overture Die Meistersinger—The Mastersingers. And he mentions that at a patriotic meeting at which a crack Army band was present, a peer, an M.P., a Major-General, and two or three well-known public speakers addressed the audience on our duty during the War, the programme concluded with the item, 'Zweite Hungarischer Rhapsodie.' Why not Second Hungarian Rhapsody, heaven alone knows—and the bandmaster in British uniform!

However opinions may differ on the English equivalents there can be no doubt that the adoption of foreign nomenclature to English compositions is as a rule a pose adopted to impress the public. There is something to be said for the use of foreign titles when the music is intended to appeal to all Continental centres.

ROYAL ACADEMY OF MUSIC.

At the pupils' orchestral concert given at Queen's Hall on June 29, a Scherzo and Allegro from an Orchestral suite by Eric Grant displayed a gift of writing fluently and agreeably. The executive feature of the programme was a remarkably good performance of Brahms's Violin concerto by Miss Evelyn M. Cooke. Sir Alexander Mackenzie conducted.

PRIZE DISTRIBUTION AT QUEEN'S HALL, JULY 22.

This annual event is much looked forward to by the students and numerous friends of the Academy. The authorities usually contrive to invest the formalities with some special interest, and on this occasion they were fortunate enough to secure Madame Clara Butt to distribute the prizes. The following were amongst the chief awards: Walter Macfarren gold medals, for pianoforte-playing, to Helen A. Bidder and Philip A. Lèvi; Charles Lucas silver medal, for a composition for orchestra and strings, William B. Manson; Sterndale Bennett prize, Dorothy Vincent; Dove prize for 'general excellence, assiduity, and industry,' Elsie Marian Nye; Gilbert R. Betjemann gold medal for operatic singing, Katharine Dyer; R.A.M. Club prize, for a patriotic composition based upon some national air, or airs, of the Allies for theatre orchestra, J. Ainslie Murray; Chappell pianoforte prize, Harriet Cohen.

Sir Alexander Mackenzie, the Principal, in reviewing the work of the academic year and commenting on the general musical situation, said that there had been some falling off of the numbers of students, but this was mainly owing to responses to the urgent national call. He made the important announcement that the Academy next term intended to open a department for the education of children. With reference to the effect of the national situation on native music he said they had miles of leeway to make up, but the burden of this work should not fall only on musicians; the encouragement of the public generally was necessary if any permanent improvement was to be brought about. He had great belief in the capacity of our musicians. But, he added, it is not their ability that is in question but the anomalous conditions under which they labour. Academies in this country provide an education inferior to none elsewhere, but there was nothing to offer their pupils at the end of it. Composers and singers are trained for the stage, but there is no English opera-house. Foreign artists of all varieties, age, and colour are dumped down on our platforms, and few or none ask whether their British equivalents or, may-be superiors, exist. It is a topsy-turvy state of things, and its reform calls for unanimity of purpose on the part of all concerned. He announced that Sir Henry Wood had accepted an appointment on the staff as a professor of singing. In thanking Madame Butt for her presence he stated that she had very successfully used her powers and influence recently for the benefit of the profession. She had sung at twenty-seven concerts which produced £11,000, out of which £8,000 had been expended in giving encouragement to the hard-hit. Sir Alexander also mentioned the similar work done by the Committee for Music in War-time (on whose behalf he made a special appeal), and the War Emergency Concert organized by Mr. Isidor de Lara.

A short programme of vocal and instrumental music, performed by the students, included an Air on a Ground Bass by Farjeon, Four Dance Measures by Mackenzie, and a patriotic song, 'Carry on the Flag,' by Allan Grayle.

ROYAL COLLEGE OF MUSIC.

The annual general meeting of the Royal College of Music was held on July 15 at the College. Sir Francis H. Champneys, who presided, stated that the number of pupils had shrunk from 387 to 358, and the candidates for the Associateship of the College were 460, as against 487 last year. The works that had been performed were varied, and the performance of 'Hänsel and Gretel' was a procedure which justified the result. There was one Patron's Fund concert, but it had been decided to discontinue these concerts for the present, and to apply the income of the fund to the relief of musicians in distress through the War. He hoped that the War would have the effect of creating some national music scheme. The report was adopted. The members of the Council retiring

under the provisions of the charter were re-elected. The chairman then presented the following awards: The Challen gold medal, for pianoforte-playing, to Winifred McBride (scholar); the gold medal presented by Raja Sir Surendro Mohun Tagore, of Calcutta, for the most generally deserving pupil of the year, to Herbert Howells (scholar); the John Hopkinson gold medal, for pianoforte-playing, to Kathleen I. Long (scholar); the John Hopkinson silver medal, for pianoforte-playing, to Winifred McBride (scholar).

At the students' chamber concert on July 8 excellent performances were given of Borodin's String quartet in D and César Franck's Pianoforte quintet. Two promising singers, Miss Ethel McLelland and Miss Etheldreda Freegarde appeared. Mr. Harold Maslin showed his skill on the violoncello and Mr. F. J. Mott played the organ with ability.

An orchestral concert was given by the students assisted by professors on July 20. One of the most interesting items in the programme was the late W. Y. Hurlstone's Fantasie-Variations for orchestra on a Swedish Air. The appeal of this fine composition adds a pang to the regret that the composer was taken away so early in life. Lalo's 'Symphonie Espagnole' was well played by Miss Estella K. Pattenden. It is a showy piece, but in places it is rather tediously 'violinistic,' if we may coin a word for the occasion. The orchestra was fully tested in Borodin's first Symphony in E flat. It is a fine example of the gifts of the composer, and it was admirably played, the Scherzo especially. Sir Charles Stanford conducted.

TRINITY COLLEGE OF MUSIC.

The orchestral concerts given by this widely-known institution are always interesting, because they exemplify the excellence of the training afforded in the executive department of the College work. The orchestra consists at present, at least, chiefly of lady players, who are assisted by various professors and some of the best orchestral performers. Mr. W. Sachse (who was born in Denmark, and is a naturalised Englishman—he has been resident in England for twenty years) is a conscientious and able orchestral trainer. As a conductor he is singularly undemonstrative.

At the concert given at Queen's Hall on July 20 the orchestra contributed very creditable performances of the 'Midsummer Night's Dream' Overture, and three Movements from Tchaikovsky's F minor Symphony, Op. 36, besides accompanying Concertos and other solo works.

The most notable executants were Mr. W. H. Bowyer, who gave an agreeably smooth and sympathetic performance of Grieg's A minor Pianoforte concerto, and Master Joseph Coleman, who showed precocious talent in Vieuxtemps's Concerto in D minor for violin, Op. 31, No. 4. He has been admirably taught, and if he progresses should arrive at fame.

The Barcarole and Presto from Sterndale Bennett's Pianoforte concerto in F minor, Op. 19, brought forward Miss Lilian Goodfellow, who displayed a delicate touch, if not much breadth and power. Miss Evelyn M. Moore made a brave effort to play two Movements from Lalo's 'Symphonie Espagnole,' for violin and orchestra, showing some promising technique and facility. Other items in the programme were the aria 'O Sleep, why dost thou leave me' (Handel), sung by Miss Elizabeth Bruce Anderson, 'There's a bower of roses' (Stanford), sung by Miss Eugenie Harrison, and a Movement from Molique's Violin concerto, Op. 45, played by Miss Marjorie Silva.

There was a large and highly appreciative audience, proving at least that when the means of admission are so easy as they were on this occasion, the best music has a great popular attraction. It was generous of the College to afford so many music-lovers this opportunity of enjoyment.

THE ASSOCIATED BOARD ANNUAL MEETING.

At the twenty-sixth annual meeting of the Associated Board of the Royal Academy of Music and Royal College of Music, held at the Royal Academy of Music, York Gate, Marylebone Road, on July 16, it was stated that in 1914-15 the entries in the United Kingdom for local centre examinations were 5,516, and in the school examinations 24,653. The Exhibitions offered by the Board for the United Kingdom last year were awarded to Ethel A. Bartlett, London Centre, pianoforte; Dorothy Chalmers, Aberdeen Centre, violin; Bessie B. Kerr, Aberdeen Centre, singing; Leslie C. Martin, Bristol Centre, violoncello; Freda M. Swain, Portsmouth Centre, pianoforte; and Emmeline M. Wynter, Hastings Centre, violin. Colonial Exhibitions were also awarded to Gwendolen Collett, Port Elliott Centre, South Australia, singing; Winnifred Darley, Sydney Centre, N.S.W., singing; Adrian Holland, Melbourne Centre, Victoria, pianoforte; Olive M. Tilly, Victoria Centre, British Columbia, Canada, pianoforte; Florence J. D'Orcesi, Gibraltar, pianoforte; and Ethelynde Souttar, Kingston Centre, Jamaica, pianoforte. Eight Exhibitions previously gained had been renewed for a further period of one year. Seven new centres had been established at home and abroad in the course of the year. The chairman (Sir William Bigge), in moving the adoption of the report, said that it had been feared that the anxiety and stress of war conditions, which were felt so acutely in all branches of art, would have a very serious effect on the Board's entries. It was gratifying to be able to report that, so far as the present was concerned, such fears had not been realised, as there had been only a comparatively small falling off.

ROYAL NORMAL COLLEGE FOR THE BLIND.

The great work begun by the late Sir Francis Campbell is now carried on as zealously and whole-heartedly by his son, Mr. Guy Campbell, the present Principal, at whose invitation the members of the Music Teachers' Association assembled at Norwood on Saturday, July 10, to witness a demonstration given by pupils of the College. Among the numerous guests were Mr. Stewart Macpherson, Dr. Robert T. White, and Dr. John Warriner. The chief features of the occasion were displays of ear-training, improvisation, a recital of original compositions, and on the physical side an amazing exhibition of life-saving given by students who have gained the Life-Saving Society's medals and certificates in competition on equal terms with ordinary candidates. Mr. Campbell made an earnest appeal on behalf of blind organists, bringing forward evidence to show the erroneousness of the popular belief that choir-boys cannot be successfully controlled by a blind trainer.

LECTURE DEMONSTRATIONS BY M. JAQUES-DALCROZE.

The propaganda of the Dalcroze system of Eurhythmics (which may be briefly defined as training of mind and body generally) in this country received a great impetus during July by a visit of the founder of the method for the purpose of lecturing and demonstrating. In London two large gatherings were addressed at the New Prince's Theatre, Shaftesbury Avenue. On July 13 the general public were catered for, and on July 17 school-teachers and other persons connected with the London Teachers' Association and the Parents' National Educational Union were present in large numbers. The London School of Dalcroze Eurhythmics were the organizers, and the pupils of this school provided the demonstrations under the special direction of M. Jaques-Dalcroze, who gave in French a full explanation of the principles and aims of the system. In the course of the proceedings there were some extraordinary exhibitions of brain and muscular control presented in rhythmic form. It is evident that the system excites devotion and enthusiasm in its disciples, and that the cult is rapidly growing in this and other countries. The commodious college built at Hellerau, near Dresden, was to have been the Mecca of the cause, but the War has altered all this, and M. Dalcroze's part in the protest made against the 'frightfulness' in Belgium has made him unpopular in Germany. Geneva, where M. Dalcroze is 'at home,' may take the place of Hellerau.

On the first day an address of welcome was presented by many friends who are forming a Dalcroze Society. We regret that we have not more space available to deal with the matter. A fuller account will be found in the *School Music Review* for August.

ELGAR'S SYMPHONIC PRELUDE 'POLONIA': PERFORMANCE AT QUEEN'S HALL.

On July 6 a very interesting orchestral concert was given at Queen's Hall on behalf of the noble effort being made by M. Paderewski to assist his afflicted Polish brethren. The programme on this occasion with one notable exception consisted of works by Polish composers. The exception was a new orchestral work—a Symphonic Prelude entitled 'Polonia,' by Sir Edward Elgar, now performed for the first time. Having by his Carillon music identified himself with the expression of Belgian woes, it was meet that he should show similar sympathy for the not less acute troubles of Poland. The composer explains that Mlynarski suggested the composition of a work to help Polish funds as the Carillon had helped Belgian funds. But the idea of writing an orchestral fantasy on Polish themes had already occupied his mind owing to suggestions from another source. The desire to pay a useful tribute to his friend Paderewski was the final inducement to weave into a concise orchestral movement some typical Polish themes. The three themes chosen for treatment are tunes very popular in Poland. At first hearing at least these themes do not seem to have any particular distinction, but of course Elgar's art has woven round them a fabric of beautiful orchestration. One of the themes, an Adagio in A minor, has some appeal, and the composer's treatment of it is particularly charming. On the whole the brilliancy of the instrumentation and the intensity of one or two gorgeous climaxes (rather overdone by the brass on this occasion) were the striking features of the performance. No doubt there will soon be other opportunities of making the further acquaintance of the work. Other items of the programme were a symphonic poem, 'The Steppe,' by Noskovski; a Polish Fantasy for pianoforte and orchestra by Paderewski, which was played by Leonard Borwick; Part 2 of a Symphony by Mlynarski (also called 'Polonia'), which shows that this well-known conductor has fine ideas and ability to express them forcibly; three songs sung by Mr. J. Campbell McInnes; and an orchestral Suite by Stojovski, all of which provided interest.

Sir Edward Elgar conducted his own work, and the remainder of the programme was conducted by Mr. Beecham. The London Symphony Orchestra was engaged.

THE NEW PHILHARMONIC QUARTET:

Dr. Ethel Smyth writes thus in the *Daily Telegraph*:

'When a composer who has just experienced intense satisfaction in the rendering of a difficult and complex work by a newly-formed group of executants feels as strongly as I do that these players are driving straight at the most vital points of their art, it is not only a pleasure, but, I think, a duty to testify.

'Rhythm, including that deep respect for dotted quavers which a good conductor can impose on an orchestra, but which each unit of a quartet must ruthlessly and untiringly impose on himself; freedom, which nevertheless leaves intact the iron rod that runs through every well-constructed piece of music; avoidance of that commonest of faults, especially in loosely-knit England, the hurrying of spirited and dragging of lyrical phrases; temperament, including the courage to launch out, even at the risk of a possible scrape, rather than emasculate by keeping within the safe bounds of under-statement: these are among the essentials of fine quartet-playing, and must precede any deliberate striving after "ensemble," otherwise you get that easily-achieved and wholly uninteresting thing, an "ensemble" worked from without instead of from within.

'I find all these characteristics in the work of the new quartet, listening to whom I was more than once reminded of the Rosé Quartet—the finest I have ever heard, composed of Austrians and Slavs, be it observed, not Germans! I earnestly hope these arresting and independent players will stick to the line they have taken, looking neither to the right nor to the left; if so they have a great future before them.'

The quality of the instruction given in the Tobias Matthay Pianoforte School was well demonstrated by about a score of his junior pupils at the concert given at Bechstein Hall on July 14. Miss Hilda Dederich played a Sonatina of her own composition in which she displayed gifts.

THE LONDON SCHOOL OF OPERA, WELLINGTON HALL.

As stated in our July issue, this useful institution has been compelled to shift its quarters to Wellington Hall, St. John's Wood, owing to the temporary closing of Cosmopolis in Holborn. On July 14 the company contrived to give attractive performances of extracts from 'La Bohême' and the first and second Acts of 'The Marriage of Figaro.' The singers for the most part were experienced artists. They included Miss Clara Simons, Miss Desirée Ellinger, Miss Linda Travers (Mimi), Mr. Ivor Walters, Mr. Thorpe Bates, Mr. Toplis Green, and Mr. Tilney. The teachers, Mr. H. Grünebaum and Mr. T. C. Fairbairn, are evidently capable men. Mr. Thomas accompanied on the pianoforte.

During the season beginning from last October the following operas have been studied in their entirety: 'Aïda,' 'Madame Butterfly,' 'La Bohème,' 'Cavalleria Rusticana,' 'Don Giovanni,' 'Faust,' 'Hänsel and Gretel,' 'L'Enfant Prodigue,' 'Martha,' 'Le Nozze di Figaro,' 'Orpheus,' and 'Il Trovatore'; and Acts and Scenes from the following works have been studied by various casts: 'La Gioconda,' 'Louise,' 'The Mastersingers,' 'Pagliacci,' 'Samson,' 'La Tosca,' 'The Valkyrie,' &c. This list is abundant evidence of the utility of the School.

THE LONDON OPERA HOUSE SPECIAL PERFORMANCES.

As stated in our July issue the opera season scheme which began on May 29 came to an untimely end owing to the lack of public support. This failure was of course a dire calamity to many of the performers engaged, and led sympathisers, headed by Mr. J. T. Grein, to organize two special performances for the benefit of the sufferers, which were given on July 15 and 17 with gratifying success. On the first evening the centre of interest was the first performance in this country of Rachmaninov's short opera 'Aleko,' a work which was composed and produced in Russia in 1892.

The story is based upon Poushkin's poem 'The Gipsies.' There are five principal characters. Aleko, a young man surfeited with the world's pleasures, turns gipsy, and as might be supposed falls in love with Zemfira, a young beauty of the tribe. Then Zemfira jilts Aleko in favour of one of her own caste, and both suffer the penalty of death at Aleko's hands. In consequence of these little unpleasantnesses Aleko is sent away from the tribe, and there the story ends. Very conventional all this, and it must be said that the composer's music is also conventional, although in some respects attractive. The folk-song treatment and general tunefulness of the music and the opportunities for dancing it affords are factors that make for success. The dancing, indeed, was the most fascinating feature of the presentation. M. Leon Leonidov was the hero, and Miss Melisande d'Egville the heroine. Other items of the evening's programme were the second Act of 'Lakmé,' in which Miss Mignon Nevada repeated her success at the performance given in May, and the Scene from 'La Tosca,' in which M. Rosing and Madame Perelli took part.

On June 17 'Madame Butterfly' was repeated with Madame Tamaki Meura, the Japanese prima donna, in the title-part.

Whether this successful revivification of the scheme will lead to something of a more permanent nature remains to be seen. We can but hope on.

DR. SAINT-SAËNS AT THE SAN FRANCISCO EXHIBITION.

'THE PROMISED LAND' PERFORMED.

This veteran composer, now in his eighty-first year, journeyed across the ocean to San Francisco in response to the cordial invitation he received from the Exhibition authorities to attend and direct performances of his own works. Not content merely to revive his compositions he composed a Fantasia with the Exhibition as its theme. It is entitled 'Hail, California!' and is said to be on a large scale, suggesting man's mighty and victorious struggle with nature. The 'Marseillaise' and 'The Star-spangled Banner' are

introduced. Then besides several other of the composer's works, the oratorio 'The Promised Land,' which was produced at the Worcester Festival, was performed on a large scale at the end of June. An audience of 4,000 was present, and received the work with great plaudits. The performance was an unequal one owing to the difficulty of securing adequate rehearsal. The principals, who appear to have distinguished themselves in the work, were Miss Partridge Price (soprano), Miss Fernanda Pratt (contralto), Mr. Charles F. Bulotti (tenor), and Mr. John Franck Jones (bass). The composer conducted.

London Concerts.

THE NEW QUEEN'S HALL ORCHESTRA PROMENADE CONCERT SEASON.

The twenty-first season of Promenade Concerts at Queen's Hall, under the conductorship of Sir Henry Wood and the management of Mr. Robert Newman, will commence on Saturday evening, August 14, and continue nightly until Saturday, October 23. We note that the organization is now called the 'New Queen's Hall Orchestra.' Forty vocalists are engaged for this series of concerts, thirteen of them making their first appearance at the Promenades, namely, Miss Elsie Cochrane, Miss Mélisande d'Egville, Madame Aileen d'Orme, Miss Kathleen Peck, Miss Una Austin, Miss Mabel Corran, Miss Lily Fairney, Miss Ethel Fenton, and Miss Nellie Walker; Mr. John Adams, Mr. William Dawson, Mr. W. Pitt Chatham, and Mr. William Samuell. Twenty-five solo instrumentalists will perform during the season, three of them being newcomers—Mr. T. W. Petre (violin), Mlle. Berthe Bernard and Mr. William Murdoch (pianoforte). Mr. Arthur Beckwith will be the principal violin, Mr. C. Warwick-Evans the principal violoncello, Mr. Albert Fransella the principal flute, and Mr. Frederick B. Kiddle the organist and accompanist. Amongst the list of artists is Pipe-Major George Burns, who will perform on the bagpipes. Twenty-eight new works will be produced, seventeen being by British composers and eleven foreign. The British works are by Algernon Ashton, Granville Bantock, Hubert Bath, Frank Bridge, Dora Bright, Eric Coates, H. C. Colles (an arrangement for orchestra of Purcell's 'Hornpipe'), Paul Corder, Harold Darke, William J. Fenney, Percy E. Fletcher, John Ireland, Joseph Speaight, Sir Charles Stanford, Maud Valérie White, and William Wallace. The foreign novelties are drawn from French, Russian, Belgian, Italian, and Alsatian sources, Claud Debussy prominently representing the foremost with four Symphonic pieces, 'Le martyre de Saint Sebastien,' a new Symphonic suite, 'Printemps,' for orchestra and pianoforte (four hands), and first Rhapsody for clarinet and orchestra. Examples of Russian music will be Rachmaninov's Symphonic-poem 'The Isle of Death,' and 'Miniatures Fantastiques' for orchestra by M. Bagrinovsky, the latest addition to the growing list of Russian composers. The Belgian school is represented by Joseph Jongen with a Fantasia for orchestra on a 'Walloon Christmas.' Two pieces come from Italy, viz., a Romantic Suite by Franco Alfano, and an Introduction, 'The sun,' from Mascagni's 'Iris.' The foreign list is completed by the inclusion of three works by Charles Martin Loeffler, who was born in Alsace prior to the Franco-Prussian War of 1870, the titles being Symphonic-poem, 'The death of Tintagiles,' Fantasie Symphonique, 'La Villanelle du Diable,' for orchestra and organ, and 'A Pagan poem' (after Virgil) for orchestra, with pianoforte, cor anglais, and three trumpets obbligato. No music by living German composers will be performed during the entire season of sixty-one concerts, the programmes of which not only contain British orchestral music on each occasion, but throughout the series native composers are represented by numerous examples of their work.

SOCIÉTÉ DES CONCERTS FRANÇAISES.

The Æolian Hall was crowded on June 25, when this organization wound up its season. Joseph Jongen's Trio for pianoforte, violin, and viola was played by the composer, M. Désiré Defauw, and Mr. Lionel Tertis, Madame M. A. Weber-Délacre sang songs by Poldowski and de Breville, and Mlle. Valentine Tessier and M. Jules Délacre acted a scene from Paul Claudel's 'L'Otage.'

Much interest was taken in the first London performance of Florent Schmitt's setting of the 46th Psalm. Though it obviously suffered through being sung by a small choir, with the orchestral part played on two pianofortes, it impressed us as being a highly picturesque work, and we hope to hear it under more favourable conditions.

VERBRUGGHEN FAREWELL CONCERT.

At Queen's Hall on June 30 the London Symphony Orchestra and a very large audience said good-bye to Mr. Henri Verbrugghen in an admirable concert. The programme contained one novelty—a set of four old Flemish Folk-songs transcribed for orchestra by M. Arthur de Greef, a pleasant item that earned the composer a hearty reception. Miss Marguerite Nielka sang solos by Mozart, Franck, and Bachelet, showing herself to be possessed of a good voice. The rest of the programme consisted of the 'Leonora No. 3,' Elgar's 'Enigma' Variations, and Tchaïkovsky's 'Symphony Pathétique.' Of these Mr. Verbrugghen secured the vivid interpretations that we have learned to expect from him. He takes up his appointment at Sydney with the good wishes of English and Scotch concert-goers.

THE LONDON STRING QUARTET.

At the sixth and final concert of the season on July 3, these admirable artists played Brahms's Pianoforte quintet (with Mr. Arthur Rubinstein at the keyboard), and Waldo Warner's Phantasy in D, afterwards joining forces with the Philharmonic Quartet in Mendelssohn's Octet in E flat. Mr. Arthur Rubinstein gave a virile performance of Chopin's Polonaise in F sharp minor. We are glad to be able to say that another series of these concerts is arranged for alternate Thursday afternoons and evenings from October 21 to December 9.

NEW QUARTET BY MR. CYRIL ROOTHAM.

At a concert given under the auspices of Mr. de Lara on July 9, the Philharmonic String Quartet played a new Quartet composed by Cyril Rootham. The impression it created was a favourable one. The idiom is not extravagantly modern, and at the same time it avoids the commonplace. The slow movement has the greater distinction of style, and reveals the composer at his best. Other items in the programme were Eugène Goossens's clever Miniature Fantasy in F, and the Quartet in A major by Arthur Bliss. Interest was added to the gathering by an address by Mr. Edwin Evans, junior, on 'The Rôle of Nationalism in Music.'

Miss Ethel Grow, a Chicago contralto, gave recitals at Bechstein Hall on June 21 and July 19. She has an excellent voice, but her style judged by the highest standards is not mature. The first programme, which included the 'Mon cœur s'ouvre à ta voix' from 'Samson and Delilah,' and the 'Agnus Dei' and 'Laudamus Te' from Bach's B minor Mass, showed some of her present limitations, but the second programme with its group of songs by American and French composers served to exhibit her capacity more agreeably. Mr. Harrison Frewin was the accompanist.

At the Royal Albert Hall Promenade Concert given on June 22 the Overture to Dr. Ethel Smyth's new opera, 'The boatswain's mate' was given for the first time. The opera was to have been produced at Frankfurt in March, but was withdrawn because of the War. The Overture is a bright, sparkling work. If its melodic spontaneity is a fair sample of the opera generally, there is hope for its popularity.

A Slavonic Concert was given at Æolian Hall on July 1, in aid of the destitute families of Czech Volunteers who perished at Arras when with the French Army. M. Oumirov sang Czech songs to his own accompaniment, M. Adolf Lotter played an astonishing Fantasia on the double-bass, and M. Vladimir Cernikov performed a Pianoforte fantasia on Czech songs.

Miss Daisy Kennedy and M. Benno Moiseivitsch gave a violin and pianoforte recital at Æolian Hall on July 1. One of the items was the Scherzo by Brahms from the Sonata to which Schumann and Dietrich each contributed one movement. Lizst's Sonata in B minor was played by M. Moiseivitsch with much breadth.

Mr. Mark Hambourg gave a notable pianoforte recital at Queen's Hall on July 3. The whole programme was devoted to Chopin. Much there was to astonish and excite admiration, but there were moments when there was more Hambourg than Chopin in the interpretation.

Messrs. Melsa and Rosenbloom performed Sonatas for violin and pianoforte at Bechstein Hall on July 5. Busoni's Sonata, Op. 34A, was a feature. It has eight movements, some of which do not display much inspiration. On the whole the work is not impressive. The performance of this and the other items of the programme was excellent.

M. Isador Epstein is not only a fine pianist, but as the 'Musicales' given by his pupils prove, he is also an eminent teacher. The third of the series was given at the Portman Rooms on July 7.

Mr. Hugh Marlein gave a vocal recital at Steinway Hall on July 7. M. Isador Epstein's music to the recitation of Poë's 'Annabel Lee' was a feature.

Mr. Mario Lorenzi is one of the ablest harpists of the day. At his concert at Steinway Hall on July 8, the features were Ludwig's 'Rustle of Spring,' Tournier's Prelude and Danse 'Féerie,' and a novel combination of harp and bassoon, in which Mr. W. H. Foote was the bassoonist.

An open-air concert in aid of the Recruiting Bands Fund was given in the grounds of the Royal Chelsea Hospital on July 19. The Coldstream Guards Band and the Lord Mayor's Recruiting Bands, all under Captain Mackenzie-Rogan, took part. Dr. Walford Davies's Male-voice Choir was also a welcome feature. A very effective item was the Grand Military Tattoo played by the Coldstream and Scots Guards, in which three hundred torch-bearers participated.

M. Vladimir de Pachmann gave a recital at Queen's Hall on June 19, when an audience that filled the hall in every part found the great pianist in his best form and in his most expansive mood, with results that were mutually enjoyable.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BOURNEMOUTH.

In Bournemouth the months of June and July are emptier of musical happenings than any of the twelve; this year, as one would expect, has proved no exception to the rule, and few have been the events for critical discussion.

At the time of writing (in mid-July) the series of weekly Symphony Concerts has been interrupted by the annual vacation of the members of the orchestra. Prior to this, however, we had the sixth and seventh concerts, whereat the most attractive compositions were Glinka's 'Komarinskaja'; Bizet's 'L'Arlesienne' Suite (No. 2); the Hungarian March, Ballet des Sylphes, and Menuet des Follets from Berlioz's 'Faust'; and Mendelssohn's 'Melusine' Overture. These works were capitally performed by Mr. Dan Godfrey and his forces. A word of praise should be bestowed on a Suite of popular Norwegian Melodies (Grieg), attractively orchestrated by Reginald Aston, an officer in the Royal Naval Division; this received first performance at the sixth concert, meeting with considerable approbation. Vocalists making successful appearances were Mr. Charles Mott and Miss Maud Foreshew. The eighth concert, on July 1, was directed by Mr. F. King-Hall, leader and deputy-conductor, as Mr. Godfrey was absent on his holiday—a well-earned one. The programme consisted of Sterndale Bennett's G minor Symphony, Elgar's Three Bavarian Dances, Berlioz's 'Carnival Romain' Overture, the 'Finlandia' Tone-Poem (Sibelius), and a solo by Miss Florence Lane, the harpist of the orchestra.

Only two other events call for mention. The first was a concert on June 26, under the direction of Vert's Concert Agency, in aid of the Belgian Repatriation Fund, much interest being lent to the proceedings by the presence of Sir Edward Elgar, who conducted a performance of his 'Carillon,' the poem being recited with great feeling by Madame Vandervelde, the wife of the Belgian Minister of State. Other artists appearing were Mlle. Marcelle Parys and Mr. Willis Flanagan (vocalists), and MM. Deru (violin), Lucien Caveye (violoncello), and Kocks (accompanist)—all of whom won warm approval. On July 7, a return visit was paid by Miss Stella Carol, the young soprano vocalist, who, though she has not completely attained to that pitch of excellence which her early promise betokened, is nevertheless a very pleasurable singer; the strain engendered by overmuch concert singing is the cause of the mischief here, we imagine. The youthful songstress was accompanied by Miss Kura Rennell and Mr. Lyon Mackie (vocalists), Mr. Edward Graeme-Brown (flute), and Mr. Clement Harvey (pianoforte).

DEVON AND CORNWALL.

As a variation from the usual order of things musical in the Torquay Musical Pavilion, a large audience were entertained and edified on June 16 by a lecture given by Mr. Percy A. Scholes on 'How to listen to an orchestra.' The lecturer, without going very deeply into technicalities, gave such information as would assist the uninitiated to listen intelligently to orchestral music and gain therefrom mental stimulus as well as sensual delight. The Municipal Orchestra, under Mr. Basil Cameron, played illustrative passages from the 'Unfinished' Symphony. A Tchaikovsky programme played by the same Orchestra on July 5 was much appreciated. Songs sung by Miss Lilian Stiles-Allen represented English composers. The Russian violinist, Miss Lena Kontorovitch, attracted a large audience to the Pavilion on July 7 to hear a Russian programme. With the Municipal Orchestra she played the Tchaikovsky Concerto, Mr. Basil Cameron conducting.

A choral service given by the Centenary Wesleyan Choir at Camborne on June 20 included anthems and choruses, and the unaccompanied part-song 'The lullaby of life' (Leslie) was particularly well sung. The Choir, numbering fifty-two, was conducted by Mr. F. Everson Luke.

St. Austell Musical Society, conducted by Mr. S. D. Collins, gave a concert on June 23.

The annual Festival of Carnmarth Deanery was held at Mylor on July 7. Choirs were present from All Saints', Falmouth; St. Gluvias-with-Ponsanooth; Perranarworthal; St. Andrew's, Redruth; Treslothan and Tuckingmill. Instead of the usual sermon a lecture on 'Church Music and Church Choirs' was given by the Rev. Canon E. C. Corfe, precentor of Truro Cathedral. The number of voices totalled 200, and the diocesan choral service book was used. Mr. West, of Falmouth, conducted, and the organist of Mylor Church was at the organ.

Mousehole and District Male Choir gave a concert of solos, duets, glees, descriptive choruses and part-songs at Paul on June 28. Under the direction of Mr. Fred. Roach some excellent work was done.

MANCHESTER AND DISTRICT.

The annual meeting of guarantors to the Hallé Concerts Society Limited, on June 29, showed that the result of the season's working left them with a margin of £404, which in accordance with arrangement was refunded to the members of the orchestra, who at the commencement of the season had offered their services at half salaries. Mr. Beecham had given his services, and had also contributed £100 to the Pension Fund.

Mr. Balfour, the new president of the Society, was naturally unable to be present, so that the meeting's chief interest lay in Mr. Beecham's address. His idea of a motto for such an institution as the Hallé Society was 'Prove all things, hold fast to that which is good.' As their musical

adviser the last thing he would desire would be to turn those concerts into a huge experimental apparatus; hold fast by the classics—Yes; but do your share of 'proving that which is good,' and that was the phase of the Society's policy which interested him most of all; and this led naturally into a sketch of next season's work. Against current German music the door is banged, bolted and barred; from the Russian school there will be scenes from 'Boris Godounov' and selections from 'Khovantchina' by Moussorgsky; from Rimsky-Korsakov, Act 2 of 'Le Coq d'Or' and the Overtures 'Ivan the Terrible' and 'Night of May'; Rachmaninov's second Symphony and Borodin's B minor Symphony; either the complete Suite 'L'Oiseau de Feu' or 'Petruchka' of Stravinsky; single movements by Glazounov, Liadov, and Ipolitov-Ivanov; and plenty of Tchaikovsky.

We are to have Ravel's 'Daphne and Chloe' Suite, Debussy's 'Nocturnes' and 'Blessed Damozel,' Franck's 'Le Chasseur Maudit,' Vincent d'Indy's 'Montagnard,' and the Concerto 'Un jour d'Eté de la Montagne'; Méhul, Rameau, Lulli, Chabrier, and Dukas will also be represented, the last-named by the new Dance-Poem 'The Peri.' Beecham's attitude to the English school crystallizes into concentration on the established reputations rather than dispersal of energies on works whose quality is either unknown or not yet proved; Bantock's 'Fifine' (the Greek Tragedy Overture' is probably finer), Vaughan Williams's 'Norfolk Rhapsody,' William Wallace's Symphonic Poem 'Wallace,' and works by Bax, Elgar, Delius, and Ethel Smyth will all be laid under contribution. Savonov and Mlynarski will almost certainly introduce novelties in addition to the above, and as Landon Ronald is also to share in the conducting, we might have Elgar's No. 2 Symphony, which he does so finely.

The choral nights will be occupied by a Wagner programme, Liszt's 13th Psalm, Verdi's 'Stabat Mater,' Bach's 'Come, Jesu, come,' Berlioz's 'Romeo and Juliet,' Cherubini's 'Requiem' (why not Brahms's also?), Bach's 'St. Matthew' Passion, Rameau's 'Castor and Pollux,' and Act 3 of Gluck's 'Alceste.'

There are expectations that Albert Coates, of Petrograd fame, may be able to conduct one or two concerts, and soloists are to appear: Dambois, the Belgian violoncellist; Miriam Licette, Renée Chemet, William Murdoch, Marianne Weber-Delacre, Jean Vallier, Madame Rollet,—all new to Manchester except Madame Chemet. Paderewski, if in England, has promised to play, and numerous other indispensable players and singers will take part.

Mr. Beecham hinted at the next development—Opera. 'You in Manchester can make yourselves an inspiring centre of a great English opera movement. It cannot be done in London. London people are far too busy with fifty things, but the more sober intellectual life of Manchester gives you more time to think about these things.'

The annual examinations at the Royal Manchester College of Music were held on July 7, 8, and 9, and on July 14 and 15. Two Scenes from 'Parsifal' and one from 'Samson and Delilah' were given by Miss Brema's pupils, instead of the projected performance of Rameau's 'Castor and Pollux,' which was abandoned owing to some of the principals leaving for the War. Only four pupils had their original compositions selected for performance, and all are devoting their time to other branches of their art. These are Miss Edith Hothersall with 'Two little dances' in Haydnesque manner; Miss Cicely Collins's Violin and pianoforte 'Romance,' Mr. Sydney Wilson's Pianoforte suite 'At the pantomime,' and Mr. Arnold Perry's settings of two 'Sappho' fragments, the last-named being more ambitious and successful. The second evening was thoroughly attractive to the listener, because it was made up of a few items of ensemble music of great musicians. In Nováček's posthumous C major Quartet Miss Gertrude Barker, Mr. Malcolm Dicken, and Mr. Frank Tipping played first and second violin and viola, each in turn, Mr. Harold Warburton being violoncellist; this adaptability, very admirable in itself, did not yield perfect artistic effect, because each player had not the same qualifications for leadership, Mr. Tipping displaying the greatest aptitude in this direction. Max Reger's F sharp minor Sonata for pianoforte and violin had only once before been done at Manchester concerts, and Mr. Sydney Seal and Miss Fanny Barrett have made this work completely their own; its performance was fit for any high-class chamber concert. Only a degree less perfect in their way were two movements from César Franck's Pianoforte and violin sonata. This College, like many others, may come under Beecham's lash about its singing, but it has turned out—and still does—some uncommonly well-equipped players of chamber-music. Mr. John Wills showed that he was exceptionally endowed as pianist-accompanist, and bids fair to attain the same degree of public appreciation as did Mr. R. J. Forbes before him.

Quite recently Mrs. Will Pearce has founded a £30 scholarship for pianoforte playing (invested in the War Loan) in memory of her late husband, who was one of the most accomplished players turned out at the Royal College. The examination was on July 19, but at the moment of going to press the result is not known.

The Press announced on July 13 that the Blackpool Festival for next October had been abandoned, as was the case last October; a modified scheme covering three days had been under consideration latterly, but after mature discussion this too was dropped. The task of resuscitation both at Morecambe and Blackpool, after the War, will be very hard and quite possibly will necessitate a return to music of less advanced type both artistically and technically. Choirs particularly must suffer; they had worked themselves up to high levels. Discontinued practice of that type of work means slipping back. A choir can never mark time merely; it is always either advancing or retiring, and in the absence of festivals the difficulty (even where men over military age are available) will be to keep choirs in existence. Some in dread of dissolution have turned their energies to camp and hospital concerts, others to the preparation of sacred music to be given in churches in aid of the various National Relief Funds, both British and European. On some aspects of this work I hope to write next month, giving typical programmes.

Foreign and Colonial News.

AMSTERDAM.

'Tristan and Isolde' was performed here recently under remarkable conditions. An anti-German section of the audience endeavoured unsuccessfully to stop the performance by whistling and hissing.

CAPE TOWN.

The report of the first year's work of the Municipal Orchestra is interesting and encouraging. In spite of numerous difficulties (among them being a strike, the War, and the difficulty of obtaining substitutes in case of illness) the experiment has been a success. During the twelve months 355 concerts were given, of which number 103 took place indoors (44 at the City Hall, 6 in suburban halls, and 53 on tour) and 252 on the pier and at other outdoor places. On an average 779 persons attended each concert. This figure does not include members of the military forces who were admitted free of charge. Ten lecture-concerts on Beethoven's Symphonies were given by Mr. W. H. Bell, (principal of the South African College of Music), at which were played the 'Nine' and Mozart's G minor Symphony. Other important works played during the year were Tchaikovsky's fifth and six Symphonies, Debussy's 'Printemps,' Rimsky-Korsakov's 'Scheherazade,' Dvořák's 'New World' and Symphonic Variations, Liszt's 'Tasso,' Elgar's 'Enigma' Variations, W. H. Bell's 'La Fée des Sources' and Arcadian Suite, and familiar items by Haydn, Mozart, Mendelssohn, Schubert, Saint-Saëns, and Sibelius. Fifty Suites, twenty Rhapsodies, &c., seventy Overtures, twenty Concertos, with a large number of smaller and light pieces, make up the grand total of 500 works in the répertoire of the Orchestra. We give a specimen programme:

1. Overture to a Comedy ... *Balfour Gardiner*
2. Two English Dances ... ... *Cowen*
3. { 'On hearing the first cuckoo in Spring' ... *Delius*
   { Valse Mélancolique ... ... *Wendt*
4. Arcadian Suite ... ... *W. H. Bell*
5. 'Enigma' Variations ... ... *Elgar*

We congratulate the city authorities, the Orchestra, and their conductor, Mr. Theo. Wendt, and, not least, the public, on this excellent first year of municipal music-making.

CHORAL MUSIC AT CHICAGO.

The seventh annual Chicago North Shore Festival took place at Evanston, Ill., from May 24 to May 29, when fine performances were given of 'Elijah,' 'The dream of Gerontius,' and choruses from Mascagni's 'Iris' and Borodin's 'Prince Igor,' as well as miscellaneous items. At a children's concert a choir of 1,500 sang Percy J. Fletcher's 'The Walrus and the Carpenter.' The Festival Choir of 500 was augmented to 1,000 at the 'Elijah' concert. The soloists were Miss Florence Hinkle, Miss Margaret Keyes, and Messrs. Paul Althouse, Clarence Whitehill, and Pasquale Amato. The Chicago Symphony Orchestra played, and Mr. Dean Peter Christian Lutkin conducted. The audiences were large and enthusiastic.

JOHANNESBURG.

The Philharmonic Choral and Orchestral Society recently gave two successful concerts, at one of which it performed 'Messiah,' and at the other 'Creation.' The soloists were Miss Blodwin Hopkins, Madame Watkins-Allen, Dr. Harry Hunter, Mr. John Fellowes, Mr. J. Van Lier, and Mr. John Van Zyl. Mr. O. Elias was principal first violin. The choir and orchestra numbered 350, and Mr. Horace Barton conducted. The proceeds of the 'Messiah' concert were given to the South African Hospital Ship Fund, the fine sum of £323 being realized.

PARIS.

A performance of 'Louise' was given recently at the Opéra-Comique in Paris, Charpentier conducting the work for the first time. Madame Edvina took the title-part. There was a large audience.

PETROGRAD.

The reproduction of a new ballet by Davidov, 'The Prince Swineherd,' has been one of the recent events of the season. Although described as new it is based upon a previous effort of the composer. It was not received with much enthusiasm.

SYDNEY.

The New South Wales Conservatorium of Music (to which Mr. Henri Verbrugghen has been appointed director) was inaugurated on May 6, the ceremony being performed by His Excellency Sir Gerald Strickland. The musical part of the proceedings included Beethoven's Overture, 'Dedication of the House,' Elgar's first Symphony, and the 'Meistersinger' Overture.

Miscellaneous.

Mr. Hubert Bath is a sturdy champion of the boycotting of enemy-alien music. He thus sums up his views: (1) A foreign musician in this country, and especially a German, is 90 per cent. to the good from a competitive standpoint before he starts activities, because he is a foreigner, and entirely irrespective of his abilities. (2) No British music, or Italian, French, and Russian, is at present allowed in Beethoven's country—Germany. (3) No German music is tolerated at the present time in France, Italy, or Russia; each of these countries, as well as Germany, representing great musicians, past and present. (4) The orchestral works of Richard Strauss (the best material of which is based on the old Viennese waltz) can only be performed by paying a fee which, if not paid to him directly, undoubtedly stands to his credit in an agent's name. (5) Publishers with a prevailing German financial interest have the monopoly of the sales of the non-copyright classics owing to the encouragement afforded them by British schools and colleges of music, and in spite of the fact that British publishers have put equally good editions on the market. (6) Most of the Blue, Yellow, Green, and other coloured Viennese bands have consisted almost entirely of British instrumentalists unable to get a decent living except by masquerading as such, and degrading their own nationality. And this owing to a fad of society and the lead given in high social quarters.

The Croydon String-players Club has done well in continuing its activities during the past season. Five interesting concerts were given, at which eight British composers were represented, viz.: Christopher Wilson (Suite); Bryson ('Vaila,' Tone-poem); Coleridge-Taylor (Two novelettes); Purcell (Suite in C, arranged by Hurlstone); W. H. Reed (Welsh Folk-song, Intermezzo, and Polonaise); Bantock ('Scenes from the Scottish Highlands'); Percy Grainger (Irish tune and 'Shepherd's Hey'); and Elgar ('Sospiri'). The Club consists of about fifty playing members, and is conducted by Mr. W. H. Reed.

Mrs. Mary Layton's annual students' concert took place at Fulham Town Hall on July 15, when the chief choral items in a long and interesting programme were Walford Davies's 'Pastorals' and Rootham's 'The Quest' (both accompanied by string quartet), Vaughan Williams's 'Sound Sleep,' Coleridge-Taylor's 'From the green heart of the waters,' and Schubert's 'The Lord is my Shepherd.' Solos were sung by Miss Ruby Appleton, Miss Ethel Maunder, and Miss Mabel Lee. Mrs. Layton conducted, and Miss Margaret Layton and Miss Jessie Phillips were at the pianoforte.

Mr. Kalman Ronay announces a series of Pianoforte Sonata Recitals at Æolian Hall, on the third Tuesday of every month, commencing in October. It is the intention of Mr. Ronay to produce, in conjunction with well-known pianists, Sonatas which have been rarely heard in this country, and also at each concert to give a Sonata by a British composer, if possible in conjunction with such composer. Composers who wish their works to be performed are desired to communicate with Mr. Kalman Ronay at the Guildhall School of Music.

The clever young pianist Solomon gave his first recital at Queen's Hall on June 24, when he not only delighted that portion of the public that dearly loves a prodigy, but also gave many pleasant moments to the minority who are inclined to look somewhat coldly on juvenile performers. Solomon, however, is out of the common, and at his present rate of progress is surely destined for future greatness. On this occasion we enjoyed particularly his deft playing of a Presto by Scarlatti and Daquin's 'Le Coucou.'

At the Boudoir Theatre on June 30, under the auspices of the Russian Society and the Independent Music Club, Mr. M. Montagu-Nathan lectured on Cui's opera 'Mademoiselle Fifi.' He showed that Cui, though advocating that Russian music should be national in character, by no means practised what he preached, since he had gone in this case to Guy de Maupassant for his text, and in his choice of folk-song material had neglected Russia in favour of France and Germany.

The English Trio is the latest addition to London exponents of chamber music. It consists of Madame Beatrice Langley, Mr. John Ireland, and Mr. C. Warwick-Evans, and its first concert was given at 16, Charles Street, Berkeley Square, on June 29. The new organization gave a very sympathetic performance of an unhackneyed programme, in which was included a new Trio in E minor by Mr. Ireland—an interesting work with a rather French idiom.

At Bedford College (Regent's Park), on June 28, Mr. C. Egerton Lowe gave a lecture on 'Modern music,' at which a grand pianoforte fitted with the new Clutsam Cradle Keyboard action was used. Miss Irène E. Bouvier sang four songs, Miss Joyce E. Lowe played violin solos, and the lecturer himself played twelve pianoforte solos, including selections from the compositions of Rebikov, Scriabin, Cyril Scott, Ravel, and Debussy.

The William Woolley Choir has found scope for its activities in providing concerts on Sundays at Long Eaton in the West Park, and at the Arboretum, Nottingham. Excellent choral programmes have been performed in good style. Callcott's fine glee 'O snatch we swift,' and Tchaikovsky's 'Angel Spirits' were welcome items.

The Philharmonic String Quartet, at Æolian Hall on June 25, played Dr. Ethel Smyth's Quartet in E minor, Albert Sammons's Phantasy-Quartet in B major, Frank Bridge's Three Idylls, and gave the first performance of a new Quartet by Arthur Bliss, which proved to be an attractive work (*see* further, p. 491).

The Society of Women Musicians held a Conference at the Women's Institute on July 2 and 3. Miss Emily Daymond, Mus. Doc., took the chair. Miss Lucy Johnstone (Lewis Carey) offered 'A few suggestions on the contralto voice and how to write successfully for it.' Miss Daymond, Miss Kathleen Schlesinger, Mrs. Voynich, and Miss Eaton were among those who joined in the discussion. Mrs. E. L. Voynich read a paper on 'What place is there in modern composition for modal polyphony?' Miss Kathleen Schlesinger made some very interesting suggestions. Mr. Colles spoke on 'Music after the War.' Dr. Terry, Miss Eggar, Miss Schlesinger, Miss Eaton, and Mr. Nicholas Gatty spoke.

At Æolian Hall on July 8 Miss Gwynne Kimpton gave a chamber concert in aid of the Polish Relief Fund, the outstanding features being Brahms's beautiful Horn trio, in which she was joined by Mr. Brain and M. Moiseivitsch, and a brilliant performance by the last-named of Schumann's Toccata and Brahms's 'Paganini Variations.'

At the annual meeting of the Royal Irish Academy of Music, over which Sir John Irwin presided, it was stated that the number of pupils had increased during 1914. The position of the Academy as the chief centre of musical education in Ireland was well maintained.

Buxton, amongst its other amenities, has a small but very good orchestra, under the direction of Mr. Sidney Freedman (a former member of the Queen's Hall Orchestra). It plays three times a day in the Garden, and the programmes are good enough to interest the best musicians.

The *Aberdeen Journal* notes that John Michel, a native of Strathdon, Aberdeenshire, holds a unique position as a rated piper on one of our battleships, the crew of which are delighted with his playing.

At a congregation at Cambridge on June 4, the degree of Doctor of Music was conferred on Mr. Frederick W. Wadely, M.A., F.R.C.O., Organist and Master of the Choristers of Carlisle Cathedral.

Signor Lecomte gave an attractive recital of operatic songs at Æolian Hall on June 29. Madame Adowska joined him in a duet and also sang arias, and Miss Alice Clayton Greeve recited.

In the programme of her pianoforte recital at Steinway Hall on June 29, Miss Emma Barnett included some graceful pieces by her brother, John Francis Barnett, in which she was heard to advantage. Mr. Webster-Millar sang.

Mr. Laurence Kellie reappeared at the War Emergency Concert at Steinway Hall on June 14, when his singing of a selection of his own songs gave pleasure to a large audience.

We understand that Mr. Percy A. Scholes is appointed musical critic to the *Evening Standard*.

Answers to Correspondents.

E. R.—The following books will help you:—'English Melodies, 13th to 18th Centuries,' by 'Vincent Jackson' (the nom de plume of an able musical writer), published by J. W. Dent & Sons, price 7*s.* 6*d.*; 'The Story of the Carol,' by Edmondstoune Duncan, The Walter Scott Publishing Co., price 3*s.* 6*d.*

Anxious.—At present there is a run on posts of the kind you mention. Your best plan would be to write to the Education Office, Victoria Embankment, stating your qualifications, and asking to be placed on the panel of Evening Institute teachers.

Cornishman.—Question.—Could you tell me the reason why, on my violin (which is a moderately good one, hand-made), the C natural (third position, fourth finger) always utters a rather sleepy tone, whilst the open D is a most desirable sound?

Answer.—It is impossible to attempt to give a reason for the 'sleepy' tone without testing the instrument. Have you tried thinner or thicker strings—well tested. Does the bridge fit perfectly, and is the sound-post well adjusted? More often than not the sound-post—'the soul of the violin'—is the cause of bad tone on certain notes. C on the D string is hardly the place where a 'wolf' is found.

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ADVENT	O King and Desire of all Nations	*Stainer*
CHRISTMAS	Arise, shine, for thy Light is come	*Elvey*
LENT	Lord, for Thy tender mercies' sake	*Farrant*
,,	Enter not into judgment	*Attwood*
,,	O ye that love the Lord	*Coleridge-Taylor*
EASTER	O give thanks	*Goss*
WHITSUN	Come, Holy Ghost	*Attwood*
HARVEST	The Lord is loving unto every man	*Garrett*
GENERAL	O love the Lord	*Sullivan*
,,	The day Thou gavest, Lord	*Woodward*
,,	Blessed are they that dwell	*Tours*
,,	Thou wilt keep him in perfect peace	*Lee Williams*

Book 2.

ADVENT	Hosanna in the highest	*Stainer*
CHRISTMAS	Sing and rejoice	*Barnby*
LENT	O Saviour of the world	*Goss*
,,	Teach me, O Lord	*Attwood*
,,	Jesu, Word of God Incarnate	*Gounod*
EASTER	Christ is risen	*Elvey*
HARVEST	Great is the Lord	*Steane*
GENERAL	What are these?	*Stainer*
,,	O how amiable	*West*
,,	O taste and see	*Sullivan*
,,	The Lord is my Shepherd	*Macfarren*
,,	God that madest earth and heaven	*Fisher*

Book 3.

ADVENT	Far from their home	*Woodward*
CHRISTMAS	Four Christmas Carols	*Various*
LENT	Turn Thy face from my sins	*Sullivan*
,,	O Lord, my God	*Wesley*
,,	Jesu, Word of God Incarnate	*Mozart*
EASTER	Break forth into joy	*Barnby*
HARVEST	O Lord, how manifold	*Barnby*
GENERAL	Seek ye the Lord	*Roberts*
,,	I was glad	*Elvey*
,,	The radiant morn	*Woodward*
,,	O praise God in His holiness	*Weldon*
,,	Doth not wisdom cry	*Haking*

Book 4.

ADVENT	Arise, O Jerusalem	*King*
CHRISTMAS	Let us now go even unto Bethlehem	*Hopkins*
LENT	In Thee, O Lord	*Tours*
,,	Comfort, O Lord, the soul of Thy servant	*Crotch, arr. by Goss*
,,	God so loved the world	*Stainer*
EASTER	Christ our Passover	*Goss*
WHITSUN	Praised be the Lord daily	*Calkin*
HARVEST	Ye shall dwell in the land	*Stainer*
GENERAL	O how amiable are Thy dwellings	*Barnby*
,,	O taste and see how gracious the Lord is	*Goss*
,,	Thine, O Lord, is the greatness	*Kent*
,,	O give thanks unto the Lord	*Elvey*

Book 5.

ADVENT	The Great Day of the Lord	*Martin*
CHRISTMAS	It came upon the midnight clear	*Stainer*
LENT	Incline Thine ear	*Himmel*
,,	Lead me, Lord	*Wesley*
,,	Rend your heart	*Calkin*
EASTER	Awake up, my glory	*Barnby*
WHITSUN	O for a closer walk with God	*Foster*
HARVEST	The eyes of all wait on Thee, O Lord	*Elvey*
GENERAL	I am Alpha and Omega	*Stainer*
,,	O how amiable are Thy dwellings	*Richardson*
,,	Blessed are the merciful	*Hiles*
,,	I will sing of Thy Power, O God	*Sullivan*

Book 6.

ADVENT	Hearken unto Me, My people	*Sullivan*
CHRISTMAS	O Zion, that bringest good tidings	*Stainer*
LENT	Turn Thy face from my sins	*Attwood*
,,	O Saving Victim, slain for us!	*Stainer*
,,	There is a green hill far away	*Gounod*
EASTER	Now is Christ risen from the dead	*West*
WHITSUN	O Holy Ghost, into our minds	*Macfarren*
HARVEST	Praise the Lord, O Jerusalem	*Maunder*
GENERAL	Sweet is Thy mercy, Lord	*Barnby*
,,	I will lift up mine eyes	*Clarke-Whitfeld*
,,	Rejoice in the Lord, O ye righteous	*Elvey*
,,	I will alway give thanks unto the Lord	*Calkin*

Book 7.

ADVENT	It is high time to awake out of sleep	*Barnby*
CHRISTMAS	Come, ye lofty	*Button*
LENT	Bow down Thine ear	*Attwood*
,,	Come unto Him	*Gounod*
,,	The Lord is nigh unto them	*Cummings*
EASTER	Open to me the gates	*Adlam*
WHITSUN	When God of old came down from heaven	*Vine Hall*
HARVEST	Look on the fields	*Macpherson*
GENERAL	Weary of earth and laden with my sin	*Tozer*
,,	Sing praises unto the Lord	*Cruickshank*
,,	Deliver me, O Lord	*Stainer*
,,	Blessed are the poor in spirit	*Hiles*

Book 8.

ADVENT	Day of Wrath! O day of mourning	*Stainer*
CHRISTMAS	Like silver lamps in a distant shrine	*Barnby*
LENT	Cast thy burden upon the Lord	*Mendelssohn*
,,	Seek ye the Lord	*Bradley*
,,	The sacrifice of God	*Wareing*
EASTER	This is the day	*Vine Hall*

Book 8 (*continued*).

WHITSUN	Spirit of mercy, truth, and love	*Selby*
HARVEST	Behold, I have given you every herb	*Harris*
GENERAL	All people that on earth do dwell	*West*
,,	Through the day Thy love has spared us	*Naylor*
,,	The King shall rejoice	*Goss*
,,	Thou wilt keep him in perfect peace	*Calkin*

Book 9.

ADVENT	Blessed is He Who cometh	*Gounod*
CHRISTMAS	Sing, O Heavens	*Gaul*
LENT	O bountiful Jesu!	*Stainer*
,,	O Lord, correct me	*Coward*
,,	By the waters of Babylon	*Coleridge-Taylor*
EASTER	The strife is o'er	*Steane*
WHITSUN	Grieve not the Holy Spirit of God	*Stainer*
HARVEST	Great is the Lord	*Marchant*
GENERAL	Lead, kindly Light	*Pughe-Evans*
,,	O Lord, my trust is in Thy mercy	*King Hall*
,,	Hymn of Peace	*Callcott*
,,	How dear are Thy counsels	*Crotch*

Book 10.

ADVENT	God shall wipe away all tears	*Field*
CHRISTMAS	Sing, O Heavens	*Maunder*
LENT	Jesu, Word of God Incarnate	*Elgar*
,,	Hear the voice and prayer	*Hopkins*
,,	By Babylon's wave	*Gounod*
EASTER	Unto the Paschal Victim bring	*West*
WHITSUN	Our Blest Redeemer	*Vine Hall*
HARVEST	Great is the Lord	*Sydenham*
GENERAL	Blessed be the Lord my strength	*Markham Lee*
,,	Abide with me	*Atkins*
,,	O how amiable	*Maunder*
,,	The Lord is exalted	*West*

Book 11.

ADVENT	The night is far spent	*Steane*
CHRISTMAS	Nazareth	*Gounod*
LENT	God so loved the world	*Moore*
,,	I came not to call the righteous	*Vincent*
,,	Wash me throughly	*Wesley*
EASTER	Alleluia! now is Christ risen	*Adams*
WHITSUN	Holy Spirit, come, O come	*Martin*
HARVEST	The earth is the Lord's	*Hollins*
GENERAL	Saviour, Thy children keep	*Sullivan*
,,	The day is past and over	*Marks*
,,	Jesu, priceless Treasure	*Roberts*
,,	O worship the Lord	*Hollins*

Book 12.

ADVENT	Rejoice greatly	*Woodward*
CHRISTMAS	Hark! what mean those holy voices	*Sullivan*
LENT	Give ear, O Lord	*Pattison*
,,	Come now, and let us reason	*Briant*
,,	Is it nothing to you	*Foster*
EASTER	Christ is risen	*Roberts*
WHITSUN	I will not leave you comfortless	*Steane*
HARVEST	Father of mercies	*West*
GENERAL	Praise ye the Lord	*Button*
,,	Save us, O Lord, while waking	*Martin*
,,	Come, weary pilgrims	*Tozer*
,,	Comes, at times	*Woodward*

Book 13.

ADVENT	Prepare ye the way of the Lord	*Garrett*
CHRISTMAS	In a stable lowly	*King*
LENT	Hear me when I call	*King Hall*
,,	Come, ye sin-defiled and weary	*Stainer*
,,	In Thee, O Lord	*Coleridge-Taylor*
EASTER	As it began to dawn	*Foster*
WHITSUN	God is a Spirit	*Bennett*
HARVEST	O God, who is like unto Thee	*Foster*
GENERAL	Nearer, my God, to Thee	*Adams*
,,	Lord, I have loved the habitation	*Torrance*
,,	Send out Thy light	*Gounod*
,,	O God, whose nature	*Wesley*

Book 14.

ADVENT	The night is far spent	*Foster*
CHRISTMAS	Glory to God in the highest	*Bayley*
LENT	The path of the just	*Roberts*
,,	Come, and let us return	*Jackson*
,,	O Saviour of the world	*Moore*
EASTER	Who shall roll us away the stone?	*Torrance*
WHITSUN	If I go not away	*Adams*
HARVEST	The woods and every sweetsmelling tree	*West*
GENERAL	The Lord is my Light	*Sydenham*
,,	Evening and morning	*Oakeley*
,,	Holiest, breathe an evening blessing	*Martin*
,,	Let the righteous be glad	*R. F. Lloyd*

Book 15.

ADVENT	Awake, awake, put on strength	*Borton*
CHRISTMAS	See, amid the winter's snow	*West*
LENT	There is a green hill far away	*Somerset*
,,	Weary of earth	*Vine Hall*
,,	Come, and let us return	*Goss*
EASTER	Come, ye saints	*Button*
WHITSUN	If ye love Me	*Stewart*
HARVEST	The eyes of all wait on Thee	*Gaul*
GENERAL	Bread of Heaven	*German*
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PREFACE TO THE NINTH EDITION.

The author desires to acknowledge his great indebtedness to the authorities of the London University; The Royal Academy of Music; the Associated Board of the Royal Academy of Music and the Royal College of Music; The Royal College of Organists; Trinity College of Music, London; and the Incorporated Society of Musicians, for their kindness in allowing him to incorporate copies of their latest Examination Papers in Parts II. and III. of his Handbook, in order that he might present their latest examination requirements.

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EXTRACT FROM PREFACE.

In the course of my experience as a teacher of the pianoforte, an experience extending over many years, certain ideas have from time to time suggested themselves to me which have proved useful—to myself, as enabling me to express more clearly that which I desired my pupils to understand, and to my pupils, as tending to facilitate their comprehension of the various difficulties they have had to encounter, at the same time leading them to perceive the most practical means of overcoming them, and thus accelerating their general rate of progress.

These suggestions relate to both the mechanical and intellectual sides of the study of pianoforte playing, or briefly, to Technique and Expression, the chief matters implied by the first of these terms being the production of various qualities of tone, the choice of suitable fingering, and the best methods of attacking certain difficulties; while the second, which may perhaps be more aptly designated the *means* of expression, includes rhythm, phrasing, variety, and gradation of tone, the use of the pedals, *et cætera*.

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This Supplement is part also of the August issue of The School Music Review, *and can be obtained with the* Review, *price* 1½*d.*

The Competition Festival Record

No. 85.

The Hon. Maude Aletha Stanley.

Born May 3, 1833.
Died July 14, 1915.
Aged 82 Years.

The passing away of this amiable and gracious lady at a great age and after a career of distinguished usefulness brings its inevitable regrets, but the retrospect of her life's work brings the compensation of a joyful satisfaction that she was able to accomplish so much for her generation. Few, if any, women of our time had more intimacy with the seamy side of things in our great city, and the story of Miss Stanley's brave and rational endeavours to grapple with social problems that appear to some persons insoluble is a fine one, and an incentive to all who are gifted with a sense of duty to their fellow-creatures. A notable tribute to her character was made by Thomas Carlyle, when in a preface to a book entitled 'Work about the Five Dials' (which is a way of describing certain London slums), written by Miss Stanley and published anonymously in 1878, he described her as :

> 'A most authentic person, whom I have known with esteem and affection ever since her childhood, and I can believe every word of this her narrative to be scrupulously true.'

It is not for us in a musical journal to dwell upon all her numerous activities. We must be content to recognize the influence of her enthusiasm for the educational and beneficent value of music in an important section of her work. One of the greatest and most far-reaching achievements of her life was the founding of working girls' clubs. The first of its kind was instituted by her in 1880, at 59, Greek Street, Soho, and a few years later she formed the London Girls' Club Union. It was soon after this that Miss Stanley saw that the Singing Class in these Clubs was a strong nexus, and that the competitive principle would be of inestimable value in providing an incentive to study good music, and the instilling of ideals of beauty of execution. The first competition of clubs was held in London on May 12, 1888, and the Festival has been a welcome annual feature of the life of the clubs ever since that date. The funeral took place at Alderley Park, Cheshire, on July 17.

On Saturday, July 24, a Memorial Service was held at St. John's Church, Westminster. Queen Mary and Queen Alexandra were represented. Queen Alexandra sent a wreath to which was attached a card with the following inscription, 'In memory of dear Miss Stanley and all her many good works, from her devoted Alexandra.'

Miss Stanley was the third daughter of the second Baron Stanley of Alderley.

A Review of the Competition Movement since the War began.

Under this head last month we gave a list of forty Festivals that had been held since last August. We renew this list with some additions. It serves as an example to others to keep going if it is at all possible, especially in junior classes and where a Festival is in touch with female-voice choirs and girls' clubs.

New Brighton, Liverpool.
Mansfield, Notts.
Cleveleys, Blackpool.
Plymouth.
St. Cecilia Girls' Clubs.
Colwyn Bay.
Middlesbrough.
Nottingham.
Huddersfield.
People's Palace Competition.
Londonderry.
South and West London.
Stratford and East London.
Swaledale Tournament.
Federation of Working Girls' Clubs (two sections).
London Girls' Club Union.
Widnes.
Douglas, Isle of Man.
Salford (two Festivals).
Sligo.
Haughton, Stafford.
Belfast.
Long Eaton, Nottingham.
Wirral, Chester.
Morpeth, Wansbeck.
Glasgow.
Girls' Friendly Society.
Ilkley, Wharfedale.
Free Church Musicians' Union.
Tewkesbury.
Hastings.
Bristol.
Manchester (four Festivals).
Dublin.
Taunton.
Coleraine, Ulster.
Manchester (Belle Vue).
Stafford.
Mid-Somerset (Bath).
Cornwall (Wadebridge).
Stocksbridge (Sheffield).
Waterford (Ireland).

This makes a total of forty-six Festivals.

The National Eisteddfod, Bangor.

August 2 to August 6.

We regret to hear that since the appearance in last month's Record of the announcement regarding this event, the Executive Committee have found it necessary to curtail the programme they had hoped to carry out. The chief Choral, the second Choral, the chief Male-Voice Choir, and the Brass Band Competitions, are all abandoned. These events are the greatest attraction of the Eisteddfod, and generally draw immense audiences. The only Choral competitions that are to be held will be those for Female-Voice Choirs, and for small Male-Voice Choirs. The Committee are making the best of an inevitable situation, and are providing a programme that should draw public support. The Vocal and Instrumental Solo Classes are retained, and the programmes of the Evening Concerts to be performed by the Eisteddfod Choir, include 'Elijah,' 'The Dream of Gerontius,' and 'Llewelyn,' a Cantata by Cyril Jenkins.

Mid-Somerset (Bath).

This Festival was held in April and by an accident has not been previously reported in our columns. We think it worth while to record the event even now, because it is desirable to emphasise the fact that even in these times it is practicable to continue some of the most fructifying work of the movement. In ordinary circumstances this Festival attracts a large number of competitors, including numerous adult choirs of various constitution. But on this occasion only juniors were catered for, with the result that the entries were

satisfactorily numerous. It is noteworthy that in many other centres besides Bath the response of juniors has been gratifying during the War period.

The chief results were as follows:

Children's Choirs (secondary or other schools, not elementary):—Tests: 'The Reapers' (Dunhill) and 'Nature's slumber song' (César Franck); Clarendon School, Bath (Miss Phillips).

Elementary Schools.—(Girls), test: 'Night and day' (Fellowes); Oldfield School (Miss Phillips). (Boys), test: 'Meg Merrilies' (Stanford); Bathwick (Mr. H. Bowen). (Mixed Choirs), tests: 'The shepherds' (Cornelius) and 'Shepherd, leave decoying' (Purcell); Cheddar Children's Choir. (Open Class), test: 'Song of the summer birds' (Rubinstein); Bathwick.

In a duet class there were thirteen entries, in a pianoforte class for children under twelve there were sixteen entries, and in another pianoforte class for children under fifteen there were eight entries. A class for children's choirs which had not taken a first-prize during the previous two years brought four choirs. The Oldfield Girls came first. In the foregoing classes the adjudicators were Dr. Percy Buck and Dr. H. W. Richards.

Folk-dances attracted a large audience. Mr. Cecil Sharp was to have adjudicated, but owing to his absence in America Mrs. Kettlewell and Miss Karpeles officiated. Four teams of girls appeared for Morris-dancing, and the first place was awarded to the Temple Colston Girls' School, Bristol. In the Morris jig for children under 17 the judges described the performances as the finest jig-dancing they had ever seen. Leslie Bower was given 98 marks out of 100, and the lowest award was 85 marks. Bower came from the Bathwick Church of England School. In the Country Dance Class the tests were 'Hyde Park' and 'The Old Mole' and an own-choice dance. There were eleven entries. Miss Karpeles said that a good many teams had the same fault. It was a mistake for the dance to become quicker in the finale. The contrary rule should be observed, as this tended to give a broader effect. The Kingswood High Street Girls' School, Bristol, was placed first. In a class for children under eleven, the test-pieces in which were 'Gathering Peascods' and 'Rufty, Tufty,' four teams appeared, and St. John the Baptist's Infants won the first place. There were four entries of boys' teams for Sword-dancing. The winning team came from Bathwick C. E. School. The Challenge Banner awarded to the school obtaining the highest aggregate of marks in five specified classes was won by the Bathwick Boys' School Choir (Mr. H. Bowen). In a singing-games class, in which the tests were 'Walking up the hillside' and 'There stands a lady,' there were four entries, the first place falling to Bathwick.

It will be seen from the foregoing that the proceedings were lively and interesting, and they no doubt promoted cheerfulness amongst the many hundreds of persons concerned as performers or auditors.

WATERFORD.—July 4.

On the above date an interesting Feis was held in Waterford, under the auspices of the Waterford Gaelic League, the annual competitions in solo-singing, choral singing, and instrumental music attracting large entries. Perhaps the most interesting vocal item was the singing of a specified Irish song by native speakers, in the Irish language. Of great interest, too, was the competition for solo war-pipe playing. The adjudicator was Dr. Grattan Flood, and the proceedings were formally opened by the Mayor of Waterford in the presence of an enormous gathering.

STOCKSBRIDGE (SHEFFIELD).—July 9, 10.

This Festival was held in the National Schools, Stocksbridge, near Sheffield. There were thirteen classes, all of which, except that for pianoforte solo for children under 14, were open. A larger number of entries than usual had been received, seventy soloists and seventeen choirs competing, and the Festival was more than ordinarily successful in every way. All the classes, except of course that for pianoforte solo already mentioned, were for choirs and vocalists. Mr. Daniel Price was the adjudicator.

Most of the test-pieces were by British composers. A very striking feature was the large proportion of unaccompanied choral pieces. The standard of performance was generally a high one, the frequent recurrence of 70 per cent. and more of the marks being well-deserved. The method of providing an official accompanist whose services were optional was again adopted, Mr. A. Drabble acting in this capacity.

In the solo sections the chief results were as follows:

Junior Pianoforte (under 14).—'Lieder ohne Wörte' (Mendelssohn), No. 10; Doris Eastwood.

Girls (under 16).—'Forget me not' (Bennett); Amy Utley.

Boys (Open).—'Erlaf Lake' (Schubert); Stanley Slater.

Soprano: 'Songs my mother taught me' (Dvorák); Miss Elsie N. Braham.

Contralto: 'Like to a damask rose' (Elgar); Miss Amy Jowett.

Tenor: 'Refrain thy voice from weeping' (Sullivan); Mr. Ralph Smith.

Bass: 'Pipes of Pan' (Elgar); Mr. George E. Britton.

In the junior choir section the singing was very good. The tests were: 'Oh! the summer,' two-part song (Coleridge-Taylor), and 'Winds, gently whisper,' three-part song (Whittaker). Only one mark separated the two choirs that sang, the first place falling to Hoyland Common Wesleyan Choir (Mr. A. Robinson).

There was only one entry in the female-voice class, the Stocksbridge Choir under Dr. Robertshaw. In view of the national demands of the times, it was not a little singular that this small entry should have to be contrasted with an entry of five male-voice choirs. In this class the tests were 'The soldier's death' (Brahms) and 'Drake's drum' (S. Coleridge-Taylor). A Stocksbridge Primitive Methodist Choir under Mr. Hill secured the first place, and the Bentley District Orpheus Choir under Mr. S. W. Casey came second.

The chief choral class was for mixed-voice choirs. The tests were fairly severe, as they were Parry's 'Come, pretty wag' (the 'Cuckoo' section of which is so rarely sung correctly) and Bantock's 'On Himalay,' in which the composer is at his best. The first place was gained by Dr. Robertshaw's Stocksbridge Choral Union, the Hoyland Common Wesleyan Choir (Mr. A. Robinson) coming second, and the Huddersfield Socialist Choir (Mr. G. Norman) third. The Festival was considered to be one of the most successful held in this township.

TO CHOIRS SHORT OF MEN.

Some Suggestions.

Mr. T. Henderson (writing in the *Northern Echo*) makes some useful suggestions to choirs short of men's voices. He says:

Contraltos to help Tenors.

There is one point in regard to these open competitions with 'own-choice' test-pieces that may be worth considering at the present time, when so many choirs are depleted of their male members, and that is that judges should attach rather less importance to balance of parts than usual. This is done as a regular thing in many of the tournaments in the Dales to encourage small country choirs who may not be able to make up the full complement of men. So I hope choirs will not be deterred from entering because they happen to be short of tenors or basses, especially tenors.

Under the circumstances, too, it would be quite legitimate to let one or two of the lower contraltos sing with the tenors, if the tenor part was especially weak—a device often adopted in small choral Societies to strengthen a tenor lead. Of course it will be understood that the contraltos sing an octave lower than the actual written tenor part, which is represented at a wrong pitch by the universal employment of the treble clef for the tenor.

Another way by which choirs short of men may qualify for entry would be to use some of our fine old English glees for three parts only, soprano, alto, and bass. The men of the choir would be combined to sing the lower part, which in most cases would be found quite practicable.

Music for S.A.B.

'Novello's Glee Hive' contains some good examples: Attwood's 'Hark, the curfew,' Shield's 'O happy fair,'

Callcott's 'The Friar of Orders Grey'; then there are Parry's 'Come, fairies, trip it,' Whitaker's 'Winds gently whisper,' 'When shall we three meet again,' by King and Horsley, Callcott's 'Mark the merry elves,' Knyvett's 'The bells of St. Michael's Tower' (original form), Callcott's 'Red Cross Knight,' 'The May Fly,' 'Lordly gallants,' and 'The Erl King,' and Danby's 'When Sappho tuned.' Delightful music, all of it, and well worth reviving.

[Besides the above Novello & Co. publish two books, each containing six old glees arranged for S.A.B. Books 94 and 95, School Songs, each *6d.*]

BROOKLINE (NEAR BOSTON, MASS.), UNITED STATES.

When Mr. Samuel Cole, the well-known music supervisor of Brookline Schools was in this country last July he was much struck with the influence for good shown in the operations of the competitive festival movement, and he told us that he should do all he could to establish festivals in his own district. We are glad to record that he has succeeded in making a most promising start. It is not that there are no choral competitions held in the States. The Welsh folk, at least, take care of that, and here and there run their beloved Eisteddfodau. But these events are few and far between in the vast territory of the States.

Mr. Cole propagated his scheme of a competition of school singing with the assistance of the Music Committee of the Brookline Education Society.

The upper classes of the six grammar schools of the town undertook to learn the prescribed music, namely, 'Drink to me only with thine eyes' (Old English), 'Haste to the fair' (an arrangement of the market chorus from Flotow's 'Martha'), and 'Who knows what the bells say' (Parker). They were told that the points of adjudication would be (*a*) Tunefulness (singing to pitch and voice-blending), (*b*) Attack (depending upon the ability to watch the conductor), (*c*) Expression, (*d*) Enunciation. Mr. Arthur Foote, Miss Mabel W. Daniels, and Mr. George J. Parker were announced as judges, and the date was fixed for May 25, on which date it was held with great success. Invitations to supervisors and school teachers were sent over a wide area, with the consequence that a specially appreciative audience was assembled. At the outset Mr. Cole gave a short address to explain the why and wherefore of the proceedings. He said that the object of the promoters was :

(1.) To set in motion in the United States a series of competitions such as are carried out so successfully in England ;

(2.) To bring to the notice of the citizens of the town the kind of work which is attempted in the grades below the High School ;

(3.) To stimulate a greater interest on the part of the young people themselves in the finer qualities of choral-singing ;

(4.) By so doing to elevate and refine their musical taste and perception ;

And he continued :

The citizens of Brookline who have honoured us with their presence this afternoon will witness the kind of work we attempt in music in the elementary schools. . . .

Boston and the vicinity have enjoyed a very high reputation in matters musical for more than a century. That reputation was founded, I believe, on her fine choral-singing. Unless that feature of our musical life can be revived, we are sure to lose the fair fame of the past.

Musical competitions are a very important feature in the musical life of Great Britain. There are competitions between choral societies, church choirs, and schools. These occasions draw out immense audiences and great enthusiasm. It is no wonder that Great Britain can boast of the finest choral-singing in the world.

The most prominent supervisors of public school music in New England have been invited on this occasion in the hope that throughout our combined efforts a like movement may be started among us. Fellow supervisors, why could you not hold a similar competition in your own communities? How interesting it would be to have the winning classes of half-a-dozen towns or cities meet in Boston for a final contest. Would not such a result be educational in the best sense?

The following are the rules under which the classes have made their preparation for this event :

(1.) The classes to appear in their entirety, *not picked singers.*

(2.) The preparation for the competition to be made under actual and usual conditions ; no more and no less rehearsals than would obtain if there were no competition in view.

You have before you to-day a choral body numbering at least 425 singers, 95 out of every 100 of whom know enough about music to understand the speech of a choral conductor and to sing their part with others in any music which is suited to their age. Would you have a greater and more tangible result than the individual singer? Then take us and public school music more seriously. When American musical education becomes less superficial than it now is, public school music will be recognized as the foundation to whatever may be attempted later in the line of musical training.

I must call your attention to one or two facts before proceeding with the programme : There are those in every school whose sense of pitch is not perfect ; all such, who are members of these classes, are present here to-day. We leave it for you to say whether that problem has or has not been reduced to nearly its lowest terms. Had we the same force of public sentiment behind the music which exists with reference to reading, writing and arithmetic, that problem might be almost eliminated.

It is in order also to state that none of the principals or assistants has any special interest in the music over other subjects ; that, so far as I know, no one of them was selected for special fitness from a musical point of view. This particular year, too, is certainly no more than an average year as regards the musical ability of the classes.

The following extracts from the Press will show how the competition was received :

The Christian Science Monitor: 'Children of the ninth grade of the Lincoln School, Brookline, taught by Miss Jennie F. Hayden and Miss Mary Connor, won the prize in a singing contest held yesterday afternoon at the Edward Devotion School, Harvard Street, under the direction of Samuel W. Cole. The Lincoln School group was one of six singing classes taken exactly as they work every day, without selection or weeding out, from various districts of Brookline, the eighth and ninth grades being represented in four and the ninth grade in two classes. The schools taking part in the competition, which was held as a send-off for a choral revival in Massachusetts, were the following : Lawrence School, Heath School, Runkle School, Lincoln School, Pierce School, Devotion School. Every director of a chorus in much-chorused New England should have heard the children of the winning class sing. And having heard, he should have inquired how the thing was done and should resolve that he would have the method of it taught to his performers. Even the most casual listener could tell that the beautiful tone produced by the class from the Lincoln School was not the outcome of any system of musical pedagogy. It could only be the work of a particular teacher. And the prize was not won on Tuesday afternoon, but years ago when that teacher began to develop an ear for beautiful sound. One of the visiting supervisors of school music, commenting on the situation to a representative of the *Christian Science Monitor*, said : "We cannot get results like that unaided. We cannot visit any one school often enough to do it. The room teacher must make the children's voices rich and resonant, if anybody does." Teachers of the Lincoln School prize class, when asked after the meeting, admitted that what had been done was neither accidental nor the result of the regular pedagogic routine. "All through the year," explained Miss Hayden, "we have worked for good tone. First and last we have listened with the intention of having the singing sound well." Plainly, Mr. Cole has the support of school music teachers, even if not of choral society directors, in his efforts, for he had a

large number of supervisors in his audience. These included Charles I. Rice, of Worcester; Percy Graham, of Lynn; H. C. Davis, of Chelsea; Richard W. Grant, of Winchester; John B. Whoriskey, of Cambridge; Messrs. Hamblin, O'Shea and Drake, and Miss Bainton, of Boston; Mr. Chase, of Malden; Mr. Dunham, of Brockton; Mr. Coburn, of Everett.'

The Boston Evening Transcript: 'Vigorously and with the keen relish of contest, four hundred and thirty children lifted their voices this week in the first musical competition of the Brookline Public Schools, under the auspices of the Music Committee of the Brookline Education Society. The choruses were very well sung by the classes from six different schools, the audience shared much of the pleasure of the performers, and the success of the contest in advancing the ends which it was intended to serve was on all sides conceded. Surely this good English custom of bringing the schools into choral contests should not be restricted to Brookline alone, and Musical-Director Cole of the town's public school system is aiming to secure its extension throughout eastern Massachusetts. . . . . The Brookline Education Society has found a good way for stimulating its school children's interest in music and in their ability to find for themselves some enjoyable musical expression, and it is much to be hoped that the Brookline scheme will be generally adopted in the way that its founders have planned.

A PLEA FOR SIMPLER MUSIC AT GIRLS' CLUB COMPETITIONS.

By E. F. B.

I have read with much interest Mr. Harvey Grace's article on Music in Girls' Clubs, and though it may seem rather presumptuous of me to dispute anything he has stated, still perhaps I may claim in one way to have a wider experience than his, inasmuch as I have participated in failures as well as in successes at the various competitions and entertainments I have worked for in girls' clubs during the last eight years. Mr. Harvey Grace goes to the root of the matter when he writes:—'Perhaps I have been fortunate in my clubs.' A teacher of his ability is not generally asked to teach at a club which has not already shown a considerable bent for singing, and therefore perhaps he is not aware of the general disapproval with which the average club girl receives a part-song presenting any real difficulties. Now I have taught at a club where the girls, who were mostly of rather a superior class, had at any rate some measure of success, and I am now teaching at a club in one of the poorest and roughest parts of London: but though the girls of these two clubs are somewhat different in social position, they are one in their dislike of music which involves much mental effort; and who can wonder at it after all they have been through during the day? When once a club begins to distinguish itself at competitions and entertainments half of the girls at any rate begin to work hard. I remember a girl in my class telling me that she had sung one passage over and over again at home in order that she might get it right on the eventful day. Others who had access to a piano somehow would ask if they might take the part-song away to practise. But it was the hope of distinguishing themselves that goaded them on. Pride feels no pain, Although my girls on several occasions carried off prizes for unison-singing at their annual competition, they only once won a prize for a part-song, but this part-song out of all those they had learned for competition was the only one they ever cared to keep up. The others were soon forgotten, for we were all thankful to set aside music which was almost burned into our brains through continual practice; but this one part-song was treasured chiefly I believe on account of the pleasant memory connected with it. Certainly musically it was inferior to most of the other competition part-songs. My last experience has been to prepare girls for a competition at which they had to sing Smart's 'Rest thee on this mossy pillow.' The class, being in a very early stage of its musical career, was quite unfit to attempt such a song, and I told the girls they could have no chance of success, but they wished to go up just for the fun of the thing. Consequently when their combined marks for sight-singing, unison and part-song turned out to be the lowest, they were nevertheless quite happy and contented, and said they had got through rather well considering. I mention this just to show there was no real sense of disappointment connected with the part-song, and yet when a few days afterwards I suggested they should perform it to a lady who had come to sing to them, I received the answer, 'We never wish to sing it again, we are so sick of it.' Their competition unison-song, however, they readily sang, for this had not been such a toil to them. The folk-songs usually set for competitions seem admirably suited to their purpose, for their quaint stories and beautiful melodies generally attract, and they are easily learned. In this way too one may hope they will be carried on to posterity, and never again be allowed to sink into oblivion. But I ask what good is done musically by teaching the average club girl a difficult part-song which after a hard day's work is a toil to her to learn, and which she forgets as soon as she conveniently may? Most of the expression is dinned into her by the teacher and does not come spontaneously. I have noticed that I have had to insist on the most obvious marks of expression over and over again to my girls in good songs they have not understood, but when they go for their outings they will sing their own little trashy songs most prettily and in parts. It seems to me that what we have to do for these poor tired girls is to cultivate their taste by *easy* methods, and to teach them such simple melodies as 'Bluebells of Scotland,' 'Now is the month of Maying,' and 'Annie Laurie' in two parts. These they can learn with little difficulty, and they sing them as if they really enjoyed the music. Sight-singing is on a different plane. Though some girls really enjoy it, one may say as a general rule the majority of club girls are bored by it, but then it has the advantage of training the ear and so making other musical study easier. I have to a great extent overcome my girls' objection to sight-singing by offering a prize to the best reader. I would have sight-reading a test at every competition, and award most marks for this, while the other music I would have of the simplest kind, so that a much larger range of clubs could enter for these competitions. I believe I am right in thinking that competitions strongly attract all club-girls, but that many small clubs are unable to enter because the music set is beyond them altogether. If the test-songs were simpler these small clubs could have the joy of competing without disgracing themselves, while the more accomplished clubs would still be victorious, as they should be. After all, what are we aiming at? Is it that a few of the most important clubs, having the good fortune to possess highly competent teachers, shall be coached to sing advanced music extremely well to the exclusion of all minor clubs—music which the girls will probably entirely forget in the course of a few years; or is it to give all the poor working girls of London good music which they can really enjoy learning after a long day's work? If the latter plan be adopted, not only will their musical taste be improved and their happiness increased, but many more will be drawn away from the unwholesome excitement of the cinema shows and other baneful influences. I believe a large number of girls abstain from coming to a singing class after a hard day's work because they think they will be made to grind at something hard, and will not be allowed to sing just for the pleasure of singing.

We are sorry to hear that after discussing a scheme to hold a shortened Festival it has been determined to abandon the Blackpool Festival entirely for this year. It was considered that the choirs could not come in their usual force; and difficulties arose in connection with railway fares.

The Council of the South and West London Musical Festival met on June 28. It was decided to hold a Festival in March, 1916, at Wandsworth Town Hall. Mr. Lester Jones was again elected honorary secretary.

How blest are they

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867.	Ditto	Jeremiah Clarke	3d.
647.	How lovely are ...	C. Salaman	3d.
104.	Ditto ...	... Spohr	8d.
988.	Ditto ...	J. Brahms	2d.
766.	I am Alpha ...	Ch. Gounod	3d.
539.	I am Alpha ...	J. V. Roberts	3d.
623.	I am He that liveth	T. Adams	4d.
664.	I am the Resurrection ...	Croft	3d.
662.	I am the Resurrection	R. Rogers	4d.
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120.	I beheld, and lo ...	... Blow	6d.
280.	I beheld, and lo ...	... Elvey	6d.
496.	I came not to call	C. Vincent	3d.
207.	I cried unto the Lord ...	Heap	4d.
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4-3-14.

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HOW BLEST ARE THEY

FUNERAL ANTHEM

THE WORDS TRANSLATED BY W. J. BIRKBECK

FROM THE KOINONIKON (*COMMUNIO*) OF THE GREEK LITURGY FOR THE FAITHFUL DEPARTED

THE MUSIC COMPOSED BY

P. TSCHAÏKOWSKY.

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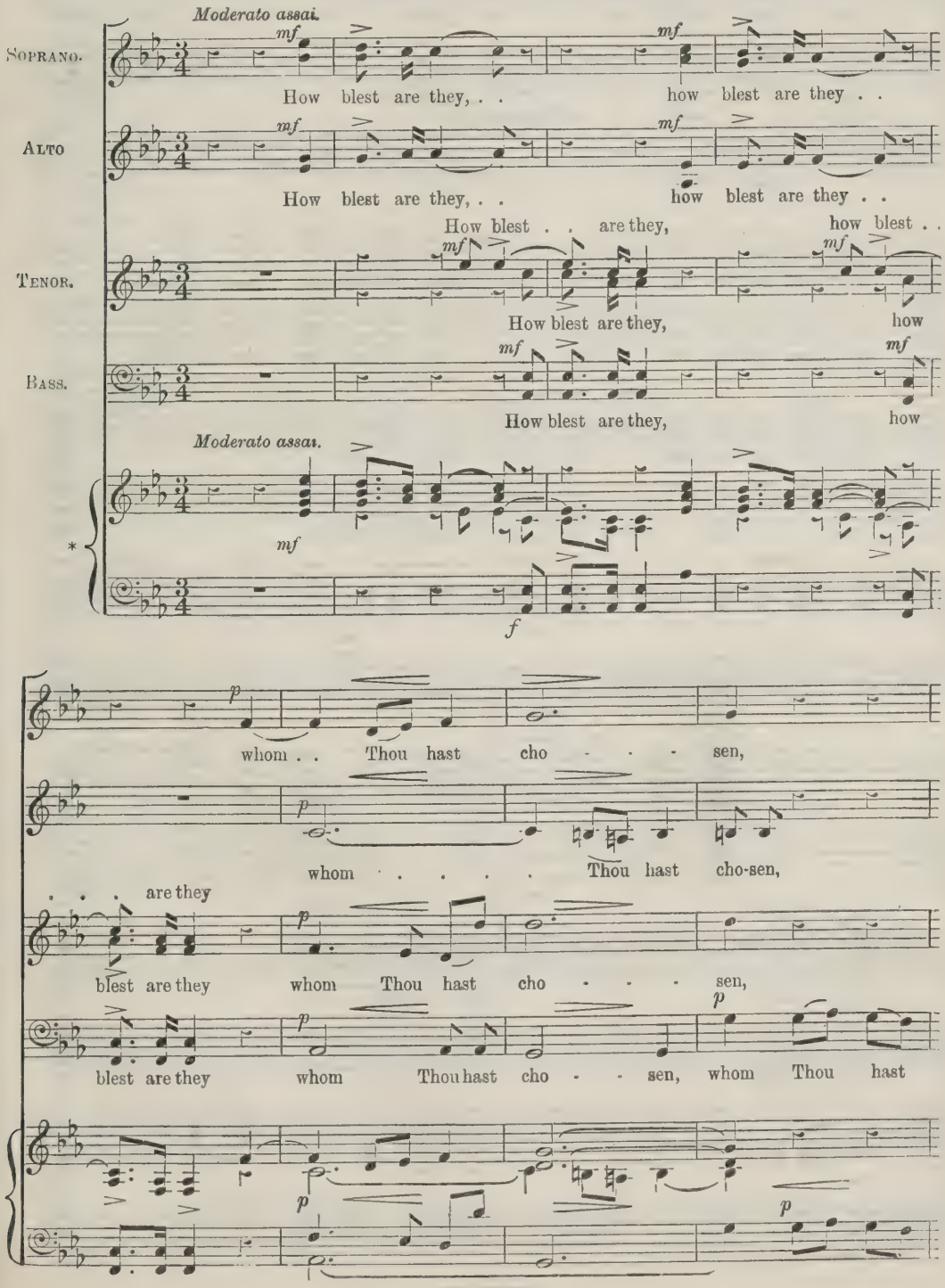
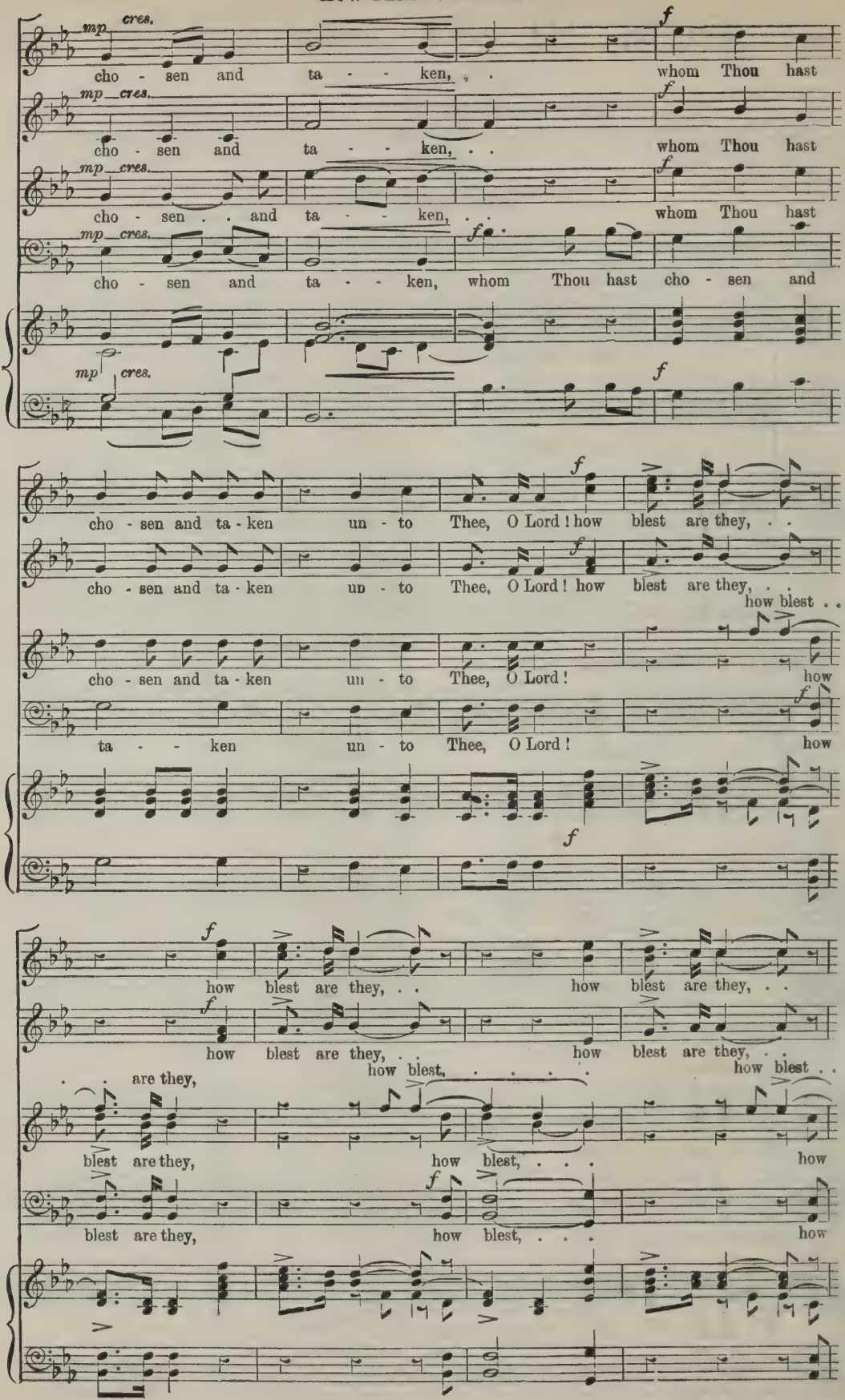
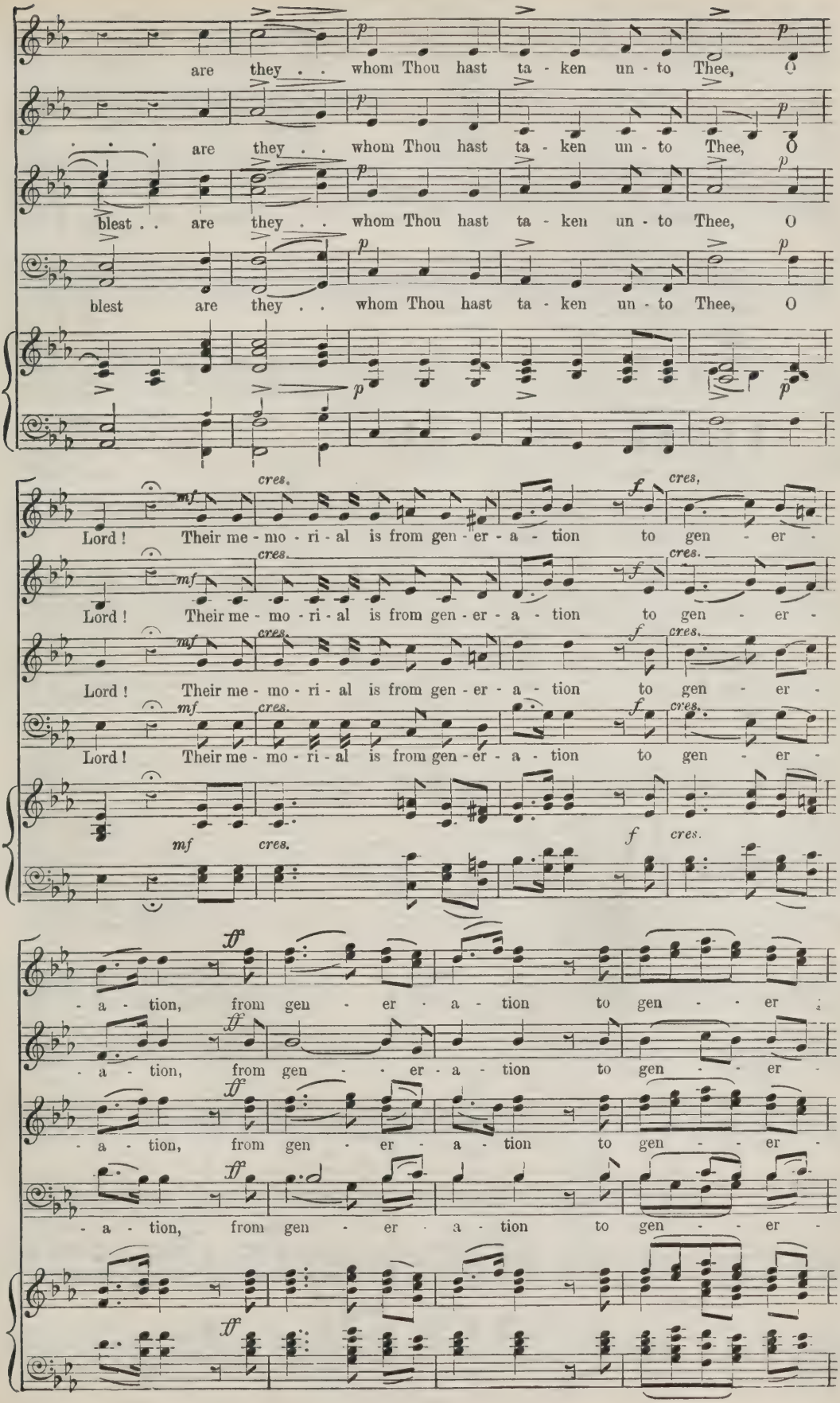
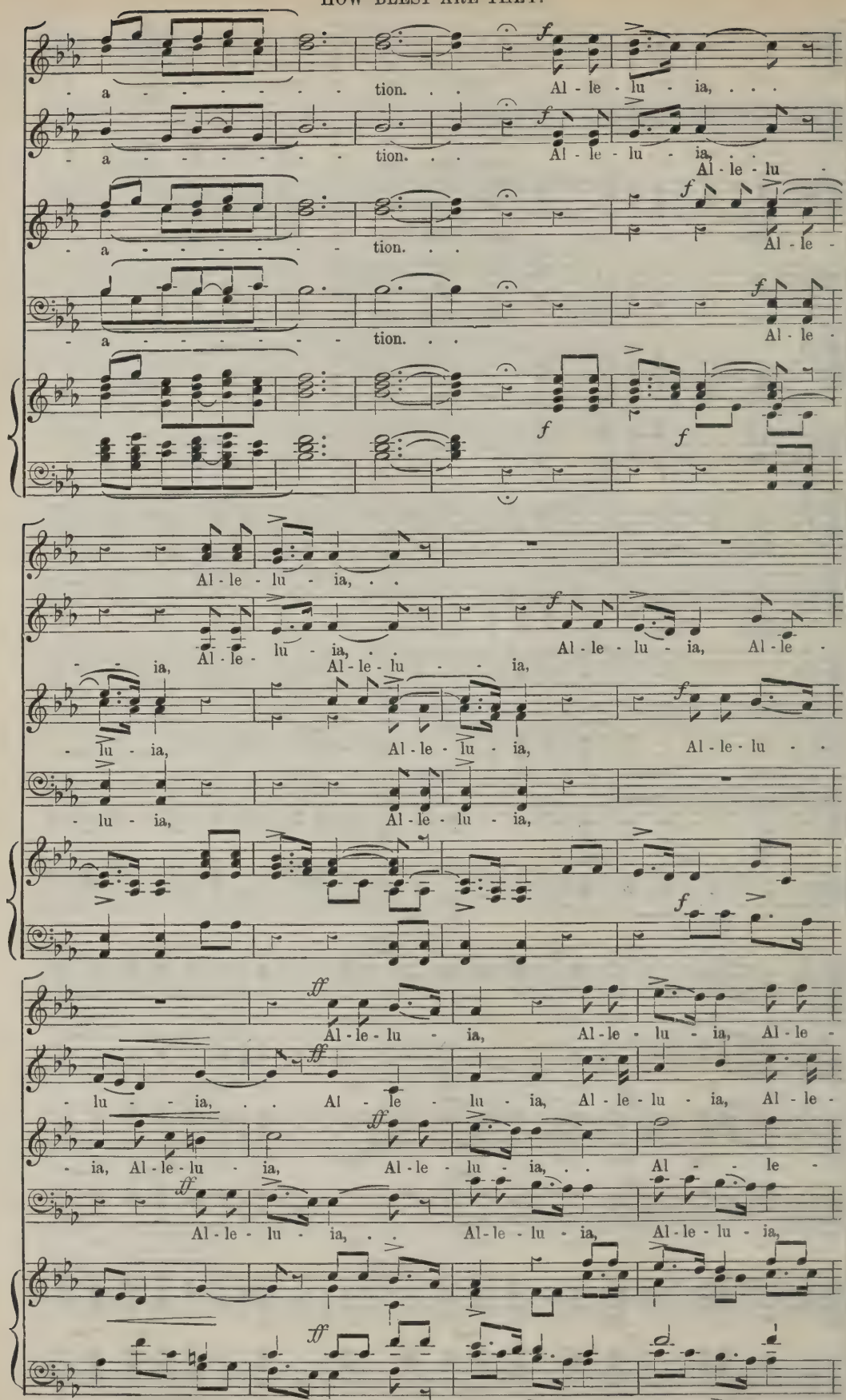
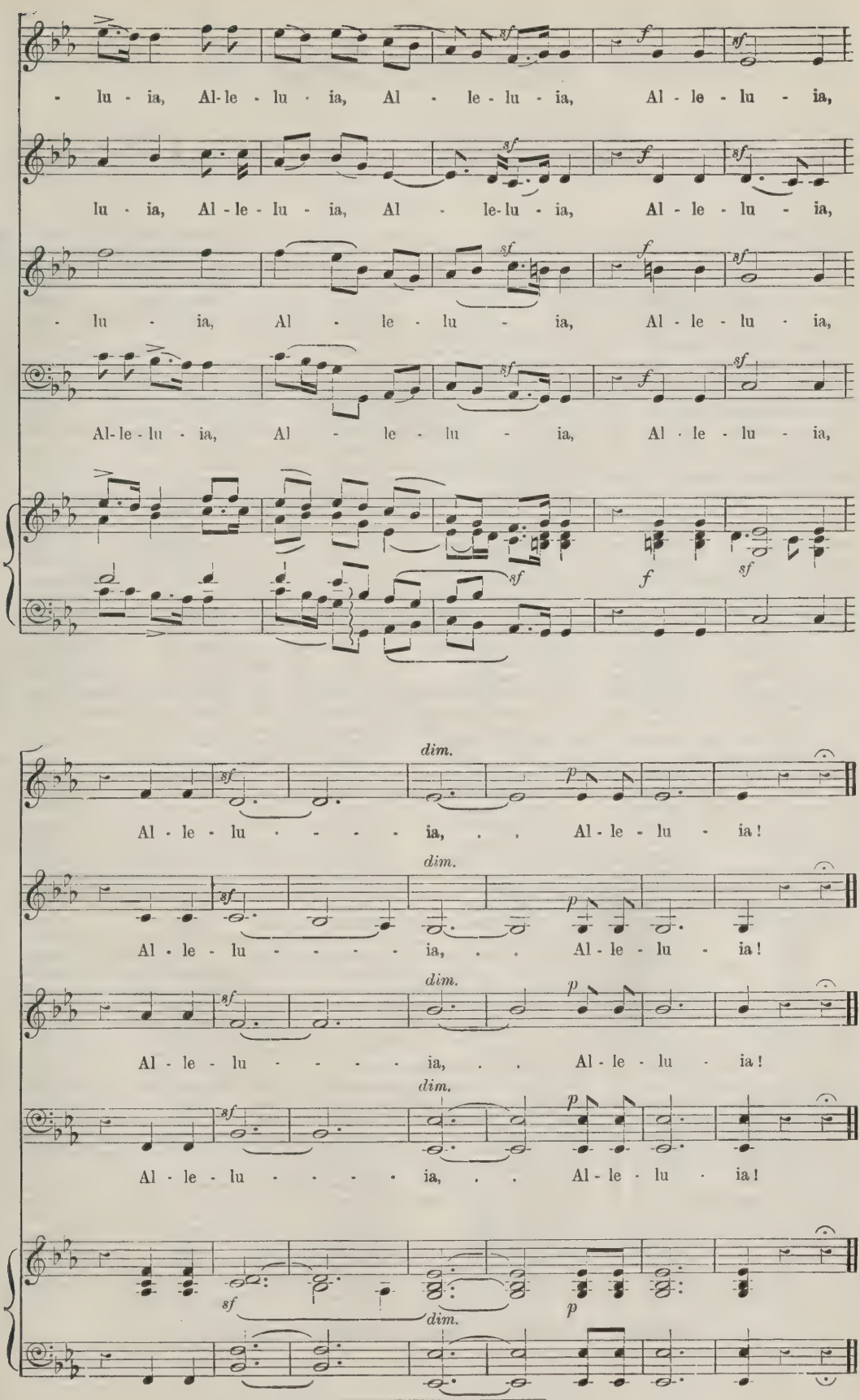

Moderato assai.
Soprano.
How blest are they, . . how blest are they . .
Alto
How blest are they, . . how blest are they . .
How blest . . are they, how blest . .
Tenor.
How blest are they, how
Bass.
How blest are they, how
Moderato assai.
*
whom . . Thou hast cho - - - sen,
whom . . . . Thou hast cho-sen,
are they
blest are they whom Thou hast cho - - - sen,
blest are they whom Thou hast cho - - sen, whom Thou hast

* Accompaniment *ad lib.*


mp cres.
cho - sen and ta - - ken, . . whom Thou hast
cho - sen and ta - - ken, . . whom Thou hast
cho - sen . . and ta - - ken, . . whom Thou hast
cho - sen and ta - - ken, whom Thou hast cho - sen and
cho - sen and ta - ken un - to Thee, O Lord! how blest are they, . .
how blest . .
how
ta - - ken un - to Thee, O Lord!
how blest are they, . .
how blest,
how


are they . . whom Thou hast ta - ken un - to Thee, O
are they . . whom Thou hast ta - ken un - to Thee, O
blest . . are they . . whom Thou hast ta - ken un - to Thee, O
blest are they . . whom Thou hast ta - ken un - to Thee, O
Lord ! Their me - mo - ri - al is from gen - er - a - tion to gen - er -
Lord ! Their me - mo - ri - al is from gen - er - a - tion to gen - er -
Lord ! Their me - mo - ri - al is from gen - er - a - tion to gen - er -
Lord ! Their me - mo - ri - al is from gen - er - a - tion to gen - er -
- a - tion, from gen - er - a - tion to gen - - - er -
- a - tion, from gen - - - er - a - tion to gen - - - er -
- a - tion, from gen - er - a - tion to gen - - - er -
- a - tion, from gen - er - a - tion to gen - - - er -


a - - - - - - - tion. . . Al - le - lu - ia, . . .
a - - - - - - - tion. . . Al - le - lu - ia, . . Al - le - lu -
a - - - - - - - tion. . . Al - le -
a - - - - - - - tion. . . Al - le -
Al - le - lu - ia, . .
Al - le - lu - ia, . . Al - le - lu - ia, Al - le -
- - ia, Al - le - lu - - - ia,
- lu - ia, Al - le - lu - ia, Al - le - lu - -
- lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Al - le - lu - ia, Al - le -
- lu - - - ia, . . Al - le - lu - ia, Al - le - lu - ia, Al - le -
- ia, Al - le - lu - ia, Al - le - lu - ia, . . Al - - le -
Al - le - lu - ia, . . Al - le - lu - ia, Al - le - lu - ia,


- lu - ia, Al-le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
lu - ia, Al - le - lu - ia, Al - le-lu - ia, Al - le - lu - ia,
- lu - ia, Al - le - lu - ia, Al - le - lu - ia,
Al-le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
dim.
Al - le - lu - - - - - ia, . . Al - le - lu - ia!
Al - le - lu - - - - - ia, . . Al - le - lu - ia!
Al - le - lu - - - - - ia, . . Al - le - lu - ia!
Al - le - lu - - - - - ia, . . Al - le - lu - ia!

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SEPTEMBER 1, 1915.

THE OUTLOOK IN RUSSIA.

By Mrs. Rosa Newmarch.

Having recently returned from a stay of two months in Russia, I can confidently affirm that so far the War has not visibly affected any of the established musical organizations there. The opera season and the schemes of the leading concert societies were carried on during the winter and spring as in former years, and when I came away, in spite of the foreshadowing of events which since then have doubtless cast a temporary gloom over the country, plans for the autumn season were already under discussion. Everywhere I observed a quiet determination to keep things going as usual, and in music, as in other matters, no panic-stricken policies were apparent in Petrograd or Moscow. It was, of course, too early to get definite information about the repertory of the opera houses, or the schemes of the Russian Musical Society and the Russian Symphony Concerts, but I was told they would be as full and as interesting as ever. Possibly some classics such as Bach or Beethoven may find a place in the programmes, but I do not believe the Russian public would tolerate anything more recent in the way of German music. In all shops and public places, as well as in the corridors of the hotels, there are conspicuous printed notices forbidding the use of the German language, and anyone speaking it in the streets and tramcars would run a serious risk of being set upon by the crowd. The Russians are not brutal in warfare, but their wounded are more numerous and more in evidence than with us, and serve as perpetual reminders to their brothers and sisters that to tolerate the enemy in their midst would be an insult to those who have suffered in defence of home and country.

The most striking and profoundly touching music to be heard in Russia at the present moment is the music of the soldiers. I hardly ever heard a military band during my visit, but scarcely an hour went by without a regiment or a company passing under one's window singing their strangely sad and solemn songs, many of them so redolent of ecclesiastical tradition that one expected to see a procession of monks rather than a parade of warriors. Generally speaking, the Russian soldiers march much slower than our men, and to strains which Tommy Atkins would certainly scorn as 'tunes the old cow died of.' This may account for my failure to recognize a familiar melody played in our honour at a restaurant in Moscow—'Tipperary' *Largo e molto lamentoso.* But there are exceptions, and occasionally one hears the soft tramp of hundreds of pliant top-boots upon the cobble-stones accompanied by a really rousing and jovial tune. It is best, perhaps, not to inquire too closely into the words of such songs; judging from the ear-to-ear grins on the bronzed faces as they pass by, they might be decidedly broad. The Russian soldiers are passionate music-lovers, like our own men, but one never heard of camp concerts being arranged for their amusement, because they much prefer to make their own music. In the barracks and hospitals an accordion—or *garmonika* as they call it—is a never-failing source of entertainment, and I met one man who declared to his nurse that the gift of a similar instrument more than compensated him for the loss of both legs.

Since the beginning of the War death has taken heavy toll from the Russian musical world, especially from the Moscow circles. First came the loss of A. M. Kerzin, who had done much to encourage a taste for good music among the masses; the next victim was the admirable artist Grjimaly, a Czech by descent, who had taught the violin at the Conservatoire since 1869, when he was first invited to Moscow by Nicholas Rubinstein as assistant to Laub. The premature death of Scriabin followed in April, and Moscow had hardly recovered from this painful shock when the familiar and respected figure of Serge Taneiev was taken from the scene. Taneiev died on June 19 (N.S.), at his country cottage at Dioutkov, near Zvenigorod, in his fifty-ninth year. Russians know how to honour their dead, and no one who was present at Taneiev's burial service will easily forget the impressive nature of the scene. Although the Conservatoire was closed, and many of the professors had already left for their holidays, all who were within a long day's journey of Moscow gathered in the little parish church of St. John the Baptist, in the Arbatskaya quarter, which could hardly contain the crowd who came to pay their last respects to the Director of the Conservatoire. Those who could not find standing-room around the bier, which was completely hidden under a huge pyramid of palm-wreaths and flowers, waited patiently in the courtyard of the church, with the sun beating fiercely upon them, until the long musical service was over. The music—Tchaikovsky's Liturgy of St. John Chrysostom—although perhaps a little sentimental for our taste, was exquisitely sung by the Archangelsky Choir, and the whole congregation was visibly moved. At the end of the Liturgy, the flowers were placed in the open hearse, but friendly hands bore the coffin itself to the composer's house, about a quarter of a mile away, where another short farewell service was held. The mourners followed on foot, a long procession: most of them having in mind a still longer and sadder cortège which a few weeks previously had escorted Scriabin to the grave: sadder, because Taneiev, though not an old man, had apparently said his say; whereas Scriabin died with his most arresting message still upon his lips, at a moment when his spiritual enthusiasm and lofty optimism were most precious to his country. Consequently by far the most touching figure

among the crowd who walked behind Taneiev's coffin was Scriabin's widow, looking very young, slight and pathetic, in her deep mourning, yet courageously carrying out a trying duty to the memory of the 'Aristides of music,' as someone felicitously named the late Director of the Conservatoire. Every step of the way must have recalled to her the grievous pilgrimage made a short while before, when he who was now borne before us had walked by her side, sharing in the universal regret for a loss that left not only her life, but the life of the whole world the poorer.

But I must not give the impression that all Russia is echoing to requiems. There is still a happy and serene life going on in town and country. Happy, because all are now occupied with some definite duty to their native land, from the rich who have turned their houses into hospitals, down to the poorest *moujik* radiant with the consciousness of having banished the drink-demon for ever; serene, because whatever fate may take away from the Russians they cannot be deprived of their clear vision of a divine ordinance moving behind the fierce ordeal of present suffering and unremitting self-sacrifice.

In the country, far behind the line of battle, so far that the idea of strife and carnage receded from one there like an ugly dream forgotten by midday, Russia was looking her very best. The hayfields were just ripe for the scythe; the forests dozed peacefully in the midsummer heat, drowsy with the heaviness of their own fragrance; the promise of an abundant harvest stood, faintly yellowing, in the ample sunshine, while every corner of waste ground was gay with wild flowers, our own familiar blossoms—scabious, ragged-robin, forget-me-not, and cornflower—but taller, more luxuriant and more intense in colour, thanks to a sun that watched over them half through the night as well as in the day. Here, far from the sight of the wounded—who are as seven to one in this country—out of sound of soldiers marching and the shrill cries of the newspaper boys, my lot was cast for a time among a merry party of young people, particularly jubilant because 'Papa' was taking a long-promised month's holiday in their midst, a rare occurrence in the strenuous life of Feodor Ivanovich Shaliapin. On his picturesque property in the district of Yaroslav, the great singer-actor reverts to type and seems at one with the people from whom he originally sprang. It would be difficult to imagine a jollier holiday life than that led by the young Shaliapins, five in number, their tutor, their governesses and their guests, from June till September, in the large log-house with its spacious verandahs, standing in a clearing among the forests with a charming vista of a crystal-clear river winding through flowery meads that slope up gradually to a further stretch of dark and wild woodlands.

Let me say once and for all that Shaliapin in the rôle of *père-de-famille* is just as convincing as in every other part. At Itlar all the occupants live the life that suits them best, including the master of the house. During the morning, while the children are at work, the guests are free to wander in the woods, or write in their own rooms. Shaliapin himself rarely appears in the morning, the habit of late hours clings to him, and he often only begins to sleep when everybody else is starting their day. But occasionally one may hear a sudden greeting from the upper balcony outside his rooms, and look up to see him reading the paper (which comes by post and is a day old) in a deck-chair, attended by two bulldogs Boulka and Kharlash, the really spoilt children of the house. As there are also three St. Bernards of doubtful pedigree upon the premises, as well as the black French and the white English bulldog, the adjustment of their respective claims to attention requires nearly as much tact as the satisfaction of the five Balkan States. Madame Shaliapin, Italian by birth and sympathy, presided over the mid-day dinner. The afternoons were spent in alternately drowsing and combating a cloud of bloodthirsty mosquitoes, the plague of Great Russia. Before tea came the daily plunge in the river for the younger members of the party—Shaliapin, who is a good swimmer, sometimes went with his boys—and after tea riding or fishing. Supper was a lively meal, for our host was always present then, and has a pretty art of mimicking and teasing in a way that hurts nobody's feelings, while the children have all inherited more or less of their father's histrionic gift, and have a ready flow of repartee, so that a merry babel of tongues and ringing peals of laughter went echoing across the river to rival the mocking wood-demons in the distant forest glades.

After supper, in the cool, light evenings, we generally took long walks through these same enchanted forest-ways. The property is extensive, so that one may walk some miles through the Shaliapin forests without trespassing on other people's land. In the middle of the estate is a big peat-swamp known to be haunted by wolves. Only last winter they badly mauled one of the St. Bernards who had been imprudent enough to go out exploring on his own account. An organized hunt disposed of a good many, but the peasants say that some still remain. Of course in summertime there is not much risk of being attacked by wolves, but as we walked at night through the dark, endless aisles of fir-trees, with a thick undergrowth rising on either side, we always wondered what presence, natural or supernatural, might be lurking a few yards ahead. The striking of lucifer matches is said to be an infallible way of scaring wolves, and no doubt it would have the same effect upon the *lyeshi* or wood-spirits that lurk in the mysterious heart of the forests; but as no one ever remembered to bring a box of matches on these nocturnal rambles, we exorcised all evil presences by our lusty singing of folk-songs, of which the Shaliapin family seemed to carry a vast store in their memories.

Serious musical discussion was tacitly avoided during this holiday, but now and then my host and I relapsed into 'shop.' This year Shaliapin celebrates the twenty-first anniversary of his appearance at the Imperial Opera, and he was

turning over in his mind a great philanthropical scheme by which to mark the occasion. Just before I left Itlar he was expecting to have his short rest broken by a conference with the executive of the Imperial Opera to talk over future plans. I shall not be betraying a confidence if I say that he had been approached with the suggestion of studying the title-rôle in Verdi's 'Falstaff,' and making it his new part in the coming season. The thought of a Shakespearean rôle always rouses him to enthusiasm. Already one seems to visualize him as the Fat Knight.

Although I have spoken of the cheerful side of Russian life as exemplified in the Shaliapin family, it must not, therefore, be supposed that they are indifferent to the struggles and sufferings of their fellow-countrymen. Earlier in the year Shaliapin sang in Warsaw for the benefit of the ruined and homeless Poles, and at that time he also visited the Front. Since the commencement of the War he has maintained a hospital containing thirty beds, installed in the premises of the Catherine Club in Petrograd; while in their house at Moscow, Madame Shaliapin has opened wards to accommodate about fifteen men, for which all the linen and other appointments are the special care of herself and her daughters. She is in close touch with her invalids, and often receives grateful letters from men who have recovered and gone back to the fighting line. No one realises more keenly than Shaliapin the tragic side of the present struggle, upon which depends the spiritual and artistic freedom of the world.

One thing the War may be expected to do for Russian music: it will undoubtedly strengthen still further the conscious expression of the national spirit in this art. There will not, of course, be a return to the exclusive national outlook of Balakirev's school: an exclusiveness which had its uses at a time when German influence threatened to possess the whole world of music in Russia. That danger passed twenty years ago. New departures there must be, or the old national ideal would become a stagnant and unprofitable thing; but some recent unimportant movements, imitative of certain extreme and morbid tendencies in Western art, will certainly be swept away before the rolling fires of war, and in a year or two we shall probably find Russia developing a healthier and simpler musical art, with a strong religious motive power behind it (I use the word 'religious' in its widest sense). Scriabin was alive to this tendency, but he frames the thought in the language of his chosen philosophy: 'These upheavals [wars, catastrophes, &c.], in shaking the souls of men, open them to the reception of the ideas hidden behind the outward happenings. The circle is complete, and a stage of the journey is finished; something has been attained, the creative idea has made one more impression on matter. We are now living through just such a period of upheaval, and in my eyes it is an indication that once again an idea has matured and is eager to be incarnated.'

The good—beyond belief if one has not witnessed it—irradiated by the temperance movement; the cheerful and conscious acceptance of discipline by the great mass of the people; the widespread tenderness and devotion shown to the wounded—the work is less organized perhaps than with us, but gives to everyone greater chances of personal service; the way in which all classes of society understand the real meaning of the War as a conflict between principle and no principle: all these things send one home from a visit to Russia more cheerful than downcast over her present tribulation. And if out of this spirit some good thing does not come for Art, then one is inclined to say: let Art go. But of course good will come, for a nation's soul is not built in water-tight compartments, and it is impossible to cleanse and ennoble a part of it without all the rest partaking in the process of regeneration.

BRAHMS AND WOLF AS LYRISTS.

By Ernest Newman.

I.

In an admirable historical summary of German music in the volume entitled 'German Culture: the Contribution of the Germans to Knowledge, Literature, and Life,' Mr. Donald Francis Tovey, while admitting that Wolf was 'a song-writer of great genius,' remarks that 'Brahms's wider and more complete view of lyric singing is at present supposed to be too narrow to be compatible with justice to Wolf. This,' he continues, 'is but one more of the thousand matters in which journalism has shrouded music in fumes of literature.' It would be a pity, indeed, were it so; I can imagine no worse fate for music than to be shrouded in the fumes of literature,—unless it were to be choked by the dust of the class-room, or asphyxiated in the stuffy atmosphere of the conventicle. To anything and everything that Mr. Tovey may have to say upon music all English students will listen with respect; but I venture to think that in his attitude towards Wolf and Brahms he shows somewhat less than his usual fine sense of values. It was inevitable that Wolf's right to the title of the greatest of modern song writers should be disputed by the circle in each country that has made Brahms its modern idol. And it may be as well for me to say again here, as I have had to say before, that to criticise Brahms, to decline to be blind to the faults that are so obvious in his work, is not to be an anti-Brahmsian. If Brahms was not the towering giant his worshippers would have us believe, he was at all events of more than average stature. From the Brahmsians *pur sang* it is evidently hopeless to expect any rational criticism of their idol; and in nothing is their failure to see him as he is more apparent than in their treatment of him as a lyrist. In the present article I do not propose to discuss in detail Wolf's claims to greatness. The broad grounds on which I personally regard him as far beyond Brahms as a lyrist

are his wider psychological range, his greater originality, his greater emotional intensity, his superior rhythmical sense, his surer feeling for form, and his all-round superior workmanship. These may seem strange sayings to those who regard Brahms as a great rhythmist and an almost incomparable master of form. I believe them to be the victims in these matters of the shibboleths of the schools,—or, shall I say, the fumes of Brahmsian literature? It would be easy enough, did space for musical quotation permit, to show in detail that Brahms's sense of form in the lyric was relatively undeveloped. His contributions to rhythm, too, have been over-estimated. What passes for rhythmical variety in Brahms is often merely metrical mannerism; under this category come, for example, a great many of his mixtures of duple and triple rhythms. Stripped of these mere external trappings of variety, his rhythm will frequently be found to be just a respectable Teutonic sing-song.

I am playing here only the part of the devil's advocate. I should be the last to deny that Brahms has written some very beautiful songs. Let us accept that fact and proceed, for the benefit of the official Brahmsians, to pile up the debit side of the account,—a side they seem incapable of taking into consideration. And let us look first of all at this question of rhythm. The current view of Wolf taken by those who have not entered into his spirit is that he merely 'followed the words'; melodic and rhythmic beauty were cheerfully sacrificed to obtain correct 'declamation.' Could anything be more naïve? To people who can listen to him with the right kind of ears, Wolf is both melodically and rhythmically very satisfying; only his vocal rhythms are not the jog-trot, four-square rhythms of the ordinary song. A rhythm like that of Brahms's 'Erinnerung' is undeniably charming, but it is as primitive as the rhythm of 'Let dogs delight to bark and bite.' Rhythms of that simple order satisfy poets and musicians for longer or shorter periods: but the time comes when they and their hearers aspire after rhythms of greater variety and subtler articulation. This aspiration is clearly visible in contemporary English poetry. We want a poetic line to be rhythmically symmetrical, yet not too obviously symmetrical; we do not want the fundamental stresses and relaxations upon which its rhythm depends to stick out like scaffolding. We want the subtle consciousness of a rhythm without a too patent advertisement of it. We have come to think, that is, in longer and more flexible rhythms. In vocal music these rhythms have been comparatively late in coming into being,—largely owing to the fact that only the simplest rhythms were seizable by the old opera singers and opera audiences. In an aria like Bach's 'Erbarme dich,' in the Matthew Passion, there is a rhythmical articulation almost as subtle as anything of Wolf's; but just as poetry in England lapsed from the rich variety of the Shakespearean and Spenserian rhythms into the scissor-like click-clack of the Popeian couplet, to achieve a fresh flexibility only in our own day, so Bach's variety of vocal rhythm, after being superseded by the square-toed sing-song of Italian opera, and the lyric that founded itself on folk-music, first came to life again only in Wagner. Even he was still too much under the influence of the single, self-complete poetic line, which accounts for the quite primitive rhythm of the early part of the 'Liebestod.' He gave rhythm, however, new wings; and with these wings it took its boldest flights in the songs of Wolf, whose vocal rhythms are generally more elastic and more subtly articulated than those of his great predecessor. If a man cannot perceive these rhythms in the Wolf songs, if to him the vocal line is merely accurate 'declamation' of the words, argument is useless. We must just leave him to his misery. We do not attempt to expound the colour values of a Velasquez to a blind man.

All this, of course, does not imply that the simpler rhythms are not beautiful in their own way, or that a complex rhythm is in itself necessarily beautiful. It simply means that at a given time music, in the brains of two or three great men, spontaneously sought and found new means of rhythmic utterance, and that a new delight lies for us in the perception of these new rhythms, without our becoming in the least insensitive to, or scornful of, the simpler rhythms of their predecessors. If that be so, it may be asked, Why should Brahms be blamed for adhering to a simple form of melodic line-structure that had already shown its value and its beauty in a thousand works of his predecessors? The answer is that many an error or imperfection may be forgiven to a 'primitif' that cannot be forgiven to the artist of a later day. We can look indulgently on Schubert's wholesale destruction of verbal values in the interests of a four-square melodic line, but we cannot extend the same indulgence to any one who came after Wagner. The best-known case of bad 'declamation' in Brahms is the first two lines of 'Wie bist du, meine Königin,' where he not only stresses the wrong words and syllables, but, by making his first melodic phrase end with 'Königin,' deludes the hearer into the belief that the verbal sense also ends there, whereas in reality the full verbal sense is only made apparent in the second line, 'durch sänfte Güte wonnevoll.' Let us look at the typical Brahmsian apology for these barbarisms. 'We *seem obliged (sic)* to admit,' says Mr. Fuller Maitland, 'that there is some truth in the charges of occasional faulty accentuation laid to the door of Brahms.' But 'hard indeed must be the heart, and dull the hearing, of any pedant who should resist the appeal of the lovely song on account of a momentary infraction of a rule which Brahms elsewhere shows himself most careful to observe.' That surely begs the question. Probably no one yet has been able to 'resist the appeal' of 'Wie bist du, meine Königin' as a whole, however conscious he may be of the defects of the opening strains of it. The question is not as to whether the song as a whole is a good song, but whether, if Brahms had had a finer sense of what

constitutes a good modern lyric, he would not have made a better song of it. When we come across such bad workmanship as this in Keats's 'Ode on a Grecian Urn':

> Not to the sensual ear, but, more endeared,
> Pipe to the spirit ditties of no tone,

we do not go to the length of saying the ode is not a great one in spite of a couple of bad lines, but that it might have been still greater had the poet been a little more sensitive to the poor intellectual quality and the mechanical, monotonous assonances of these two lines. It is not those who are dull of hearing, as Mr. Maitland would make out, who are irritated by these defects in a fine piece of work, but those whose ear is exceptionally acute, and therefore exceptionally resentful of a *fadaise* or a *bêtise*.

That Brahms *has* committed one or the other is virtually admitted by Mr. Maitland when he speaks of the 'momentary infraction of a rule which Brahms elsewhere shows himself most careful to observe.' Precisely: elsewhere Brahms frequently shows a perception that the verbal sense and the rational accentuation of the words have claims that even the song writer cannot brush aside. Why then was he so disregardful of those claims in this case? Simply because here he was incapable of conceiving a theme that should be at once melodically beautiful and verbally just. The answer to the plea that only 'hardness of heart' can make us so intolerant of these melodico-verbal infelicities is that it is not a question of the heart at all, but of the ear and the intelligence, over the verdict of which the heart has no control. There was a time when most musicians were indifferent to what became of the verbal values in the musical setting of a poem, so long as the melody had a distinct charm of its own. That time has gone by—never to return. If a modern composer wishes to write simply beautiful self-sufficing melodies, he has his opportunity in instrumental music. If he chooses to wed his music to poetry, he must see to it, nowadays, that he satisfies our modern notions of how the weaker party in the alliance should be treated. It is fundamentally a question of form; and Brahms makes the blunders he does because he was not quick enough to perceive that the problem of form in the modern song was a new one,—not to be solved by merely foisting the contours of instrumental music upon the lyric. At some time or other there comes in every musical form a stage in which it must adapt itself to new logical perceptions or die. Such a stage was that reached both in the opera and the symphony in Wagner's early days; the pattern forms of abstract instrumental music were at last seen to be inapplicable to the changeful episodes of drama and of poetic instrumental music. Such a stage was reached a little later in the song. If words were to be set, their individuality had to be recognised and respected; it was no longer permissible to make nonsense of language in the name of musical melody. But this meant that in many cases a new type of musical phrase had to be invented,—one that did no violence to the verbal values of the poem, and at the same time fell satisfyingly and convincingly upon the ear as music. In this type of phrase Wolf is very rich, and Brahms comparatively poor. I do not contend that imperfect fusions of the verbal and musical factors are not to be found here and there in Wolf. But his fine sense of form and his marvellous inventiveness kept him right in a hundred cases where Brahms and composers of that type went wrong. And the real reason for Wolf's success and Brahms's failure in matters of this kind was not simply that the one was careful as to accentuation and the other was not, but that the one had a poetic vision and a sense of form far beyond those of the other. Where Brahms often saw a song merely piecemeal, Wolf saw it as a whole. His sense of architectonics (I am speaking, of course, only of the song) was as far superior to that of Brahms as Wagner's was to Weber's.

(*To be continued.*)

NIETZSCHE UNVEILED.

By William Ashton Ellis.

> 'Wir sind Antipoden'
> (Pref. to '*Nietzsche contra Wagner*').

At times like these—when most of us have more than one avocation, and all one over-mastering purpose—how rash it is to promise anything that must necessarily entail an incomputable amount of reading up! Ever since in an unguarded moment I offered to disclose the radical antagonism between the humanitarian Richard Wagner and his early worshipper but subsequent defamer, Friedrich Nietzsche, the proposal has become more and more of a nightmare to me. For, like the proverbial actor who burnt-corked himself all over when he undertook the part of Othello, it is a fad of mine to saturate myself with an author before I begin discussing him; whilst to saturate oneself with that mental corrupter of seemingly the whole present output of Germans—Heaven forbid that any patriotic Briton should submit to such a dire ordeal again! Between ten and twenty years ago I waded through his eight big volumes (plus four of supplemental 'remains'), and to this day I haven't forgotten the mingled sense of irritation and disgust with which all but the earliest then filled me. To save myself from any future necessity of the sort, however, on the inner cover of each of them I providently jotted down a rough subject-index to the more distinctive passages as they struck me during my self-imposed task, expecting to need to enter somewhat fully into the said antagonism whenever I arrived at the 'seventies in that 'Life of Wagner' which a strange concatenation of adverse circumstances arrested in mid-career even before the great War came to shatter all hopes of resumption. Upon those indexed passages, or to be precise, a mere fraction of them, I will now draw to fulfil my more recent engagement.

Taking 'Der Fall Wagner' as read—a most wholesome proviso, since nothing less bears reperusal—I here must point out that, though written and published less than a year ere the final and total eclipse of its author's reason, it was neither the first nor the last of his base attacks upon his former idol: some of them overt, some covert, some wholly concealed in Nietzsche's own lifetime, but dragged to the surface by the blazing indiscretion of his posthumous editors. In the present connection I will mainly devote myself to the last class, as it sheds a lurid light on the sincerity of modern Germany's chief ethical figure-head—a worthy totem for despisers of 'a scrap of paper'!

Just before the first Bayreuth Festival, that of 1876, Nietzsche came out with a brochure of close on a hundred pages, entitled 'Richard Wagner in Bayreuth' and praising its subject to the very skies. Unfortunately for his repute in the eyes of all lovers of truth, however, he did not destroy certain preliminary sketches privately drafted in 1874 and 1875, from which I will merely select a few choice specimens:

> 'There is something comical in it: Wagner cannot persuade the Germans to take the Theatre seriously. They remain cold and contented—he waxes hot, as if their salvation depended on it.' 'It has been a special form of Wagner's vanity to set himself in comparison with Schiller, Goethe, Beethoven, Luther,' &c. 'He arouses as much suspicion by his praise as by his blame [no, this is not auto-criticism]. He lacks alike charm, grace, and pure beauty, the reflex of a soul at perfect balance; but he seeks to discredit them.' 'Wagner relieves himself of all the burden of his weaknesses by thrusting it upon the age and his opponents.' 'Twice or thrice within the past few years I have felt the foolish doubt in me, whether Wagner has musical talent at all. None of our great musicians was so poor a musician down to his eight-and-twentieth year' [that of the 'Flying Dutchman']—

and so on *ad nauseam*, with half-a-dozen pages entirely devoted to an elaborate assault on the root principles of that 'Musical drama' he so hyperbolically extols in the 1876 brochure!

And how do his editors try to get out of this glaring contradiction between their dead chieftain's private and public expressions? Ah, how, indeed?—for, albeit published just twenty years since, their apologia might well have been modelled on that series of disingenuous official Notes, &c., with which the present European war has made both ourselves and some neutrals only too repellently familiar. Behold their precious plea:

> 'Everything that Nietzsche said against Wagner afterwards, from "Menschliches" [published 1878-79] down to the "Fall Wagner" [1888], is said already here at bottom, in part word for word. It is very instructive not only in respect of Nietzsche's double nature [*Doppelnatur*—sounds better than "duplicity," eh?] but also of his grateful heart [!!], that, in spite of these new-won glimpses into the subterranea of Wagnerian art, he does not cool down in his [outward] enthusiasm, and can write "Richard Wagner in Bayreuth": a panegyric of the most fervent description, in which everything that he has on his chest against Wagner remains hidden, or, retinted, is turned into eulogy. The idol stands erect still, but its foundations already are mined; it needs but an occasion, perhaps an external one, to topple it over.'

Pretty cynical, is it not? When I read it first, some eighteen years ago, it rather opened my eyes to the standard of honesty approved by the German professorial mind, subject to the discount perchance to be charitably allowed to sworn disciples of such a teacher. But it is quite over-trumped by Nietzsche's own declaration in the autumn of 1888:

> 'All the psychologically-important passages [of "R. Wagner in Bayreuth"] are about myself alone; without scruple one might place my name, or "Zarathustra," wherever the text gives the word "Wagner".'

Really a most ingenious method of transmuting, or 'retinting' awkward documents, and rapturously to be welcomed by those apt pupils whose communiqués have so often been given the lie direct by our Admiralty or the French authorities.

But Nietzsche had some curious views regarding friendship, among other things. In the first volume of 'Menschliches' (published May, 1878), we find these charming aphorisms:

> '*A Friend's Secret:* There are few [presumably in his Fatherland] who, when at a loss for a topic of conversation, do not give away the more intimate affairs of their friends.'
>
> '*Socrates' experience*: If one has become master in one line, one has usually remained, for that very reason, a complete dunce in most others; but one judges quite the reverse, as Socrates experienced in his day. This is the drawback that makes company with masters so disagreeable.'
>
> '*On Friends:* Yes, there are such beings as friends, but it was a mistake, an illusion regarding you that brought you them; and they must have learnt silence, to keep friends with you. For such human relations nearly always repose upon one or two things being never mentioned—ay, never so much as approached; if these shaky pebbles once commence to roll, the whole friendship follows, and breaks up'—

all which, with much besides, was written soon after the tacit rupture with his late hero.

It was followed in ten months (March, 1879) by a second volume, from the covert allusions in which I select the ensuing:

> '*Silentium:* One ought not to speak about one's friends; otherwise one talks away all one's feeling of friendship.' 'It is no use: every master has only one pupil—and he proves unfaithful—for he is meant for mastership himself.' 'Whoever has beheld another man's ideal, is its [or "his"?] inexorable judge, and at the same time his bad conscience.' 'He who falls away from us perhaps does not offend ourselves, but for certain our adherents.'

There is something peculiarly touching in that last semi-contrite allusion when looked at from the other side of the ledger of this mutual account, for in the meantime its 'us,' Richard Wagner and wife, had received the *first* volume—sent by their ex-friend himself, notwithstanding its stabs in the back, with a jocular rhymed dedication!—and May 24, 1878, the master wrote to Prof. Franz Overbeck:

> 'From your brief hints I gather that our old friend Nietzsche is holding aloof from you as well. Certainly, very remarkable changes have taken place in him; yet anyone who had observed him in his psychic paroxysms even of several years back, could hardly help saying that a long-feared catastrophe has supervened in him not altogether unexpectedly. I have preserved the friendship towards him of *not* reading his book—after a glance at its pages while cutting it—and my only further wish and hope is that he one day may thank me for that.'

Then some seven months after the second volume of 'Menschliches' had also appeared (without a consignment to Wahnfried), Wagner writes to the same correspondent in October, 1879:

> 'My addressing you to-day is specially prompted, I frankly confess it, by my remembrance of Nietzsche. How were it possible to forget a friend so violently divorced from me? If I always had a feeling that in his union with me he was governed by a mental cramp . . . and if in this latest crisis of his inner life I have to see with veritable horror how strongly and at last intolerably that cramp must have oppressed him—no doubt I also ought to recognise that so violent a psychic process isn't to be judged by any code of ethics, and nothing remains save an awe-stricken silence. But it grieves me to be so entirely shut off from any part or lot in Nietzsche's life and troubles. Would it be indiscreet of me to beg you heartily to let me have a little news about our friend? for I really most anxiously wish to.'

There stands out in loftiest relief the contrasting character of the magnanimous master from whom a refractory 'prentice had torn himself so traitorously loose, and we shortly shall see how his noblest teachings were mocked at both then and thereafter.

During Wagner's lifetime, and for some three years later, Nietzsche had at least the common decency to cast a veil, however flimsy, over his *personal* opposition; but with the second edition of his 'Fröhliche Wissenschaft'—most dismal misnomer—he began to throw that veil aside, until at last he absolutely 'danced' upon it with his 'Fall Wagner' and its fatuous sequel 'Nietzsche contra Wagner,' the immediate publication of which (already in the printer's hands) was only frustrated by the final catastrophe, his removal to an asylum. Its laconic preface, dated 'Turin, Christmas, 1888,' will explain its whole facture—and more:

> 'The following chapters are all selected, not without care, from my older writings—some dating back to 1877—perhaps made plainer here and there, above all, shortened. Read in conjunction, they will leave no doubt concerning either Richard Wagner or myself: we are antipodes [bull and frog?]. And one or two other things will likewise be perceived: for instance, that this is an essay for psychologists, but *not* for Germans.* I have my readers everywhere, in Vienna, St Petersburg, Copenhagen and Stockholm, in Paris, New York,—I have them *not* in Europe's lowlands, Germany.—Perhaps I might have a word for the ears of the Messrs. Italians, whom I like just as much as I—*quousque tandem, Crispi—Triple Alliance;* with the 'Reich' an intelligent nation can only form a *mésalliance*' [begging the editors' pardon, I have corrected their accent].

Yes, it does come as rather a staggerer, that oracular morsel of benign advice to our latest good allies from the enemy's own favourite pulpit. But truth to tell, nothing pleased megalomaniac Herr Nietzsche so much as to be mistaken for a *Pole*, so his patiently devoted sister informs us, and although at least seven-eighths of his blood was the sheerest Teutonic, he loved to trace his paternal lineage back to a mythical Niëtzky, of course a noble—which may possibly account for his well-known antithesis of '*Herren*-Moral versus *Sklaven*-Moral,' with all his snobbish laudation of the former variety. But it was still more unkind of the neo-Germans' prize prophet to fulminate such a cutting remark anent themselves *en gros*, and alas for their discernment—or is it pure lack of acquaintance?—it is very far from being a solitary example. For there is not a modern nation, excepting our 'plebeian' selves, into whom this strutting bantam-cock is so fond of thrusting his vicious little spurs. 'Culture!' How can they ever have the face to boast about the thing again when chanticleer Nietzsche has denied them its

* In the preface to Nietzsche's 'remains,' dated 1896, his chief editor takes up this edifying chant with 'The Germans still seem to lack all sensibility for psychologic things that cannot be weighed by the ton,' and for once we will gladly agree with them; but why didn't he publish his volumes in French, then, or—blessed thought—Latin?—W. A. E.

possession *in toto?* Just listen to what he says about it in one of his very last canerations, so nattily entitled 'Götzen-Dämmerung; or, How one philosophises with the Hammer,' ahem!

> 'It is *not* a high Culture [Nietzsche abides by the 'C'] that has come to the top with new Germany, still less a delicate taste, a "refinement" of instinct [*si monumentum*, &c.] . . . Coming-into-power has to be paid dear for; power *blunts*. The Germans were once styled a people of thinkers; nowadays do they think at all? . . . I am still seeking for a German with whom *I* could be serious in my own way ['sh! it's *verboten* to laugh at the preacher]—how much more for one with whom I might be merry! . . . At the selfsame moment that Germany is ascending as a grand Power, France is gaining fresh importance as a Culture-power. . . . In the history of European Culture the ascendancy of the "Reich" signifies one thing before all else: *a shifting of the centre of gravity*. Everybody knows it already: on the main point—and that remains Culture—the Germans come into consideration no longer. People ask: Have you a single intellect to show that *counts* in Europe as your Goethe, your Hegel, your [?] Heinrich Heine, your Schopenhauer counted? That there is not a solitary philosopher left in Germany [*mock* modesty?] causes astonishment without end. . . . The German has no fingers for *nuances*' [capped on another page by the home-roosting dictum, 'The German has only *fists*'].

After all of which, whose truth is echoed round the habitable globe to-day, it is a great relief to hear this 'hammer-philosophiser' declare in almost the same breath that 'Mozart was, luckily, no German,' and 'it is hard to find a single German trait in Richard Wagner.' The Lord be praised!

Enough of Fritz Nietzsche as Balaam; it is scarcely in *that* capacity that he can have won the ear of such unparalleledly vain compatriots. No, if the gross bulk of them knows anything at all of his writings beyond their notorious catch-words, 'Superman' (left more or less undefined), 'Will to Power' (a long treatise whereon was his last work *projected*), and the said everlasting antithesis, it can only be that wild farrago his 'Zarathustra,' which always seems to me too like the product of a species of demoniacal possession, or at least a whirling Dervish-dance; surely the weirdest and most perverse phantasmagoria ever conceived outside a madhouse. Beyond a doubt it is by *this* work that his name will be handed down to posterity; it also is this, or rather, a sipping therefrom—for I defy any sane person to drain the poison to its dregs uncompelled—that has spread its baleful influence over neo-Germany. But what do you think of a man who could sign his 'first flash of the Zarathustra idea' with such a self-idolatrous inscription as the following:

> 'Commencement of August, 1881, at Sils Maria, 6,000 feet above the sea, and far higher above all human things'?

Is it not a breathing of the self-same spirit that has moved the present German Emperor to trample 'all human things,' including the genuine alien culture of uncounted centuries, beneath an iron heel? Self-inflation to a pitch that is bound in both cases to end in raving madness sooner or later, and that finds more articulate utterance in such a confession as this:

> 'To lay my heart wholly bare to you, friends: if gods there were, how could I ever endure my not being one! *Ergo*, there are no gods.'

That is the true key to the 'superman' notion; it means Friedrich Nietzsche himself, Nietzsche *primus et solus*, with his

> 'Life is a fountain of pleasure; but where the rabble drinks, all springs are poisoned';

and—

> 'With clean nostrils I breathe mountain-freedom again! My nose is redeemed from the stench of all human existence.'

Put in the mouth of Nero, we all should have recognised this sentiment's truth to tradition; but it would be little short of blasphemy to father it on the founder of the Persian religion; nor is there the smallest inducement to read it in any such sense, for Herr Nietzsche has already shown us in his inimitably egregious 'way' that 'the name Zarathustra' is but the thinnest disguise for his colossal self. How a Nero would have embraced this pinchbeck 'Zarathustra' for that unrepeatable doggrel of his on the Nativity—matched so early as the second book of 'Menschliches' by the aphorism:

> '*When asses are called for.* One can never work up the multitude to shouts of Hosannah till one rides into the city on an ass'—

which leaves us in no wonder at Wagner's opinion. How still more admiringly would a Nero have embraced this Nietzsche-Zarathustra when, at the close of his 'Antichrist'—significantly first and only finished part of the planned 'Will to Power'—he found him spouting forth his venom in his own name thus:

> 'I have now reached the conclusion, and deliver my verdict. I *condemn Christianity*, I raise against the Christian Church the most terrible of all impeachments an accuser has ever taken into his mouth. To me it is the acme of all imaginable corruptions; it has had the will to the last corruption so much as possible. The Christian Church has left nothing untainted with its perversity; it has made of every value a detriment, of every truth a lie, of every virtue a debasement of the soul. Let anyone venture to speak

to me of its "humanitarian" blessings! . . . . "Equality of all souls before God," this falsehood, this pretext for the *rancunes* of all the vulgar-minded . . is Christian dynamite. "Humanitarian" blessings of Christianity! To breed from *humanitas* a self-contradiction, a kind of self-violation, a will to the lie at any cost, a repugnance, a contempt for all good and upright instincts! A fig for such blessings of Christianity! Parasitism as *only* practice of the Church, sucking up all blood, all love, all hope in life, with its ideal of anæmia and "saintliness"; a Hereafter as will to denial of every reality; the Cross as badge of the most subterranean conspiracy there ever was against health, beauty, good breeding, bravery, brains, *excellence* of soul—against life itself.—I mean to write this eternal impeachment of Christianity on every wall where walls exist,—I have letters to display it even to the blind. I call Christianity the one great curse, the one great innermost depravity, the one great instinct of revenge, to which no instrument is viperous, subterranean, *mean* enough. I call it the one ineffaceable blot on humanity,'—

(and fifty pages higher, or less low?)—

'It is a breach of propriety (*unanständig*) to be a Christian to-day.'

Behold thy gods, Germania! In fact, I am commencing to think that the wanton havoc wrought on Rheims Cathedral, with so many other recent deeds of shameful desecration perpetrated by these worse than Huns, may be traced to a *deliberate*, though naturally unavowed, endeavour to translate into action those precepts of Friedrich Nietzsche which simply reached a foregone climax in this appalling tirade. To bring it into more palpable connection with doctrines on which the higher military grades in neo-Germany all seem to have been nourished, I will quote from the Epilogue to 'Der Fall' (contained in the same volume), a passage revealing as by lightning-flash what this Devil's-advocate implies with his 'Herren-Moral' (or 'Junkers' code'):

'In the sphere of so-called moral values no greater contrast can be found than between a *Herren-Moral* and the code of Christian standards: the latter grown on an out-and-out morbid soil—(the Gospels present us with exactly the same physiological types as are drawn in the novels of Dostoiewsky); all Herren-Moral ("Roman," "Heathen," "Classic," "Renaissance"), on the contrary, as the heraldry of good breeding, of *ascending* life, of the Will to Power as the principle of life'—

all of which is by way of crafty preparation, mind you, for yet another fierce onslaught on 'Parsifal.'

And that at length brings us to 'Mitleid'; for the poem of 'Parsifal' was published several months *before* the first volume of 'Menschliches,' and it is in the light of this precedence that we must read the latter's tentative sallies against that supreme virtue. It does not contain many—a mere vanguard—but they are pointed enough to have drawn from the dramatist the aforesaid pained hope that his ex-friend might repent having published it. Here is one of them, with that peculiar vitriolic smack so characteristic of the misanthrope Nietzsche:

'*Curiosity*: If it were not for Curiosity, little would be done for one's neighbour's welfare. But it creeps into the house of the unfortunate and needy under the name of Duty or Compassion. Perhaps there is a good dose of curiosity even in the much-vaunted Maternal love.'

One feels such an irresistible impulse in one's big toe the instant one reads such a thing, that I will not pursue the theme's development, which goes on through volume after volume till we find it enthroned as motto to the 'fourth and last part' of the far-famed 'Zarathustra':

'Ah, where in the world have greater follies occurred than among the compassionate? And what in the world has caused more suffering than the follies of the compassionate?'

As might be expected, the gospel of 'Frightfulness' is also traceable to this intellectual monster; I will therefore conclude with two texts from it:

'The richest in fullness of life, the Dionysian god and man, can grant himself not only a sight of the terrible, but the terrible deed itself, and every luxury of destruction and decomposition,—with him the evil, senseless and hateful seems allowed, so to speak, just as it seems allowed in Nature—for reason of a superabundance of generative, restorative forces that are able to re-create a luxuriantly fruitful land out of every wilderness' [from the 'Wir Antipoden' section of 'Nietzsche *contra* Wagner'].

'*Progress* always appears in the form of a will and way to *greater power*, and is always accomplished at the expense of countless lesser powers. Indeed, the magnitude of any "progress" may be *measured* by the sum total of what has had to be sacrificed to it; mankind sacrificed *en masse* to the flourishing of a single *stronger* species of man,—that *would be* a progress' ['Genealogy of Morals'].

With which moral incitation to such iniquitous deeds as the crushing of brave little Belgium it is highest time to ring the curtain down on Nietzsche, and thank the provident gods for inspiring his protest in brass that Wagner and he were 'antipodes.'

BELLS AND 'BURDENS.'

By H. C. Colles.

'The bells,' said M. Denyn, as he stood in the tower of Cattistock surrounded by bells, 'are democratic; they are for all.' It was my first meeting with M. Denyn, and my first practical acquaintance with the carillon. I should not on the strength of that slight acquaintance, gained on an afternoon of July last, venture to write to the *Musical Times* about the carillon. Mr. W. W. Starmer has given its readers a great deal of accurate information about it both in Belgium and England, and will, it is to be hoped, give them a great deal more in course of time. But when I visited Cattistock in order to hear M. Denyn give his recital on July 29, the new experience led to one or two mental notes, some comparisons and contrasts with the average Englishman's ideas of bell music, which may possibly be worth record beside the more able and technical articles from Mr. Starmer's pen published in these columns and in the Proceedings of the Musical Association.

M. Denyn's remark quoted above was possibly a truism, but it was a truism spoken with a gleam of enthusiasm, which is a very different thing. Of course the bells are for all, and the fact was receiving a practical illustration as he spoke by the troops of village folk, mostly young women and children, who had invaded the belfry and were peering about with laughter and some awe at the bells, their hammers and clappers and mechanism. M. Denyn's art is indeed a wonderful means of spreading music far over the country-side, and it is as such a means that he delights in it. It would be a great acquisition if we English people could have more of it, and learn to listen to the bells played by a master hand as the people of the Low Countries have long listened to them. But even in one's first enthusiasm for the art of the great carillonneur one remembers that a wholly different art of bell-playing has been ours for well-nigh as long as the carillon has lived across the water.

The Rector of Cattistock told me that when M. Denyn was first consulted about the arrangements for the carillon he very naturally suggested that it would be necessary to do away with the peal. The combination of the carillon with bells that are swung for pealing was outside his experience, and it no doubt seemed a simple thing to forfeit so primitive a method of obtaining bell-music for the sake of the more cultivated carillon. But the Rector, as a true pastor of his flock, knew better. He saw at once that in that case his own ambition to possess a carillon must go by the board. England is a democratic country, in its church management as in other things, and the village democracy would not sacrifice its peal for all the carillons in Belgium. It takes eight stalwart men to peal the bells, and they were not to be done out of their privilege. Everyone knows the hold which the art of ringing changes has upon the minds and muscles of Englishmen. Stainer and Barrett's 'Dictionary of Musical Terms' tells us that on a peal of eight bells no less than 40,320 changes are possible, and I have a vivid recollection of an occasion when I was staying at a Rectory in Buckinghamshire, and an indefatigable party of ringers came to show their prowess. They rang changes for three hours without cessation, during which time I believe they neither exhausted the possibilities of the changes nor their own physical energy. It was merely the visitors at the Rectory who were exhausted.

There are two things which endear change-ringing to Englishmen; it demands endurance and involves corporate action. The first makes it a sport; the second is a quality which seems to be rooted deep in our national ideas of art. It is remarkable how little use we have as a nation for the virtuosity of the individual artist, and how our music has always flourished upon corporate action. It has been so from the time of the composition of 'Sumer is icumen in' to the choral competitive festivals of to-day. The art of the carillon is individual, and so in England we look upon it with wonder, as something which we would gladly have imported for our admiration but which we should never have thought of making for ourselves. Moreover we are not 'high-minded' in the Psalmist's sense of the word; we 'mind not high things.' A very simple element of art suffices for our needs, so long as we have in it the primary conditions of a sporting interest and the doing of it together, or the discipline of association. That is why our professed musicians are always getting out of touch with the musical interests of their fellow-countrymen; they are clever and enterprising, and anxious to extend their art, with which ambitions the ordinary English mind has little sympathy. In spite of the possibility of more than 40,000 changes, the art of bell-ringing is certainly limited in its scope as compared with that of the carillon. We have rather gloried in its limitations than sought for a way of evading them.

The idea of monotony is always associated in the English mind with the sound of bells. It is pleasing or unpleasing according to our mood; it may be soothing or stirring, but its effect upon us of whatever kind is always reached through persistent reiteration. The endurance of the ringers has its counterpart in the emotional impression produced upon the hearers.

Apart from the bells themselves one finds this idea of a dogged persistence constantly working itself out in the popular, or democratic forms of English music. It begins obviously with 'Sumer is icumen in,' a 'round' for four voices with a two-voiced 'pes,' or ground bass; and the 'round' and the 'ground,' either together or used singly, seem to be the two most persistent forms through the long history of popular music in this country. Both illustrate the motto of English bells as distinct from the carillon: 'Keep on doing it, and do it together.' In both there is variety, but it is variety held fast by a principle of continuity. The 'faux-bourdon' upon the church's plainsong which was early considered to be a peculiarly English form of counterpoint, and in which our church

composers of the 15th and 16th centuries excelled to a truly marvellous extent, had the same qualities at the back of its emotional appeal. Moreover, from the English form of the word 'fa-burden' come the numberless secular songs with a 'burden,' which were so popular in the time of Queen Elizabeth that Shakespeare seems to regard a burden as an almost necessary adjunct to a song.

'Sea-nymphs hourly ring his knell
(*Burden*) Ding dong!'

shows the bells and the burden in close association, but the latter is often indicated, as in Ariel's other song in the same Scene, with its 'Burden dispersedly' where the bells have no place.

The vocal 'ballets' of Thomas Morley and others, music to be danced to as well as sung, with their 'fa-la' refrains are further instances of the same type of rhythmical reiteration in *ensemble*. By the way, has there been any attempt to revive the ballets of Morley as dance music? The experiment should certainly be tried.

When we look at Purcell, the most typically English composer we have ever had, we find these principles permeating his music of every kind. The 'ground bass' is his very life's breath. In harpsichord music, in airs for the opera or the concert room, in anthems for the church, he makes use of it whenever his intention is most serious. It is scarcely too much to say that it was to Purcell what the fugue was to Bach. In every contingency he uses its force of reiteration as a means of hypnotising his hearers into his mood. How different the mood may be is shown at once by a comparison of the two songs from 'Dido and Æneas,' 'Oft she visits this loved mountain' and the better-known 'When I am laid in earth.' Or again, contrast either of these very different uses of it with the opening of the anthem 'Rejoice in the Lord alway,' which from the fact that the ground bass is there the descending major scale became almost immediately known as the 'Bell anthem.' Purcell may possibly have been consciously aware of the effect of bells when he wrote this, but it is to be remembered that elsewhere he used exactly the same bass in the same way (the accents of the scale falling on different parts of the bar), in a beautiful air in his 'Elegy on the death of Mr. John Playford.'

The bells, the 'burdens,' the 'rounds' and the 'grounds' of English music all have in common an emotional quality resting upon a technical basis, which is the very opposite of both the emotional effect and the technique of the Flemish carillon. The association of bells with the hypnotism of persistence is quite foreign to minds who have lived in contact with the carillon. You have only to hear M. Denyn improvise to realise that for them the bells represent a sudden flight of the imagination, a thought thrown out upon the air, and no sooner discovered than lost again and replaced by another equally beautiful in its evanescent charm. M. d'Indy in a happy phrase has described César Franck as 'the genius of improvisation,' and Franck, born at Liége, grew up in the land of the carillon. Its influence upon his tone of mind was no doubt as strong as the influence of the English peals has been upon the composers of this country through the centuries in an opposite direction.

How deeply rooted the English idea of bell music is appears strikingly illustrated in the famous work in which an English composer has set himself to celebrate the glories of the Belgian carillon. Sir Edward Elgar, in his music to M. Cammaerts's poem, has pictured not the carillon but the peal ringing out from an English belfry. All unconsciously he has treated the bells exactly as Purcell has treated them in the Bell Anthem, except that he has chosen as his 'ground' a half peal instead of a whole one. But the persistent descent of the four notes with their accents falling across the bar are the very method of Purcell's 'Rejoice' and of his 'Elegy.' The 'Carillon' is, in fact, a piece of English music offered to the honour of Belgium.

CARILLON RECITAL AT CATTISTOCK.

To many the name Cattistock will convey an idea of a remote village somewhere. The 'somewhere' is in Dorset, about a mile from Maiden Newton (the Chalk Newton of Thomas Hardy), a station on the Great Western Railway between Yeovil and Dorchester. This charming little place is quaintly described in 'Highways and Byways of Dorset' as 'a cheery townlet with a noble church, but its glory in the minds of the villagers would seem to depend upon its carillon of thirty-five bells and the enormous size of its clock.' Would that there were many such villages in our country that could claim a like glory! Here for many years past M. Josef Denyn has given a carillon recital annually on the last Thursday of July. The events of the past twelve months invested this year's recital with a new interest, for the English and Belgian nations are united against the common foe, and a strong friendship between them now exists which must ever be maintained in the great cause of humanity.

M. Denyn is a good representative of his people. In addition to being a great carillonneur he possesses many other qualifications, not the least of which is his charming personality.

There is very little to add to what has already appeared in these columns respecting his splendid playing, save that on July 29, despite the fact that he had been deprived of his beloved instrument at Malines for nearly a year, his hand had lost none of its cunning.

For sustained chords the *tremolo crescendo e diminuendo* was extremely effective, the impromptu preludes and interludes between the different items, in the toccata style, showed a perfect control of the clavier and its possibilities, which a pianoforte virtuoso might well envy; but perhaps the most important feature of the performance was the clever arrangement of the music so that the listener should hear as little as possible of

the shortcomings and defects of the instrument on which he was playing—one of the finest accomplishments of the carillonneur's art.

In carillon music the exact disposition of the notes of a chord, in the particular part of the clavier on which they are to be played, make or mar the musical effect. Even when bells are most accurately tuned bad effects are produced by the injudicious arrangement of the parts. The reason of this is that the overtones and the undertones of bells interfere with each other most disagreeably, unless such consideration is exercised. These defects are less appreciable when the smaller bells are used in combination, as then the overtones are too high in the scale of sounds to inconvenience the ear. Then, too, the prominence of the minor third in every properly tuned bell always demands special treatment whenever more than two notes are sounded together.

An unerring judgment in these matters is one of the most important and one of the greatest attainments of the successful carillonneur, as no amount of dexterity or executive ability can in any way atone for lack of skill in this respect.

The programme consisted of the following items:

1.	Chanson d'Ypres	
	Valeureux Liègeois	
	Vers l'avenir	*Gevaert*
2.	Home, sweet home	*Bishop*
	The banks of Allan Water	
	March of the Men of Harlech...	
3.	Berceuse...	*Delbruck*
4.	The rose of the valley	*Volckerick*
	Cradle Song	*Hullebroeck*
5.	The Children's Home	*Cowen*
	The Scent of the Lilies	*Cobb*
6.	The National Anthems of the Allies	

By the sale of programmes the sum of £7 was realised in aid of the Fund for Belgian Refugees.

Particulars of the thirty-five bells which constitute the Cattistock carillon were given in the *Musical Times* of June last. Eight are specially hung for change-ringing, and these bells are also fitted with hammers so that they can be chimed by one person. The clock plays the Westminster Quarters, and at the hour the chime barrel (a separate mechanism) plays two tunes, as on the Continent, *i.e.*, harmonized versions of the tunes, and not melody only as with us.

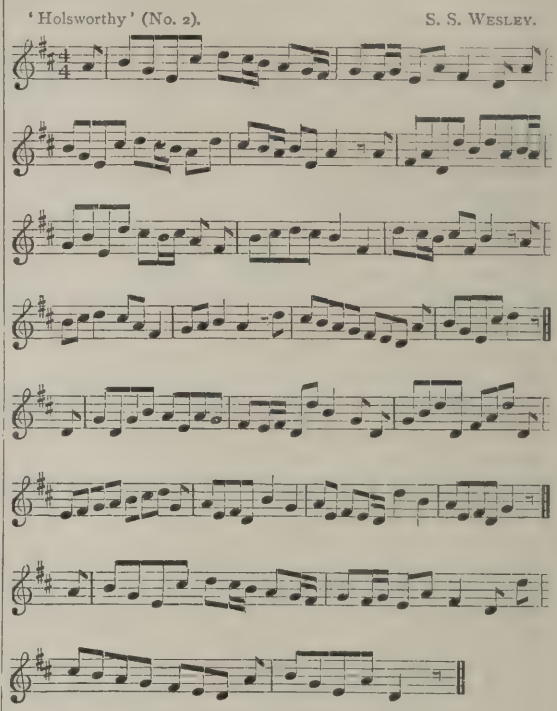
When M. Denyn visits Cattistock to give his recital, he also directs the setting of the tunes on the chime barrel, and arranges the music to be played, which is changed annually. The adjustment of the studs in the chime barrel and the regulation of the chime mechanism is done by William Goeyers, who has the care of the chime and carillon machinery at Malines.

This year the tunes played by the chime barrel are of special interest:

1. 'The Lion of Flanders,' composed by Karel Miry (1823-1889) of Ghent, who wrote many operas, operettas, and songs. Of his songs this is the only one which has survived, and it is undoubtedly the finest national melody of Belgium. It is well suited for the purpose of a chime tune.

2. 'Holsworthy' (No. 2), composed by Dr. S. S. Wesley, and one of the finest bell tunes ever written. In 1874, when Wesley was staying with his friend Dr. T. L. Ash, he wrote two tunes specially for the bells of Holsworthy. The first has become a very popular organ piece known as 'Holsworthy Church Bells.' The second—a much more ornate melody, was never harmonized by the composer. The version used for the Cattistock chimes is that made by Mr. W. W. Starmer for the musical illustrations of his course of lectures given at the Royal Institution—from which M. Denyn made his arrangement:

'Holsworthy' (No. 2). S. S. Wesley.



Occasional Notes.

UNITED STATES OFFICIAL MARCHES.

America will have official marches before she has a recognised National Anthem, if the following resolution adopted by the Californian Music Teachers' Association bears fruit:

'Whereas The United States of America has no official march; and whereas 'The Stars and Stripes Forever' and 'Dixie' have captured the world by their distinctive Americanism; therefore be it Resolved That the Music Teachers' Association of California does respectfully petition Congress to declare that these two compositions be known as the official marches of the United States and played on all State occasions.'

A committee was appointed to start a movement to interest music teachers and leaders all over the country in the effort to have the two marches made official. The question of national style in music is not always easily settled. Any doubts that exist as to the American idiom may or may not be dispelled by this pronouncement, that it is exemplified in the works of John Philip Sousa.

A Renegade 'Englishman.'

Dr. Maclean contributed a strong letter to the *Globe* of August 9 with reference to an abominable article on 'England,' which the renegade Houston Stewart Chamberlain was permitted to contribute to the *North American Review* for July. Dr. Maclean says :

> Proclaiming himself in the article an 'Englishman,' that writer nevertheless proceeds to set down everything which an accumulated venom can dictate against this country. While, according to circumstances, some sympathy may go out to the operations of the spy, who carries his life in his hand, human instinct rebels *in toto* against the smug effusions of the comfortably established renegade.
>
> H. S. Chamberlain, born in England on September 9, 1855, and partly educated there, went to Germany when tolerably young, and after studies in natural science, finally, nine years after Richard Wagner's death, took up the rôle of a writer in the Wagner propaganda. On December 26, 1908, twenty-five years after Wagner's death, he married as a second wife Eva, Wagner's daughter. He has since lived in Villa Wahnfried, Bayreuth, and he dates his article from there. He speaks for the small sodality which represents the core of the Wagner movement in Germany, and this article must, of course, be held to focus the attitude of that sodality in relation to the War.

Dr. Maclean avails himself of the opportunity to give vent to his anti-Wagnerian feelings :

> I hold that while England, in common with the rest of the world, owes much to all that was most really musical in Wagner's work, it owes nothing to his megalomaniac romanticism, and less than nothing to his hypertrophied eroticism.

An Active Octogenarian.

As recorded in our last number, M. Camille Saint-Saëns, who was born in 1835, has been conducting his works at San Francisco. A writer in the New York *Musical Courier*, who saw him off on the home journey, says :

> No one seeing him in such a light-hearted and happy mood as he appeared to be in last Saturday afternoon, when he boarded the steamer for France, could believe that eighty years would ever sit so lightly on the shoulders of an incessantly busy man. Perhaps the thought of his beloved France had something to do with his buoyancy. He was engaged in an animated talk with Ovide Musin, and reminding him of a long-standing friendship of forty years.

Music-Halls and the War.

M. Vladimir Rosing, the Russian tenor and impresario, who so boldly attempted to run an opera season at the London Opera House, has been visiting our music-halls, and has unburdened himself to a *Daily News* representative. He says he cannot understand how it is that the English, in this crisis of their history, continue to delight in the music-hall and to neglect serious art :

> 'I go to your music-halls and find them crowded. To me the performance seems completely stupid. There is not an idea in three hours of it. When I come out I find that it has given me nothing to think about, nothing to help. And this when the fate of all that we love is in the balance ! The thing is utterly incomprehensible. In Russia the people's deep seriousness is finding expression in an even greater devotion than usual to the music of passion and aspiration. The three great opera-houses of Petrograd are crowded nightly. For the first time in its history the Arts Opera House, where the great works of the masters are produced on a scale unknown in England, is paying its way. Hardly anyone in the Russian capital would think of going at such a time to see light comedy, much less the farce of an English music-hall. The people attend grand opera in much the same spirit as they attend church.'

We are sorry to have to confirm this criticism. A recent experience at one of the most highly reputed halls was depressing. The 'humour' was vulgar and very stupid. Perhaps we were exceptionally unfortunate in our choice.

Alien Music.

In view of the campaign against the performance of alien-enemy music in this country during the War, it may be well to record that in Germany the ban is only against the works of living French composers. Thus 'Carmen,' 'Mignon,' 'Faust,' and other French operatic works have been performed. Italian composers have fared even better, inasmuch as operas by Puccini, Mascagni, and Leoncavallo still have their vogue.

Should Teutonic Music be Boycotted?

Should Teutonic music of any period whatever be performed in this country at the present juncture? This question has recently been debated hotly, especially with reference to the cosmopolitan programmes announced for performance at Queen's Hall Promenade Concerts. Sir Arthur B. Markham, M.P., speaking in the House of Commons, made a strong attack on the inclusion of German music in the scheme, which he wrongly attributed to the supposed influence of Sir Edgar Speyer, who has now nothing to do with Queen's Hall or its newly organized orchestra. Mr. Hubert Bath, following up the statement of his views we printed on page 495 of our last issue, has almost vehemently supported the attempt to boycott. Meanwhile Sir Henry Wood placidly produces his programmes, which, while they exclude the music of living Teutonic composers, draw freely from the fount of the classics, including Brahms and Wagner. We think the compromise is a perfectly rational one. The music of these composers has been our mother's milk, and we cannot banish it from our memory even if we would, because it is part of our mental equipment. Bach, Haydn, Mozart, Beethoven, Mendelssohn had nothing to do with 20th century mad German megalomania. Both England and Prussia were on the side of the angels in Beethoven's time.

Mlle. Maria Cecilia Natalie Janotha, the pianist, was suddenly deported from this country on Sunday, August 8. We are uninformed of the reason for her arrest and deportation, but it must be assumed that she has betrayed her German sympathies too openly. She was born at Czestochova, near Warsaw, and has generally been regarded as a German Pole. She was given a Jubilee medal by Queen Victoria. No dictionary or biography, so far as we are aware, gives the date of her birth, as the information has always been withheld.

COMMITTEE FOR MUSIC IN WAR-TIME.

Second list of donations given in response to the appeal in the July number of the *Musical Times* :

Fifteen Pounds, The Halifax Madrigal Society. president, Mr. T. W. Benson, conductor, Mr. Shepley, treasurer, Mr. J. E. Lindley, secretary, Mr. John E. Turner.

One Guinea, Mr. J. W. Lewis.

Fifteen Shillings and Sevenpence, Honorary organist, (Mr. Henry G. Bailey), and voluntary choir of St. Matthew's Church, St. Leonards-on-Sea.

Ten Shillings, Rev. J. M. Duncan, Mr. James B. Clark, Mr. H. Elliot Button.

Five Shillings, 'Some Lancashire lads,' Miss Hope Robertson (U.S.A.).

Two Shillings and Sixpence, Mr. W. Henry Murray.

Total, £18 19*s.* 1*d.* ; previously acknowledged, £34 9*s.* 6*d.* ; Total to date, £53 8*s.* 7*d.*

ROLL OF HONOUR.

The following is a list of the staff of Messrs. Novello & Co. (160, Wardour Street and Hollen Street, Soho) who have joined His Majesty's Forces:

Anslow, J.	Liddle, W.
Bailess, J.	Louis, M.
Balkwill, H. R.	Maxfield, G. L.
Balkwill, W. G.	May, W.
Barry, W.	McNaught, W.
Boby, C. W.	Meredith, T.
Brooks, A.	Miles, W. G.
Carter, A. J.	Murphy, F.
Carter, G.	Newman, W.
Coleman, M.	Newton, F.
Collett, F.	Ottewell, W.
Cooke, F.	Perry, W,
Cornell, C.	Phillips, A.
Course, R. S.	Quinton, P.
Grane, E.	Radway, F. G.
Durham, H.	Ricketts, G. S.
Farrant, S.	Rutter, W.
Forster, R. C.	Salsbury, A. E.
Habberfield, F. H.	Scott, A.
Harper, D. B.	Sells, H. G.
Hart, B. J.	Sharp, H.
Hart, W.	Shirley, F. L.
Hawkins, W. J.	Shrosbree, H. V.
Honnor, G.	Thompson, T.
Jackson, A.	Tingley, J. A.
Keefer, G.	Tinham, J. A. R.
Lee, G.	Wardley, A.
Lee, J. F.	Willimott, J.
Lewis, C. E.	Woodger, C.

Total 58

PAGES FROM A BANDMASTER'S DIARY.

By Major George Miller.

We are glad to be able to place before our readers some extracts from the interesting and amusing records of a busy musician's long life hitherto unpublished.

THE GRAND TATTOO.

H.R.H. the Duke of Connaught commanded in Portsmouth from '91 to '95: a golden age for military music, as both the Duke and the Duchess were keenly interested therein. The programmes for the social functions at Government House were selected by the Duchess, whilst parade and ceremonial music had to be submitted for the direct approval of the Duke. The ancient ceremony of Trooping the Colour was revived, and reviews on Southsea Common were frequent, with musical accessories always on the grandest possible scale. It was also a golden age in the literal sense for Southsea.

Massed band rehearsals were held weekly on Governor's Green, and as often as not the Duke and Duchess would directly assist with their presence and critical judgment.

The old 'Grosser Zapfenstreich' of the Prussian military ritual was translated and adapted in detail. The 'Grand Tattoo' has since become familiar, almost too familiar, having regard to the degrading innovation of 'illuminated cycle rides,' fighting with fuzzy-wuzzies, and other circus tricks, but originally it was a military-musical ceremony of great impressiveness, so much so as to have inspired Wagner and others to compose directly for it.

The following programme, as reported in the Court Circular, will serve as a type:

Osborne, August 20, 1892.

Advance of the Guard of the Royal Inniskilling Fusiliers.

(*a*) The combined drums and fifes of the Princess of Wales's Own Yorkshire Regiment, Royal Inniskilling Fusiliers and the Hampshire Regiment played the Quick March, 'Hoch, Hapsburg.'

(*b*) The combined bands of the Princess of Wales's Own Yorkshire Regiment and Royal Inniskilling Fusiliers played the 'Brandenburg' March.

Advance of the Guard of the Royal Marine Light Infantry.

(*a*) Trumpeters of the Royal Artillery played a Bugle March.

(*b*) The combined bands of the Royal Marine Light Infantry and Hampshire Regiment played the Quick March composed by Her Royal Highness Princess Beatrice.

The combined drums and fifes (under Drum-Majors Coles, Cooke, and Hayward) played 'The Retreat.'

The Guards presented arms, and the Trumpeters of the Royal Artillery (under Trumpet-Major Nelson) sounded 'The Royal Salute.'

1. The massed bands, under Bandmaster Clifford (R.I.F.), 'Marche aux Flambeaux,' Meyerbeer.
2. The combined buglers sounded 'First Post' (Infantry Service).
3. The massed bands, under Bandmaster Guyton (P. W. O. Y. Regiment), Divertissement, 'Lohengrin,' Wagner.
4. The Trumpeters of the Royal Artillery sounded 'First Post' (Cavalry Service).
5. The massed bands, under Bandmaster Loden (Hants Regiment), selection, 'Gondoliers,' Sullivan.
6. The Trumpeters of the Royal Artillery sounded 'Last Post' (Cavalry Service).
7. The massed bands, under Bandmaster Miller (R.M.L.I.), 'The Coburg March.'
8. The grand tattoo,
   (*a*) Drum beat, 'For Tattoo.'
   (*b*) The Tattoo March.
   (*c*) Cavalry Retreat, or Watch Setting.
   (*d*) Drum beat 'For Prayer.'
   (*e*) Prayer.
   (*f*) Drum beat, 'After Prayer.'
9. The combined buglers sounded 'Last Post' (Infantry Service).

The Guards presented arms, and the massed bands and drummers played 'God save the Queen.'

Departure of the Royal Marine Guard to the Regimental March 'Life on the Ocean Wave.'

Departure of the Royal Inniskilling Fusilier Guard to the regimental march 'British Grenadiers.'

Departure of the Torchbearers to the Scottish tune 'Good nicht, an' joy be wi' ye a'.'

THE SAVING GRACE.

'I care not, Fortune, what you me deny; you cannot rob me of free Nature's grace.'—*Thomson.*

C—— was a good example of that peculiar British type known variously as the frontiersman, scallywag, Empire-builder, and 'bad hat.'

When sixteen years old he ran away from home and shipped as cook's mate on a rotten old tramp. Since then (like St. Paul, Past Grand Master of the Order) he had been 'in journeyings often, in perils of waters,' and other things, and had seen everything in the way of active service from the Egyptian War of 1882 to the South African War some twenty years later.

He was off again somewhere, and was in my house bidding us a cheery good-bye when he was seized with a sudden illness, a violent hæmorrhage. A second and still more violent attack supervened, and we all thought his earthly wanderings ended. The doctor said there was just the ghost of a chance, if only he could be kept perfectly quiet and still; so everything possible was done, and a nurse left in charge.

With the usual professional caution as to her own comfort during the long vigil she quietly and carefully arranged her table, then her easy chair, then the shaded lamp, her book and so on, finally going over to the bedside to listen to the patient's breathing. And this is what she heard, very faintly but distinctly enough: 'Nurse, if you want anything you'll call me, *won't* you?'

THE PIPES THAT FAILED.

'There is sweet music here that softer falls
Than petals from blown roses on the grass—
. . . . . .
Music that gentlier on the spirit lies,
Than tir'd eyelids upon tir'd eyes.'

Tennyson.

There is a subtle charm in the music of the bagpipes heard under proper conditions. Given the bonnie banks and braes, the purple heather, and the 'distance which lends enchantment,' the sensation is exquisite. But without qualification—taken neat, as it were—pipe-music is one of those hardy northern things which are too potent for constitutionally-weak southern natures. Further, circumstances sometimes conspire against the best-laid schemes even of bagpipers.

The Battenberg Royal wedding breakfast (July 23, 1885) provided an instance. Queen Victoria's household included two pipers, one on and one off duty, according to ordinary routine. But having regard to the importance of the occasion, and possibly to the fact that it was the junior piper's turn for duty, the Pipe-Major obtained permission to join up and arrange a grand combined performance. The programme was drawn up in detail, submitted, and approved. The grand State bagpipes were requisitioned with all the pomp-and-circumstantial accessories of banners, tartan streamers, purple velvet and gold fringe, and the pipers themselves were translated into birds of paradise, so gorgeous was their plumage. Rehearsals were many and severe, for the Pipe-Major was a martinet, and every precaution was taken which long experience and a canny nature could devise. At last the day dawned, dawned brightly—so brightly that by noon everybody, high and low, rigged out in fullest panoply, was very hot and very tired, and a few were also very cross—circumstances which, added to the unworthy dimensions of the Royal marquee, combined to the undoing of the pipers.

Now the Piper-in-Chief, being of the household, had constituted himself generalissimo of the musical forces called in for the occasion. He was still fluttering around among the bands and the regimental pipers, which were playing about the other marquees when the cue for his performance—*the* performance—was unexpectedly given. There was a rush for the pipes, which were rudely grasped and shaken, flung over the shoulder, and punched and punched again. The pipes naturally resented such treatment, their dignity was outraged, and a struggle ensued. 'Nemo me impune lacessit' found expression in frightful squeals and grunts. At last man prevailed, matter was brought into a groaning subjection, the door of the tent was opened and in marched 'the twa brawny bare-shanked loons' to the very *sanctum sanctorum*, triumphant, with banners and streamers waving, feathers, claymores, sporans, dirks an' a', an' a', *but each playing a different tune!* The Pipe-Major-General, in the fluster, had struck out at the first tune which presented itself, on the kingly assumption that he could do no wrong. But the piper-in-ordinary did not agree; apparently he took a socialistic view, and banged off into the tune which had been arranged and rehearsed. And so they blew and blew at, not with, one another for two entire tours of that already too warm marquee. When the 'Cease fire!' sounded—that is to say, when peace was restored—the first thought naturally was for the guests, the German guests, for whom the unusual treat had been prepared. But there was no need to bother. *They had enjoyed it*, their higher culture recognizing therein the Music of the Future.

A 'PASO DOBLE.'

A garden party was arranged by the Princess Beatrice in honour of her daughter the Queen of Spain and King Alfonso, then visiting at Osborne Cottage. The official who took the original instruction put on a marginal half-hour by way of being on the safe side, and as some half-dozen others through whom the order passed did the same thing it resulted in the band arriving about three hours before it was wanted. Everybody was out, so I planted the bandsmen in an out-of-the-way place where they could lounge and smoke, and betook myself for a walk in the grounds. On the way back a motor-carriage passed, then stopped, and a footman alighted, bringing a message that the Queen and the Princess desired to speak to me. They were very gracious, and naturally spoke of the old times at Osborne House when Queen Victoria and Prince Henry were both alive, and the Queen of Spain was herself a child. Presently a somewhat noisy party was heard approaching, and the carriage drove on. A son of Jehu was driving the second car, which came along in a cloud of dust and cigarette-smoke and abruptly stopped after passing me. All but one of its occupants alighted by the door, ceremoniously making way for—somebody who in the meantime had alighted by other means and made for me. He was in a yachting suit, but there was no mistaking King Alfonso, so I stiffened myself and saluted. 'Don't do that,' was His Majesty's response, and he forthwith discussed a caricature of himself which evidently he had just received to his intense amusement. Then speaking volubly in an odd mixture of English and French, a sort of Esperanto, he touched on a variety of topics—bands and bandmasters; soldiers, sailors, and marines, comparing the two systems, English and Spanish. There was not a single detail in these connections with which his Majesty was not well informed, and he spoke with discrimination, approving red coats (for instance) and deprecating white helmets. Our regulation pace in marching, 120 to the minute, came in for particular condemnation, equally with British marching music. 'El Puñao de Rosas' and 'El Abanico' were quoted as examples of good marches, the bugles and drums combined with the band, and the rate of going 160 *paces to the minute!* 'You cannot understand, but I show you,' and he did. A fine, healthy exercise, representing something over five miles an hour.

Q. E. D.

We once had a Colonel who was not exactly a Wrangler from the Cambridge point of view.

He had come, on promotion, from another Division and found fault with everything not 'made in Chatmouth.' Among other things, the rate of marching was wrong, and he ordered it to be increased to 126 paces in the minute. It was made so, but with no good result and everybody concerned had a bad time of it. After about three weeks, steady crescendo, came the climax. The suggestion that the pace required was faster than 126 was scouted; 'It was to be One Hundred and Twenty-six, neither more nor less, as at Chatmouth.'

A special battalion-parade was ordered, marking flags put out, and the Colonel took up his position at the saluting base, accompanied by a lady. 'Battalion will march past' and the battalion marched past, the Colonel and the lady each holding a watch and intently timing the rate of going. 'Do it again,' and it was done again, and then again for the third time.

The adjudication followed in a voice imperial:

'*Now*, I've got you! Since giving this order I have frequently timed the cadence with my watch, and in order that there should be no doubt or unfairness I ordered this parade and asked this lady to corroborate my counting. My order was 126 to the minute, that is *sixty-eight to the half-minute*. . . .'

Every bandmaster in the service has had experience of the Colonel who has two tunes, one of which is 'God save the King' and the other isn't; but the hero of the following story had only one, if as many.

'In my old division the band had a splendid march which they used to play specially for me. I can't think of the name, but the band used to play the tune and the bugles played, and the drums, sometimes by themselves, then all together.'

We played through our entire collection of bugle-marches, but particularly (as it seemed to answer the description) my own arrangement of 'Marching through Georgia' then recently published.

'No good. Nothing like it.'

Therefore the 'old division' was applied to, and in due course we played *the* march from the borrowed copies.

'That was it! Very good! Something like a march! Splendid!'

Of course it was the very identical 'Marching through Georgia.' And Brer Rabbit, he lay low, he say nuffin'. He didn't dare!

They manage these things better in France, if one may judge by a story for which Gounod is responsible. It was at the time when he was serving in a military band in Paris. The band was playing on parade, and the Colonel reined up and listened intently, keeping time (?) with his riding-whip. The piece over, the following conversation ensued:

Bandmaster (saluting): 'The programme is concluded, but is there anything more which M. the Colonel would like?'

M. the Colonel: 'Oh no, unless you will have the goodness to play for me that piece I love so much.'

Bandmaster: 'Sir, that was the piece we have just played.'

M. the Colonel: 'Ah, yes? Then nothing more, thank you.' [Salutations. Exeunt.

AN ANCIENT BANDMASTER.

'Johnnie' Earle was born in 1815, the son of a musician then serving in the Marines. He himself joined the band as a boy, worked his way up until he became bandmaster, and was pensioned off in the fulness of time. Even then he did not altogether sever the connection, for he still obeyed the Divisional Standing Order, and lived near barracks 'within sound of the bugle'; also within sound of the 'old band' playing under the trees in the corner of the parade-ground, and on a fine summer day he could be descried on the fringe of the scattered assembly of listeners, quietly enjoying the music. He was a little, slender man, scrupulously neat in dress, courtly in manner, and despite his seventy odd years, carried himself well. He was exceptionally quiet and modest (even for a bandmaster!), and it was not without some difficulty that I gleaned from him a few reminiscences which are now repeated in much the same scrappy way in which they were jotted down:

The band in his father's time numbered only twenty, and was recruited largely from the Oxford Militia.

Gosport at the time boasted a theatre, and it provided evening employment for the musicians.

The Prince Regent (afterwards King George the Fourth) was fond of the sea, and often commanded the services of the band in connection with his maritime diversions.

A Master of the Band (name forgotten) in 1820 was honoured on his retirement with a position in the King's Private Band.

In 1821 His Majesty (George IV.) visited Ireland, the band being in attendance. John Smally was Master of the Band; Earle's father was then serving as a musician.

The following confirmative extracts from the *Dublin Evening Post* are interpolated:

August 14, 1821.

'His Majesty's Royal Marine Band arrived yesterday morning at Dunleary, per the *Active* frigate, and having remained some time in the Lower Castle-yard, were conveyed in carriages to His Majesty's Palace in the Park.'

September 4, 1821.

'The Band of the 23rd or Royal Fusiliers was stationed near the slip and His Majesty's Royal Marine Band stood on the deck of the *Royal George*.'

September 8, 1821.

'On His Majesty's return to Kingstown on Wednesday evening, dinner was served up in the State apartment of the Royal Yacht *George* to the King and the Lords in waiting. Admiral Keppel, Commodore Paget, &c., had the honour of dining with His Majesty. The King afterwards sat on a sofa on deck, where His Majesty was entertained by his Marine Band. They performed several favourite pieces of music; "St. Patrick's Day" and "Garryowen" were called for and applauded by the King most heartily.'

A Royal visit to Scotland followed, and according to Corps records the band was embarked for Royal duties pretty frequently at about this time.

Resuming Mr. Earle's narration:

The composition of the band was extraordinary not only in regard to the Serpents and other weird instruments then in vogue, but in including three West Indian blacks as 'time-beaters,' a survival of the Crusades. They wore turbans, hessian boots, and a fantastic dress, and played between them tambourines, triangles, 'Jingling Johnnie' or Turkish Crescent, and bass drum. Side drummers were found by the corps drummers.

The Duke of Kent (Queen Victoria's father) was responsible for the idea of 'stopping' and putting keys to a bugle, hence the 'Royal Kent Bugle' which, with its big brother, the Ophicleide, considerably improved the band's facilities.

In 1826 the band wore white coats with red epaulettes and aigulettes, a wonderful hat with white plume tipped with red, sword-belt with breast plate, plain anchor device, worn over the shoulder, scarlet trousers (formerly French blue) with 1¾-inch white stripes. Earle said that he had seen the King of Sardinia in a similar dress to that of the bandmaster (presumably without the four stripes).

The band first played at Osborne at the time when the Duchess of Kent, with her daughter 'Princess' Victoria, lived at Norris Castle. The band went there repeatedly, and Earle described the spot where they played, and how there was a swing whereon the Princess and her companions used to amuse themselves.

The programmes would consist of overtures and selections from the operas of Auber, Rossini, Mozart, Mehul, Weber, and Donizetti (then a rising composer), dance music, transcriptions of songs (Schubert was a favourite, and later Balfe), and marches.

The string band was formed, to satisfy Royal requirements, in 1853.

Earle treasured a handsome tie-pin with the legend 'Dieu vous garde,' which was given him by the Emperor Napoleon, and recalled a visit to Cherbourg in attendance on the Queen and Prince Consort in the Royal Yacht in 1858.

Another interesting 'ancient mariner' was Henry Jones, born 1817, who joined the Corps as a drummer, and afterwards became a musician. He had many interesting stories of life afloat, of the excellent ships' bands of the time (composed largely of Maltese and Italian string players), and the curious old naval customs in which the marine drummer, the bo'sun, and the ship's fiddler took a hand. Bugles were not used in the corps until after the Crimean War, before that time all calls being sounded on the drum. A fife assisted at réveillé, playing the 'Three camps' and 'Old mother Hubbard'; at meal-times the 'Roast Beef of old England'; and 'Heart of Oak' when beating to fighting quarters. Also at retreat and tattoo with 'Robin Adair,' the 'Green Willow,' or something fanciful.

The repertory was kept up by exchange of music with ships' bands and others, a Captain Smith of the Corps and other musical officers on the Mediterranean station keeping the band well supplied with new Italian music as it came out.

Jones also described in detail an interesting ceremony, the Guard Mounting at Portsmouth at 10 a.m. 'according to the church clock.' This took place daily, and from May to October had the added dignity of a Trooping. Whatever regiment furnished the field officer of the day also found the adjutant, the surgeon, and the band. Detachments from all the regiments in garrison furnished the different guards, which assembled on the Grand Parade, and were marshalled into line and inspected by the Adjutant of the day. The officers 'fell out' and joined the Field Officer at the saluting base. Then the Town Major arrived, and in turn inspected and approved the guards. At a drum signal the officers 'fell in,' each facing his own guard. The Field Officer of the day then gave the command, 'Officers, to your guards, March!' The band from its place opposite the right of the line played 'Scipio' or other slow march, and the officers rejoined their guards. The command 'Troop' followed, and the band marched along the line playing 'Tom Tinker,' 'The Merry Mason,' 'Polly Oliver,' or other march in $\frac{3}{4}$ time; then back again in quick time. A 'March past' followed, the other guards marched away, and the main guard, headed by the band, proceeded to the guard-house, which was then situated on the ramparts overlooking the Grand Parade. While the sentries were being relieved the band formed ring and played a programme of music from MS. books which were held by a fatigue party told off for the purpose. (No bandstands or card-holding devices were then in use; marching music was played from memory.) Finally, the old and new guards saluted one another, and the old guard moved off in slow time, breaking into quick time after proceeding some twenty or thirty paces, headed by the band.

If for no other reason the above is interesting as showing the complete metamorphosis which took place about the middle of the last century; for the Marines' band which Earle took to Cherbourg in 1858 was identical in all essentials with the band of to-day, whilst that which accompanied George IV. to Ireland in 1821 might have been identical with that which embarked with Noah in the Ark, and the Serpent a survival of the Garden of Eden.

SIDELIGHTS ON GERMAN ART:

THE GREAT CHURCH MUSIC IMPOSTURE.

The trenchant article by Dr. R. R. Terry under this head that appeared in our August number has attracted much attention. *The Times* of August 8 devoted one of its chief leaders to the subject. We give some extracts:

PLAINSONG AND PROFITS.

The legend of German scholarship and German accuracy which had come down to us in this country from a bygone generation has received a good many rude shocks since the beginning of the War. Like most myths, it had its solid foundations in the past, but the new commercialism which sprang up with the German Empire has rapidly corroded them and the spirit which conceived and wrought them. Some months ago we drew attention to the slashing attack which an eminent Italian Dante scholar had made upon the ignorance, the presumptuousness, and the bad taste of a whole mass of recent German writings upon the great Florentine. Now we have to thank a countryman of our own for an exhibition in another field of the shallowness and the ignorance of much modern German work which has been 'boomed' with equal effrontery and with equal success. Dr. Richard R. Terry, the Director of the choir of the Roman Catholic Cathedral at Westminster, is a recognized master of Church music. The singular beauty and purity of the work with which he constantly delights all lovers of sacred song in its noblest forms are an abiding and an irrefragable testimony to his competence in the domain he has made his own. It has been his duty to study a great deal of modern German church music, and in the current number of the *Musical Times* he records his judgment upon it. As Signor Benvenuti brands the output of German popular studies in Dante, so does Dr. Terry brand the products of the Teutonic factory of German church music. They are, he proclaims, what factory products in art invariably prove to be. They are 'dull, monotonous, uninspired,' and 'persistently amateurish.' Collections with pretentious titles turn out to be 'consistently unreliable.' Numbers of them are audaciously and clumsily garbled. Even work so venerable and so great as the illustrious Palestrina's is shamelessly 'faked' by the scholarly German editors and publishers. Dr. Terry's indictment is more weighty, because he bears generous witness to the services of German musicians in restoring the best ideals of church music between 1830 and the creation of United Germany. He freely acknowledges the debt the world owes men like Proske and Franz Witt in reviving the dignity, the sobriety, and the liturgical fitness of such compositions.

How did the change come about? How did an admirable movement which at first promised excellent results degenerate into 'nothing more than a trade, a trade masquerading in the name of religion and art'? The story, as Dr. Terry tells it, is both amusing and instructive.

The writer then goes on to recapitulate the chief statements of the article.

Mr. S. Royle Shore writes:

SIR,—The exposure by Dr. Terry in the August number of the *Musical Times* of the effects of modern German commercialism, underlined in a recent leading article in *The Times*, on 'Plainsong and Profits,' is a timely one. He is, however, careful to point out that an exception has to be made as regards the publications of the polyphonic period by Breitkopf & Härtel. By these he doubtless means, in the first place, their folio editions for reference of the complete works of Palestrina, Vittoria and Orlando di Lasso; and, in the second place, their octavo performing editions, perhaps over-edited sometimes, of selected Masses, Magnificats, Motets, &c., of these and other masters. How

important is this exception will be seen when it is realised that the folio volumes of Palestrina are thirty-three in number, of Vittoria eight, and of Orlando di Lasso, when complete, sixty in all. Of the octavo issues I have no figures. They would doubtless be impressive. What have we in this country to show in direction of a 'corpus' of the English music of the polyphonic period such as Germany has been able to show in relation to the Roman, Flemish and Spanish schools? Putting aside the publications of the Musical Antiquarian Society of the 'forties, which are perhaps hardly in the form indicated, and those of the Purcell Society, which belong to a later period in music, we have in the ecclesiastical domain not more than one volume to which to point. I refer to the Ouseley folio edition of the works of Orlando Gibbons not printed by Boyce. Even this, in view of the exception, might not be allowed the position claimed for it. It was published by Novello & Co. more than forty years ago, is out of print, and may not be easily obtainable.* I do not refer to the various efforts that are being made to provide purely performing editions for choral purposes of ecclesiastical music of the period in question. To one of these, the 'Cathedral Series,' with which my name is associated, an appreciative reference was made in the July number of the *Musical Times*. These are on different lines. More to the point in the secular domain is the enterprising publication on a definite plan of Madrigalian music by the Rev. E. H. Fellowes.

It is not a popular thing at the present time to say anything good of our enemies, but, whilst continuing to emancipate ourselves from that undue Teutonic influence which has so cramped us in times past, and keeping in mind its seamy side, so well shown up in Dr. Terry's article, let us at least learn something from German enterprise and organizing power, and by setting on foot a scheme for a 'corpus' of our old music, commencing perhaps with the complete works of Tye, Tallis, Whyte, Byrd, and Gibbons (the latter in supplement to Ouseley's effort), help to redeem one of our many national reproaches. Could not Messrs. Novello & Co. initiate a scheme, and call to their aid the many experts who are known to exist?

G. W. L. MARSHALL-HALL, COMPOSER AND POET: AN APPRECIATION.

By Edmondstoune Duncan.

A tall, lanky man of striking personality—big, well-poised head, high frontal, black hair, bushy eyebrows, firm jaw, prominent nose, and the most kindly sensitive eye in the world—one however which could harden into steel on occasion, at the scent of battle or philistinism—there you have Marshall-Hall as we knew him in his student days.

He drew one from the first with extraordinary magnetism, and one followed grumbling. You divined inevitably that if any soul in the world ever loved music or art for its own sake, wholly, consumedly and single-heartedly—this man did. Byrd, Purcell, Bach, Beethoven, Wagner, were themes that kindled in him most wonderful fires of poetry. For Marshall-Hall was essentially a poet, and he understood musicians and poets of all times and places much as other men know figures, newspapers, cricket, or motoring. They were his friends and constant companions.

The promise of early days quickly ripened into action. Almost before completing his studies at the Royal College of Music, he was writing articles in half-a-dozen morning, evening, weekly, and monthly papers and magazines. And stunning things they were—full of enthusiasm and enlightenment and a splendid vision. There were also sundry hard uncomfortable raps on the sconces of people of place and position, which genius rarely forbears—at whatever cost.

In his spare time between teaching, copying, and writing (London let this son of hers vie with the Mapleson pens) he was composing operas—words and music—big works that might have made his name the pride of Europe had he been Russian or French. But in those days ambitious English work was worse off than now. And Marshall-Hall was nothing if not ambitious. His industry too was phenomenal. He never seemed to tire in his wide range of gifts. He was a linguist and a born orator. I remember during some social disturbances, when every reformer's tongue was unloosed, Marshall-Hall, not to be outdone, armed with nothing more formidable than a wooden chair snatched from his kitchen, stalked into Hyde Park, stood on his portable platform, and by his charmed utterance drew one of the largest crowds of the day. And his theme, if you please, was for the most part—Art! About this period he startled Sir George Grove by proposing a series of lectures on music at the Royal College, and on a doubt being hinted, suggested that the Board of Professors might hear them first.

It was Hallé who got the authorities to appoint Marshall-Hall as first Ormonde Professor of Music in Melbourne University, at a salary of £1,000 a year. Their gain was our loss. There his work has been wonderfully fruitful—witness the founding of the Conservatorium in the Antipodean capital. I recall the thrill of pride which Michael Balling not long ago raised, by a sudden reference to 'that splendid musician—Marshall-Hall,' whose labours he had shared for a time in Australia.

Very little of Marshall-Hall's music has so far found its way into publishers' catalogues. Op. 1, a 'Song-cycle of Life and Love' (Joseph Williams), is a wonderful early effort. It sounds as fresh to-day as it did a quarter of a century ago. A Symphony in E flat (played at Queen's Hall, August 20, 1907) is in Breitkopf's Library edition.

Marshall-Hall's latest works were three String quartets and a Quartet for horn and strings, six songs, and the one-act opera, 'Stella.' Still more important is 'Romeo and Juliet,' which is probably his greatest work. Here he has used Shakespeare's own text. The opera was published by Enoch just before the composer set out for Melbourne—his last journey.

By the courtesy of his son, the violinist, Hubert Marshall-Hall, I am able to state that almost everything has been played in Melbourne during the composer's lifetime. 'Stella,' it appears, was given twice with great success at His Majesty's Theatre in 1912. Of 'Romeo,' only the Balcony scene has been played. 'Stella,' it will be remembered, ran for a week at the Palladium last year.

For the rest, beyond very occasional orchestral performances, little or nothing of the composer's big output has reached our English public. Yet he was a man of operas,* a Londoner, born in Edgware Road in 1862, grandson of the famous physician of the same name. He died July 19, 1915, aged 53.

Contrary to a widely circulated statement, the musician was no relation of the eminent K.C., though chance circumstances associated the two families generations ago.

From King's College he had gone to Oxford, and later to Switzerland and the profane country, winding up with the Royal College. He further held some early appointments at Newton Abbot and Wellington College.

Marshall-Hall was a good hater. He detested shams, narrowness, selfishness, and ignorance, and never failed to let people know it. He had some of the gentle art that Whistler boasted. That accounted for his losing for a period his University post. A couplet

* We understand that the plates still exist, and that copies can be produced to order.—[Ed., *M. T.*]

* 'Leonard,' 'Dido and Æneas, 'Harold,' 'Stella,' and 'Romeo.'

from his 'Hymns Ancient and Modern' seems to show this:

> Forgive thy saints, Lord, for their lewd ideas,
> Me for my songs—and Reid for his long ears.

But Melbourne had forgiven whatever there was to forgive—the artist had been honourably reinstated, when, alas! death snatched him away.

It were a fitting tribute to the memory of so rare a man—so splendid a genius—one whose life was devoted to the highest interests of art—if a complete edition of his works could be issued. That they are worthy of such posthumous honour no musician who has ever heard a bar of Marshall-Hall's music can possibly doubt.

Australia would honour herself in the deed.

THE GLASTONBURY FESTIVAL: MR. EDGAR BAINTON'S 'OITHONA.'

That the Glastonbury Festival should survive circumstances which have caused the temporary abandonment of our other Festivals says much for the enthusiasm and untiring energy of Mr. Rutland Boughton and those associated with him in the production of the music-dramas. Indeed, apart from the intrinsic value of the performances, and their interest as part of an artistic propaganda, one must admire the perseverance which the Glastonbury musicians are showing in their devotion to an ideal.

As this year's Festival, which began on August 11, and was to end on the 28th of the month, is the second to be held, it may not be out of place to discuss briefly one or two aspects of the scheme. In the first place, the wisdom of selecting such a spot as Glastonbury for the Festival may, perhaps, be a little doubtful. While the rich legendary and historical associations, the remote peacefulness and the beautiful surroundings of the little town undoubtedly create a favourable atmosphere both for artists and audiences, yet it might have been better, from the public point of view, to have chosen a place nearer to one of the big centres of population, because for a good many music-lovers anything in the nature of a pilgrimage is often impossible, and although the Bayreuth analogy may be instanced, recent years have shown Bayreuth slowly outliving its usefulness. The Wagnerian drama has taken root in the world's big cities, where the people, perhaps, appreciate it even better, amidst their workaday surroundings, than in the Wagnerian Mecca itself. The necessity, in Wagner's day, of calling attention to the fact that opera must be regarded as serious art, no longer exists.

A second thought which suggests itself, after a visit to the Festival, is that the music-dramas need not be so much concerned with the legendary past. Considering the associations of Glastonbury, this was of course a natural line to take, but looked at in the light of an endeavour to establish a genuinely English opera, the idea may be open to question. The 'bear-skin' (or 'bare-skin') school of opera has already been tried by various English composers—notably Holbrooke, with his 'Dylan' and 'The Children of Don,' and Gatty with his 'Greysteel'; but whether the field is quite a suitable one for the particular genius of our musicians seems doubtful. Wagner, we know, considered this was the only way of founding a real national music-drama, but Wagner, of course, does not represent the beginning or the end of German opera. Moreover, the French school was not founded upon ancient Breton legends, nor the Italian school upon stories of the days of Romulus and Remus. Perhaps Mr. Boughton and other composers in sympathy with him might find a more successful field in historical themes, or even in the life of the countryside or of the towns, in our own days. What a fascination, for instance, an opera founded upon the Elizabethan or Stuart periods might have, if the subject were skilfully handled.

The Glastonbury experiment is certainly one which is artistically justified, and no doubt it will develop and modify its present lines, under favourable circumstances. We have learned to see things operatic in a much clearer light since Wagner's time, and the Glastonbury school must be a development, not a copy, of the æsthetic principles which created Bayreuth.

As for the actual performances, there is much that is admirable. One remarkable lesson is to be learned from them, the possibility of staging opera with an artistic simplicity which does not require elaborate technical resource. Within the limits of a small hall and tiny stage Mr. Boughton has achieved wonders, in the face of many difficulties. The plan he has adopted, of draperies and cleverly-designed 'back-cloths,' with a simple system of lighting (from the auditorium), gives the operas a charmingly effective setting, of appropriate atmosphere. It was possible to test this by the performance of a familiar thing—Act 2 of 'Tristan,'—which, as staged on the lines just described, was surprisingly good. The striking back-cloth, the work of Christina Walshe, who has been responsible for the designing of all the scenery and costumes used at the Festival, deserves special mention.

The opening performance, on the afternoon of the 11th, saw the production of Mr. Edgar Bainton's 'Oithona,' an opera in one Act (two Scenes), founded upon an Ossianic legend.

The story, quoted from the programme, is as follows:

> Gaul, the son of Morni, attended Lathmon into his own country, after his being defeated in Morven. He was kindly entertained by Nuäth, the father of Lathmon, and fell in love with his daughter Oithona. The lady was no less enamoured of Gaul, and a day was fixed for their marriage. In the meantime Fingal, preparing for an expedition into the country of the Britons, sent for Gaul. He obeyed, and went; but not without promising Oithona to return, if he survived the war, by a certain day. Lathmon, too, was obliged to attend his father Nuäth in his wars, and Oithona was left alone at Dunlathmon, the seat of the family. Dunrommath, lord of Uthal, supposed to be one of the Orkneys, taking advantage of the absence of her friends, came, and carried off by force Oithona, who had formerly rejected his love, into Tromáthon, a desert island, where he concealed her in a cave. Gaul returned on the day appointed, heard of the outrage, and sailed to Tromáthon to revenge himself on Dunrommath. When he landed he found Oithona disconsolate, and resolved not to survive the loss of her honour. She told him the story of her misfortunes, and she scarce ended when Dunrommath, with his followers, appeared at the further end of the island. Gaul prepared to attack him, recommending to Oithona to retire till the battle was over. She seemingly obeyed; but she secretly armed herself, rushed into the thickest of the battle, and was mortally wounded. Gaul, pursuing the flying enemy, found her just expiring on the field: he mourned over her, raised her tomb, and returned to Morven. Thus is the story handed down by tradition; nor is it given with any material difference in the poem, which opens with Gaul's return to Dunlathmon.

Stripped of unnecessary details the plot is simple enough, except that it is not quite clear whether Oithona joined in the fight as a means of suicide or with a view to helping her lover. Mr. Bainton (who, in the absence of any information, one must presume to have been his own librettist) shows that he has an appreciation of the operatic value of plunging *in medias res*, for the first scene begins with Gaul returning to find his bride gone. The hero summons his warriors, explains the situation, and announces

his intention of sailing on the morrow to avenge the crime. The second scene shows us Oithona alone in her captivity, her discovery by Gaul, the arrival of Dunrommath and his men, the combat, and Oithona's death. On the whole, the libretto is well planned, although a little more dramatic tenseness would have been welcome. The music, on the other hand, suffers a little from a too continuous intensity.

Any discussion of Mr. Bainton's score is somewhat handicapped by the fact that no orchestra was available for the performance, the score being reproduced on the pianoforte with considerable skill by Mr. Clarence Raybould. As far as one could judge, however, it has considerable dramatic force and a good deal of music that is original and clever. It is quite modern in style, the vocal line lying midway between the declamatory and the lyric, with an independent orchestral commentary, in which leading themes are occasionally used. A fine choral hymn is the most striking thing in the first scene, in which also there are some fine phrases for Gaul. In the latter part of the opera, Oithona's monologue and her death scene form the most impressive passages. The fault already referred to—a rather too strained feeling, with a constant climactic effect—is perhaps the most serious defect of Mr. Bainton's music, but the opera was undoubtedly well worth a hearing. The performance was very smoothly done, with Mr. Frank Mullings as Gaul, Miss Marjorie Ffrangçon-Davies as Oithona (both excellent,) and a vigorous band of British warriors provided by the Street Male-voice Choir. The opera was effectively staged, in the manner described above.

In the 'Tristan' Scene, which followed 'Oithona,' the chief rôles were taken by Madame Gleeson-White and Mr. Frank Mullings, both of whom sang finely and acted with much distinction. Again a pianoforte was employed, with excellent effect, although probably a large number of listeners mentally supplied the orchestration for themselves. In this Wagnerian excerpt two local singers appeared: Miss Jessie Norman (of Wells), who made a promising début as Brangaene, and Mr. David Scott as Melot. The remaining productions of the Festival were Mr. Rutland Boughton's 'The Immortal Hour,' the same composer's 'The Birth of Arthur' (Act 2, Scenes 1 and 2), and Purcell's 'Dido and Æneas,' all of which had been previously performed at Glastonbury. H. C.

MUSIC FOR SOLDIER AUDIENCES.

Dr. W. Walford Davies, who has been able to achieve so much with his specially-formed male-voice choir in connection with camp concerts, wrote recently to *The Times* on music for soldier audiences. We make the following extract:

THE IDEAL PROGRAMME.

If these things are true, then some rejuvenation and reorganization of musical forces are needed. Well-meaning, unskilled efforts of amateurs must give place to organized concerts of the right kind, controlled by the best available conductors in each camp district. I venture to suggest that good choral societies should equip their own special camp-choir. It should be small, skilled, and mobile, partly modestly professional and partly amateur, armed with a carefully prepared series of suitable songs—not patriotic effusions about enlistment, but homely ditties, folk-tunes, rounds and catches, sea-chanties, a few songs frankly solemn and even religious, others as frankly light-hearted and inconsequent, such as the delightful 'Bullgine':

Tibby hey, rig-a-gig, in a jaunting-car,
Ah ho, weyo, are you most done,
With Eliza Lee
All on my knee,
So clear the track, let the Bullgine run.

There is probably nothing more repellent to a soldier than an evangelistic effort disguised as a concert item. Yet the most moving and intimately grave songs are listened to in intense silence at almost every camp, notably one particular old negro song to the words:

Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

A concert-party must not fear to sing their hearts into the chosen songs with some recklessness, though it seems to involve the sacrifice of a cherished reticence. One of our small choir's happiest performances was an auxiliary one given to a few Scottish soldiers on a railway-station. They were billeted in the waiting-room, and rewarded us with two or three delicious hot potatoes from a steaming pot on the fire.

No programme should be without choral songs, and those in which the men can join with little trouble; nor should it be without skilled solo items in which they cannot possibly join, but only admire. A well-played Bach movement for violin alone will always succeed. The ideal programme seems to be that which combines finished workmanship with homely simplicity. Every number must be alive in its own order; in other words, relevance, rhythmic momentum, a child-like imaginative appeal, intelligible melody, and the colour, light, and shade which distinguish every genuinely musical utterance must all have their place. Incidentally, it is a good plan to ask one of the audience to contribute a song.

The Committee for Music in War-time seeks to allay distress among a body of men and women who (as its first circular said) deserve well of the public. But the greater and more urgent aspect of their task and one of general public interest with a right to public support includes the less, and it is this—that now and immediately they have to nourish and sustain the new vitality in music. This can only be done with anything approaching adequacy if the right skilled people will take up the work in many centres and, it must be added, if music-lovers will pay for it.

Church and Organ Music.

HYMNS AND THE WAR.*

By Harvey Grace.

This is a day of mammoth hymn-books. The 'English Hymnal' contains 744, the old and new editions of 'Ancient and Modern' 638 and 643 respectively, 'Church Hymns' 658, the 'Congregational Church Hymnal' 775, the 'Baptist Church Hymnal' 802, the 'Methodist Hymn Book,' 981, the 'Primitive Methodist Hymnal' 1108, and the 'Moravian Hymnal' 851 (which is 472 less than the edition of 1886). One might suppose that congregations, armed with these tomes, would be ready to lift up their voices in strains befitting every occasion and subject. Soon after the outbreak of war, however, the appearance of special hymns in leaflet form seemed to imply that these huge collections failed to satisfy congregations, and the issue of 'In Hoc Signo,' containing fifty-two hymns, tends to confirm the suspicion. So far as the 'English Hymnal' is concerned, the deficiency is less real than apparent, since that book contains twenty-three of these fifty-two, besides such obviously appropriate numbers as 'O God, our help,' 'God moves in a mysterious way,' 'O Lord, how happy should we be,' and others which, for reasons of space, are omitted from 'In Hoc Signo.' It is, of course, a truism that a good poem is not necessarily a good hymn, though a good hymn cannot well fall below a fair poetic standard. There are also sets of verses that are neither hymns or poems, but just a series of reflections strung together metrically—

* 'In Hoc Signo. Hymns of War and Peace, with tunes.' 6*d.* net. London: S.P.C.K.

useful for the individual, but lacking both the imaginative touch of the poem or the universal appeal of the hymn. If 'In Hoc Signo' contains among its new items but a small proportion of genuine hymns, we need feel no surprise, since the art of devotional composition, whether in prose or verse, seems to have declined of late years. Few of our writers seem to be able to recapture the noble simplicity that is a feature of the older models.

Many modern hymns, moreover, are fitter for private than public use. No. 34 in this collection is a good example. As a song, or for repetition by the individual as a stimulus before intercession, it is excellent. But as it is addressed to the absent one, it is hardly suitable for use as a hymn. Here is the first stanza:

> How can I cease to pray for thee? Somewhere
> In God's great universe thou art to-day;
> Can he not reach thee with his tender care?
> Can he not hear me when for thee I pray?

Apart from this question of fitness, the notes of interrogation are not a hymn-like feature. They are particularly ineffective in this case, as they are all wedded to perfect cadences.

Russell Lowell's 'Once to every man and nation' is an example of the excellent poem that is not a hymn. Kipling's 'Land of our birth' (No. 8)—one of the best things in 'Puck of Pook's Hill'—is an outstanding example of verses that satisfy in both respects. So is the famous 'Recessional,' though when it is used as a hymn, the second and third verses should be omitted, since they are obviously inappropriate for use save after some such national celebration as inspired them.

One may read No. 11, old Bunyan's quaint verses, 'Who would true valour see,' with pleasure, and at the same time doubt whether a congregation to-day will be edified by singing such lines as:

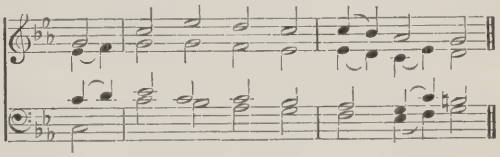
> No lion can him fright,
> He'll with a giant fight;
> But he will have a right
> To be a pilgrim.
>
> Hobgoblin nor foul fiend
> Can daunt his spirit. . . . .

The touched-up version in the 'English Hymnal' is more practicable, and hardly less quaint. It is a pity that neither 'Ancient and Modern' nor the 'English Hymnal' contains another hymn in this metre, since the tune to which these Bunyan verses are set is one of the most delightful of folk-song adaptations, and most of us would have been glad of frequent opportunity of using it.

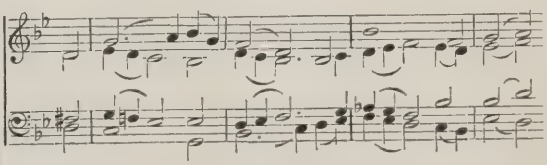
Of hymns that are new or unfamiliar, and that deserve to be widely used, the following are perhaps the most notable: 'Lord, while afar our brothers fight' (S. C. Lowry), 'Lift up your hearts, we lift them, Lord, to Thee' (H. Montagu Butler), 'The King, O God, to Thee his heart upraiseth' (R. Tailour, adapted by Robert Bridges), 'Father, we look to Thee in all our sorrow' (F. L. Hosmer), 'My soul, there is a country' (Henry Vaughan), 'O Lord of Hosts, Who didst upraise' (A. C. Benson), 'Eternal Ruler of the ceaseless round' (J. W. Chadwick), 'Fierce was the wild billow' (Anatolius, *tr.* J. M. Neale), and the splendid 'O faith of England,' by T. A. Lacey.

'God save the King' appears in an emasculated form, though if we could not and should not pray for the confounding of such politics as the violation of Belgium and the frustration of such knavish tricks as piracy and the use of poison gas and liquid fire, we have no right to be fighting them. The omission of the belligerent verse—poor stuff as literature, but very successful as a direct expression of what all but a mere handful of us feel—is ill-atoned-for by three verses by W. E. Hickson. They contain no such terrible rhymes as 'glorious' and 'over us,' 'arise' and 'enemies,' 'reign' and 'king,' or 'cause' and 'voice,' but as they also give us nothing but some neatly-turned platitudes, we are the losers by the transaction.

On its musical side the book has hardly a weak page. The new tunes are generally excellent, especially a half-dozen by 'Anon.'—a modest style and title that rarely hides such good work as this. Good as are the new tunes, it may be questioned whether the inclusion of so many was wise or necessary. All but some half-dozen of the fifty-two hymns can be sung to well-known tunes. It would have been well to have suggested popular alternatives in cases where new ones are provided; also no hymn-book, even one so small as this, should be without a metrical index, for the convenience of organists faced with the sudden need of finding a well-known tune for unfamiliar words. Of old tunes that ought to be familiar, but are not, the book contains several. How could such a fine specimen as No. 4, by S. S. Wesley, by the way, have remained hidden for so many years? Wesley's contributions to 'The European Psalmist' varied in merit, and some deserved their subsequent oblivion; this splendid one deserved to live. The fifth line contains a series of sevenths that must have caused some head-shaking among Victorian musicians:

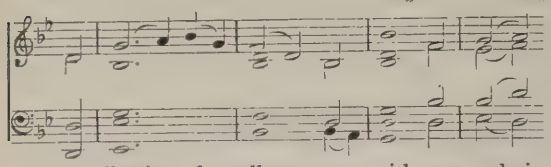


Generally, tunes and words are well mated. An exception is No. 5, where the hymn seems to demand a more masculine melody than the pastoral 'Surrey' of Henry Carey. The 'English Hymnal' choice of 'Vater Unser' is better. That fine old German tune is here, with seven others of Teutonic origin,—a reminder of what our hymnody owes to that source. The policy of 'no German music,' carried out rigorously in our churches, would be as illogical as it is in our concert rooms, and even more of a deprivation.*

While the harmonization of tunes is of course technically above reproach, there are a few cases where the style adopted is questionable. The magnificent old Irish melody 'St. Patrick's Breast-plate' is treated as if it were a German chorale. Surely a simpler harmonic treatment is more fitting than this, which moreover implies too slow a pace:

The vigour of the tune is much better brought out by unison singing, with a bar as the unit, at about

* In order to test this, I examined a couple of columns of the indexes in 'Hymns Ancient and Modern' and the 'English Hymnal,' chosen at random, and found that rather more than a fifth of the tunes were of German origin.

𝅗𝅥·=32 (𝅗𝅥=96), with some such accompaniment as this from the 'English Hymnal':



As a collection of excellent verses, with some admirable hymns among them, set, with hardly an exception, to worthy (though not always congregational) music, 'In Hoc Signo' is deserving of nothing but praise. With all its excellences, however, one lays it aside with a question as to whether it was necessary. It would appear that folk took their hymn-books, turned to the section headed 'In time of war,' discovered a mere handful of hymns, and at once decided that the books were deficient. As a matter of fact, however, there are scores of fine hymns in the average collection that are suitable for such a time as the present, although they contain no mention of war. 'O God our help,' 'Through all the changing scenes of life,' 'O God of Bethel, by Whose hand,' the various metrical versions of 'The Lord is my Shepherd,' 'O let him whose sorrow,' 'Thy kingdom come,' 'Lord of our life,' 'O quickly come,' 'God moves in a mysterious way,' 'Shepherd divine, our wants relieve,' 'Lord, teach us how to pray aright,' 'Great mover of all hearts'—it would be easy to make a list running well into three figures. There are many Psalms, too, which have trebled their meaning for us during the past year. We have a fine store of song in prose and verse already at our fingers' ends, without adding to the labours of our choir librarians. Nor need we be unduly mealy-mouthed. A nation that draws the sword with clean hands, convinced that it is fighting for freedom and justice, need not hesitate to do as Cromwell did at Dunbar, and fall on crying, 'Let God arise, and let His enemies be scattered. . . .'

The organ at St. John's Cathedral, Newfoundland, has been rebuilt by Messrs. Norman & Beard. The blowing arrangements and electric action are new, and the following stops have been added:

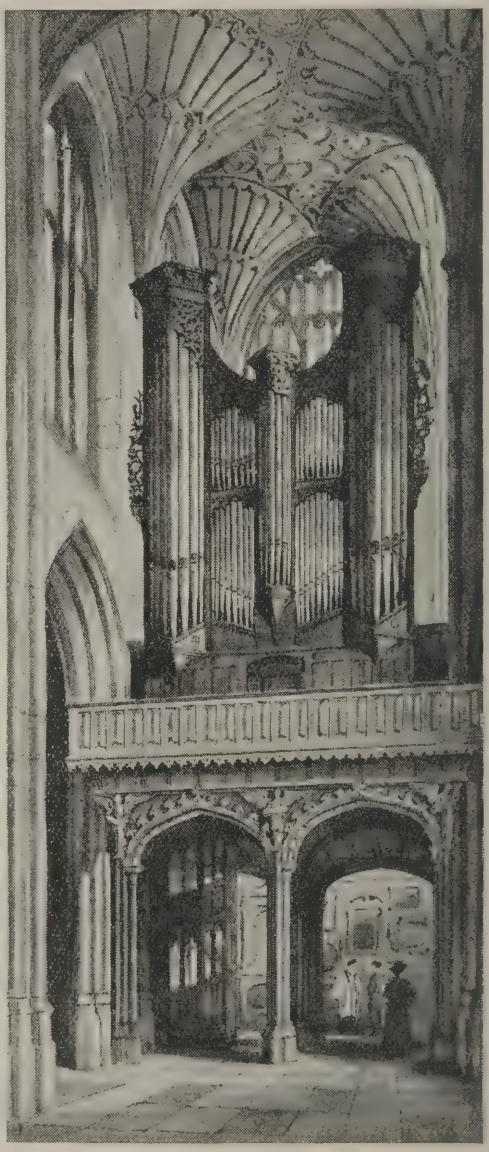
		Feet.
Great:	Open diapason ..	16
	" " ..	8
	Tromba	8
Swell:	Gemshorn	8
Solo:	Tuba	8
Pedal:	Open diapason ..	16
	Dulciana	16
	Trombone	16

The organ is divided, and placed on the north and south sides of the Choir. The cases are designed by Gilbert Scott. The dedication took place on June 24, when Dr. Alfred H. Allen, the organist, played Stanford's Postlude on a Theme of Orlando Gibbons, the Sonatina from Bach's 'God's time is the best,' Mendelssohn's Sonata No. 1, Wesley's Andante Cantabile, Parry's Prelude on 'Rockingham,' and Elgar's 'Imperial March.'

Dr. A. H. Mann lectured at Norwich recently before the Eastern Section of the I.S.M. on 'Suggestions for improvements of various parts of our sacred services.' The lecturer dealt helpfully with such generally-neglected details as monotoning, amens, and responses. In regard to these last, he laid stress on the fact that their proper performance was impossible unless the clerical officiant sang his part in perfect tune. Well sung, the preces and responses formed a kind of duet, highly devotional in effect. As usually performed, the bad vocal method and faulty intonation of the clergyman made the efforts of the most careful choirmaster of little avail. It is a pity that lectures such as this should generally be delivered to organists and choirmasters only. Given to clergy and congregations, they would supply a long-felt want.

BATH ABBEY AND ITS ORGAN.

In our issue of November, 1908, appeared a long descriptive article on the above subject. We are glad to learn that the criticism we then passed on the position of the organ has borne fruit, and that the Rector and Churchwardens, as a result of the public meeting convened at the Guildhall, Bath, on June 14, 1912, have removed what was undoubtedly a blot on this beautiful Abbey Church. The difficulties of accommodating the organ appear to have been



NEW ORGAN LOFT AND ORGAN CASE, BATH ABBEY.

satisfactorily surmounted by the architect of the Abbey, Sir T. G. Jackson, Bt., R.A., a perspective view of whose design is given above.

The work of rebuilding the instrument was entrusted to the original builders, Messrs. Norman & Beard, Ltd., who, in conjunction with Mr. Albert E. New (who has just completed a twenty-five years' tenure of his position as organist), have reconstructed the instrument to the following specification:

SPECIFICATION OF ORGAN IN BATH ABBEY, AS REBUILT BY NORMAN & BEARD, LTD., 1914.

PEDAL ORGAN. CCC TO G.—32 notes.

1. Double Open Diapason	32 Feet	Wood	12 Pipes
2. Open Diapason	16 ,,	,,	32 ,,
3. Open Diapason	16 ,,	Metal	32 ,,
4. Violone	16 ,,	Wood	32 ,,
5. Bordun	16 ,,	,,	32 ,,
6. Echo Bordun From Swell Organ	16 ,,	,,	32 Notes
7. Principal	8 ,,	Metal	12 Pipes
8. Bass Flute	8 ,,	Wood	12 ,,
9. Twelfth and Fifteenth	— ,,	Metal	64 ,,
10. Trombone	16 ,,	,,	32 ,,
11. Tromba	8 ,,	,,	12 ,,

CHOIR ORGAN. CC TO C.—61 notes.

12. Double Rohr Flöte	16 Feet	Wood	61 Pipes
13. Geigen	8 ,,	Metal	61 ,,
14. Stopped Diapason	8 ,,	Wood	61 ,,
15. Dulciana	8 ,,	Metal	61 ,,
16. Flauto Traverso	4 ,,	,,	61 ,,
17. Geigen Principal	4 ,,	,,	61 ,,
18. Piccolo	2 ,,	,,	61 ,,
19. Clarinet	8 ,,	,,	61 ,,

GREAT ORGAN. CC TO C.—61 notes.

20. Double Open Diapason	16 Feet	Metal	61 Pipes
21. Open Diapason (large)	8 ,,	,,	61 ,,
22. Open Diapason (medium)	8 ,,	,,	61 ,,
23. Open Diapason (small)	8 ,,	,,	61 ,,
24. Hohl Flöte	8 ,,	Wood	61 ,,
25. Harmonic Flute	4 ,,	Metal	61 ,,
26. Principal	4 ,,	,,	61 ,,
27. Twelfth	2-2/3 ,,	,,	61 ,,
28. Fifteenth	2 ,,	,,	61 ,,
29. Full Mixture	3 Ranks	,,	183 ,,
30. Sharp Mixture	2 ,,	,,	122 ,,
31. Double Trumpet (heavy pressure)	16 Feet	,,	61 ,,
32. Posaune (,, ,,)	8 ,,	,,	61 ,,
33. Clarion (,, ,,)	4 ,,	,,	61 ,,

I. *Great Pistons to Pedal Compositions.*

SWELL ORGAN. CC TO C.—61 notes.

34. Bordun	16 Feet	Wood	61 Pipes
35. Open Diapason	8 ,,	Metal	61 ,,
36. Violoncello	8 ,,	,,	61 ,,
37. Lieblich Gedakt	8 ,,	,,	61 ,,
38. Salicional	8 ,,	,,	61 ,,
39. Voix Celeste	8 ,,	,,	49 ,,
40. Principal	4 ,,	,,	61 ,,
41. Lieblich Flöte	4 ,,	,,	61 ,,
42. Fifteenth	2 ,,	,,	61 ,,
43. Mixture	4 ranks	,,	244 ,,
44. Contra Fagotto (heavy pressure)	16 Feet	,,	61 ,,
45. Cornopean (,, ,,)	8 ,,	,,	61 ,,
46. Oboe	8 ,,	,,	61 ,,
47. Clarion (heavy pressure)	4 ,,	,,	61 ,,

II. *Octave.*
III. *Sub-Octave.*
IV. *Swell Pistons to Pedal Compositions.*

SOLO ORGAN. CC TO C.—61 notes.

48. Concert Flute	8 Feet	Metal	61 Pipes
49. Viol d'Orchestre	8 ,,	,,	61 ,,
50. Harmonic Flute	4 ,,	,,	61 ,,
51. Vox Humana	8 ,,	,,	61 ,,
52. Orchestral Oboe	8 ,,	,,	61 ,,
53. Clarinet	8 ,,	,,	61 ,,
54. Tuba Mirabilis (heavy pressure)	8 ,,	,,	61 ,,

V. *Octave.*

Stops Nos. 48 to 53 enclosed in a Swell Box.

COUPLERS.

VI. *Solo to Great.*
VII. *Swell to Great.*
VIII. *Choir to Great.*
IX. *Solo to Choir.*
X. *Swell to Choir.*
XI. *Solo to Pedal.*
XII. *Swell to Pedal.*
XIII. *Great to Pedal.*
XIV. *Choir to Pedal.*

ACCESSORIES.

Five pneumatic pistons to *Great Organ.*
Five ,, ,, *Swell* ,,
Four ,, ,, *Choir* ,,
Four ,, ,, *Solo* ,,
One reversible piston for *Swell to Great* Coupler.
Five combination pedals to *Swell Organ.*
Five combination pedals to *Pedal Organ.*
One reversible pedal to *Great to Pedal* Coupler.
Tremulant to *Swell Organ* by rocking tablet.
,, *Solo* ,, ,,
Swell Pedals to *Solo and Swell Organs.*

The wind is generated by 'Rotary blowers actuated by 12 h.p. "Bull" motor.'

A series of organ recitals has recently been given in New College Chapel, Oxford, by Sir Walter Parratt, Dr. Basil Harwood, Mr. Henry Ley (two), Mr. Herbert Brewer, Mr. G. D. A. Fox, and Dr. H. P. Allen (two). The chapel choir sang unaccompanied music. The proceeds (£85) were given to the British Red Cross Society.

E. A. C. writes: 'I am an organist and choirmaster of a Nonconformist Church, and such being the case am I not entitled, in the event of an organ recital engagement being arranged at my church, to be approached in the matter before the engagement is fixed? Is there not an unwritten law of courtesy in such matters?'

As the legal right of access to the organ is vested in the church authorities, you can claim nothing more than the courtesy due from them to you. In the great majority of churches the legal right is politely waived. You should point this out to your pastors and masters.

Mr. S. Royle Shore has given a series of lectures on 'Plain-song' at the Chapter House, Southwark. In the course of the final one, he expressed a hope that our Cathedrals would devote more attention to the subject,—one which was now attracting the attention, not only of organists and choir-masters, but of musicians generally. He drew attention to the excellent lead being given at Southwark Cathedral under the direction of Mr. E. T. Cook.

An organ and vocal recital was given in Bombay Cathedral on July 24, when a crowded congregation gave £24 to the Organ Fund. The organ items were played by Dr. E. Faulkner and Miss A. McHattie, and were as follows:

Fantasia and Fugue in G minor ... ... *Bach*
Angels' Farewell (from 'Gerontius') ... ... *Elgar*
Solemn Melody ... ... *Walford Davies*
Andante in B flat ... ... *Merkel*
March from 'Athalie' ... ... *Mendelssohn*

The Westminster Abbey list of August 2, announced the anthem 'Who is like unto Thee?' *Supirau.* As 'Supirau' is no doubt a misprint for Sullivan we are wondering whether Sir Frederick Bridge has been writing out the service lists.

ORGAN RECITALS.

Mr. F. Gostelow, at Biscot Parish Church—Fugue in D, *Bach.*

Dr. G. H. Smith, at All Saints', Sculcoates—Fugue in B minor, *Bach.*

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (four recitals)—Andante in E flat, *Wesley;* Prelude and Fugue, C minor, *Bach;* Caprice on a Ground Bass, *Halsey;* second Andantino in D flat, *Lemare.*

Mr. H. F. Ellingford, at St. George's Hall, Liverpool (two recitals)—Postlude in D, *W. G. Wood;* Voluntary in A, *William Russell.*

Mr. Arthur B. Robinson, at St. Oswald's, Flamborough—Symphony in E minor, *F. W. Holloway.*

Mr. Sydney H. Weale, at St. Oswald's, Flamborough—Allegro Vivace (Symphony No. 5), *Widor.*

Dr. Hamand, at Malvern Priory Church—Fantasy, *Saint-Saëns.*

Mr. Albert Orton, at Walton Parish Church, Liverpool—Pastoral Sonata, *Rheinberger.*

Mr. Paul Rochard, at Hinckley Parish Church (two recitals)—Dithyramb, *Harwood;* Valse Triste, *Sibelius.*

Mr. Ernest Farrar, at Christ Church, Harrogate—Alla marcia, *John Pullein.*

Mr. E. Bartlett, at Arundel Parish Church—Marche Héroïque, *Lemare.*

Mr. F. J. Buckle, at St. Paul's, Herne Hill—Fantasia, Alla marcia, *Harvey Grace.*

Mr. H. Sandiford Turner, at Allonby Parish Church—Scherzo, *Turner.*

Mr. Allan Brown, at St. Luke's, Gillingham, Kent—Suite Gothique, *Boëllmann.*

Mr. C. Morton Bailey, at St. Paul's, Colwyn Bay—Allegro moderato in A, *E. J. Hopkins.*

Miss Maie Clanchy, at St. Catherine's, Feltham—Finale, *Lemmens.*

Mr. John Byatt, at St. Catherine's, Feltham—Minuetto, *Guilmant.*

APPOINTMENTS.

Mr. George Allan, organist and choirmaster, West U. F. Church, Alloa.

Mr. Reginald Bruce, organist and choirmaster, St. Mary's, Oatlands, Weybridge.

Reviews.

Festival Toccata. By Percy E. Fletcher; *Præludium Pastorale.* By John Stainer; *Fountain Rêverie.* By Percy E. Fletcher. Original Compositions for the Organ (New Series), Nos. 41, 42 and 43.

The Chimes of Gloucester Cathedral. Arranged by C. Lee Williams.

Organ Transcriptions. Edited by A. Herbert Brewer. No. 19.

Albums for the Organ, No. 6.

[Novello & Co., Ltd.]

Recitalists will find Mr. Fletcher's two pieces give them a great deal of effect with very little trouble. The Toccata consists of a simple theme played in semiquaver chords divided between the hands, with a hymn-like subject by way of contrast.

In the 'Fountain Rêverie' we have a slow subject in the tenor register accompanied by soft rippling arpeggios. A somewhat more agitated middle section provides effective relief. Like the Toccata, the 'Rêverie' lies well under the hands, and is attractive and well-written music.

One of the best numbers in the two sets of organ pieces by Stainer is here reprinted. The 'Præludium Pastorale' is an ingenious harmonization of a bass which slowly descends from C to CC, the operation taking about eighty bars of $\frac{6}{4}$ time to perform. The result is an unexpectedly pleasing piece of music, easy to play and pleasant to hear.

In the May issue of this journal some account was given of the tunes played by the chimes of Gloucester Cathedral. Four of these melodies have been arranged for organ solo by Mr. C. Lee Williams, two being made the basis of extended works and thus acquiring an interest beyond the merely local and historical.

The sixth of Novello's Organ Albums, like its predecessors, contains a selection of excellent pieces in handy form. Some of these have already become widely popular, while all are by composers whose names are a guarantee of excellence. The contents of the album are: 'Nocturne' Dunhill; 'Postludium' Faulkes; 'Andante Tranquillo' Higgs; 'In Springtime' Hollins; 'Madrigal' Lemare; 'Triumphal March' Lemmens; Allegro in B flat, Mendelssohn; Chorale Prelude on 'Rockingham,' Parry; 'Præludium Pastorale,' Stainer; 'Romance,' Tchaikovsky; 'Romance,' Sandiford Turner; 'Festal Commemoration,' John E. West.

Early Opera in America. By O. G. Sonneck, Chief of the Division of Music, Library of Congress, Author of 'Early Concert Life in America,' &c.

[New York: G. Schirmer, Ltd.]

To those who are acquainted with Mr. O. G. Sonneck's 'Early Concert Life in America,' the present volume will prove an admirable supplement. Mr. Sonneck has studied with advantage the wealth of material in the Library of Congress, and he has culled carefully the musical announcements in old files of newspapers from 1732 to 1800. Naturally, owing to the strong Puritan views of the American legislators, opera came under the category of 'plays,' and as such was practically banned from 1730 to 1770, but there were sporadic performances in many of the chief towns—all of which are duly chronicled by Mr. Sonneck. Several of these operatic performances were given in the guise of 'Moral Dialogues,' while in other cases the operas were given in concert form—with no action. Mr. Sonneck notes that the case of Miss Margaret Cheer, who acted Dorcas in 'Thomas and Sally' at Philadelphia in 1766, and who married Lord Rosehill in Maryland in 1768, 'is the first and last instance during the 18th century that an actress married a title on American soil.'

During the War of the Revolution there was amateur opera in Boston, Philadelphia, and New York, by the Thespian performers of Burgoyne, Howe, and Clinton. Some of their efforts were highly creditable, and the orchestra was almost invariably strong, consisting of the best players in the British military bands.

By a curious fatality, the first two American comic operas —Andrew Barton's 'The Disappointment,' and Peter Markoe's 'The Reconciliation,' rehearsed respectively in 1767 and in 1790—were never performed. The printed librettos of both show a great deal of ability.

With the opening of the Park Theatre, New York, on January 29, 1798, opera in America entered on a successful career. Mr. Sonneck, however, traces its development in other centres, *e.g.*, Charleston, Boston, Philadelphia, Baltimore, Richmond, &c., and he prints elaborate tables in chronological order. There are fourteen full-page illustrations, and a facsimile of the song 'Why, huntress, why,' in Benjamin Carr's opera 'The Archers,' produced in 1796. The book is handsomely produced by G. Schirmer, Ltd., of New York, whose London branch house is at 18, Berners Street.

Save us, O Lord, while waking. Anthem. Words from an ancient source, music by Hugh Blair (Novello's Short Anthems, No. 226).

[Novello & Co., Ltd.]

Dr. Blair's setting of the words of an old evening antiphon would serve admirably as a close to Evensong. The music is simple and devotional, and there are no repetitions of words. It should, if possible, be sung unaccompanied.

The Organ Loft. Book CVII.

[London: G. Schirmer, Ltd.]

Of the four pieces contained in this number the two best are a 'Festal Piece' by Julius Harrison, and 'Gaudeamus' by Frank M. Jephson—the latter especially being a vigorous and original work.

BOOKS RECEIVED.

A short History of Russian Music. By Arthur Pougin. Translated from the French by Laurence Haward. Crown 8vo, pp. 332. Price 5*s.* net. (London: Chatto & Windus.)

The Harmonic Scale. By Immo S. Allen. Pp. 51, folio Price 2*s.* 6*d.* net.

[Deighton Bell & Co., Ltd., Cambridge.]

A mathematical treatise justifying the evolution of the ordinary diatonic scale. Recognises the necessity for equal temperament for the pianoforte with its evanescent sounds, but advocates the mean tone system for the organ.

The Musical Quarterly. Vol. i., No. 3, July, 1915. Edited by O. G. Sonneck. (New York and London: G. Schirmer, Ltd.)

This admirable publication maintains the interest aroused by the first two numbers. We hope to give a review of the three numbers in our next issue.

Correspondence.

OLD ENGLISH SERVICE MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the very interesting article by Mr. Harvey Grace on 'Old English Service Music' in the *Musical Times* for July, there seems to be a contradiction. Page 409, column 2, we read:—'The English School remains neglected. To the middle of the 15th century we led in the world of music. *We then fell back.*' On page 411, column 2—'The appearance of the best of this old music—especially that of Gibbons and Mundy—should cause a sensation in choir and organ circles. It contains work representative of a *period when England was in the van of musical progress.*'

Possibly there is a printer's error; at any rate, the article will be much more useful historically if this small slip is corrected.—Yours faithfully,

EDWARD U. IRELAND.

45, Cranmer Street,
Nottingham.
August 18, 1915.

Mr. HARVEY GRACE writes:—'The first of these two extracts was quoted by me from an address delivered by Mr. Royle Shore. As he was dealing with the works of Orlando Gibbons, Mundy, and other 16th century composers, his reference to the 15th century was obviously a slip.'

(Continued on page 551.)

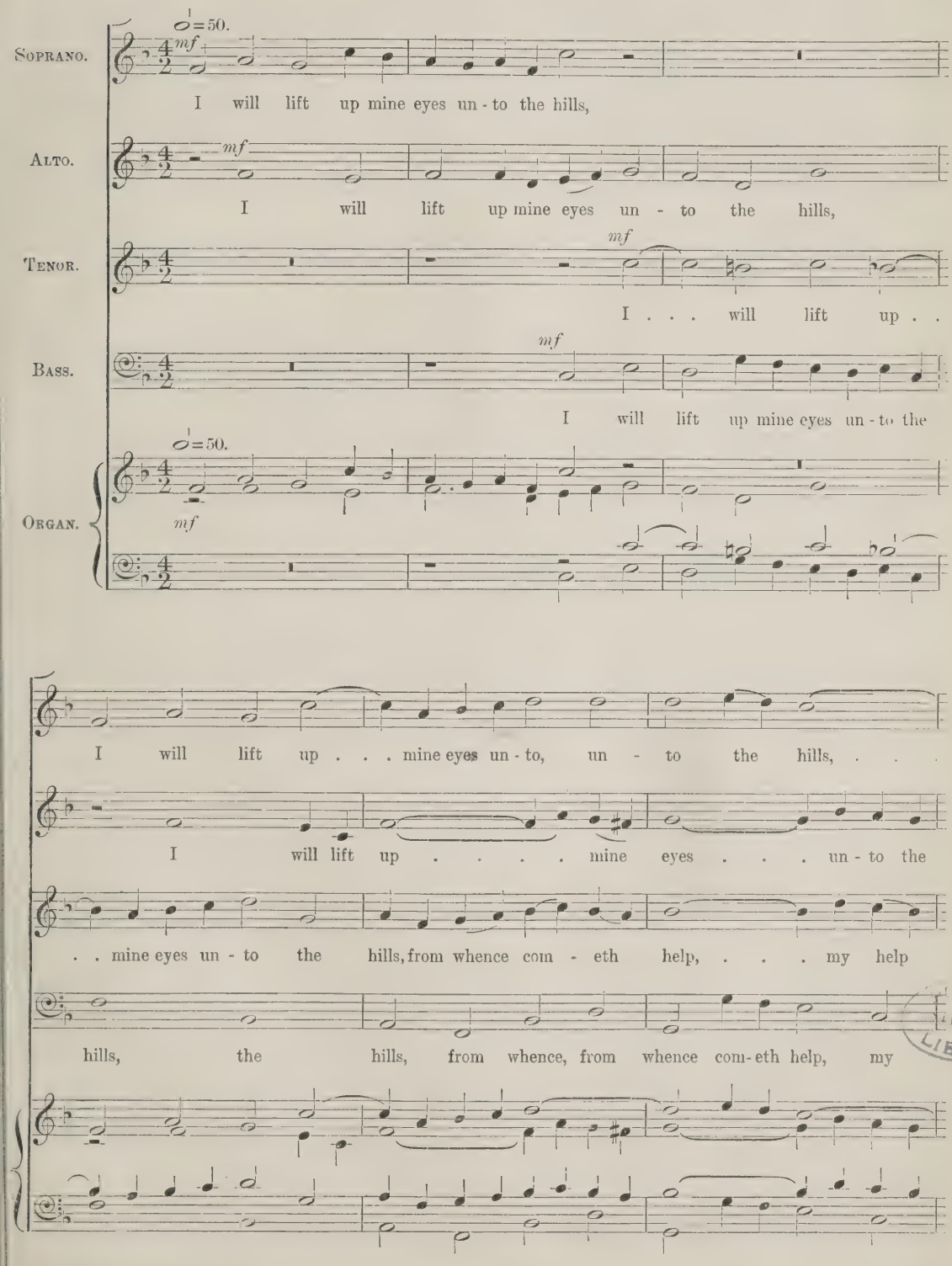
I will lift up mine eyes.

FULL ANTHEM FOR FOUR VOICES.

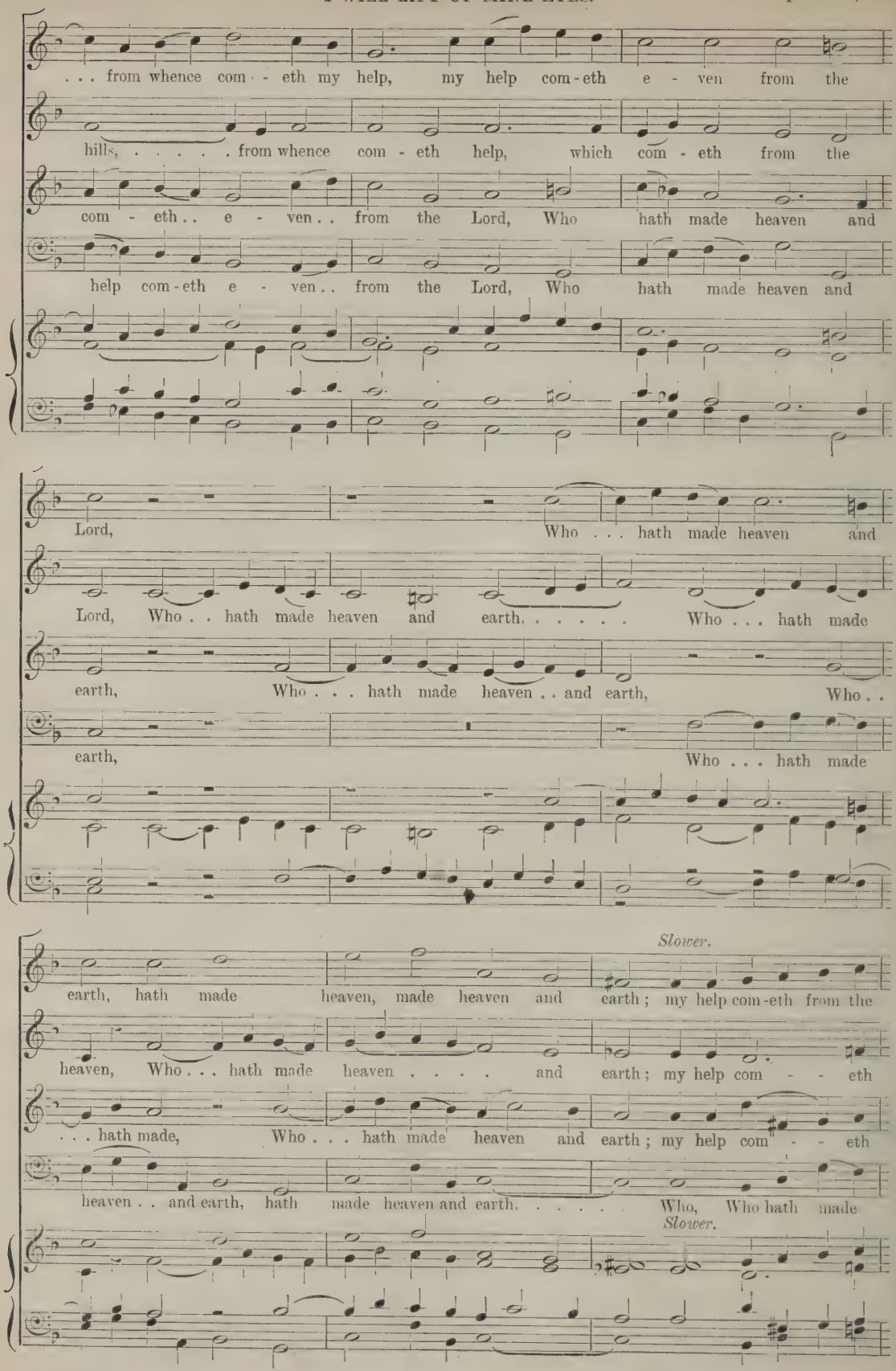
Psalm cxxi. 1—4, 6.

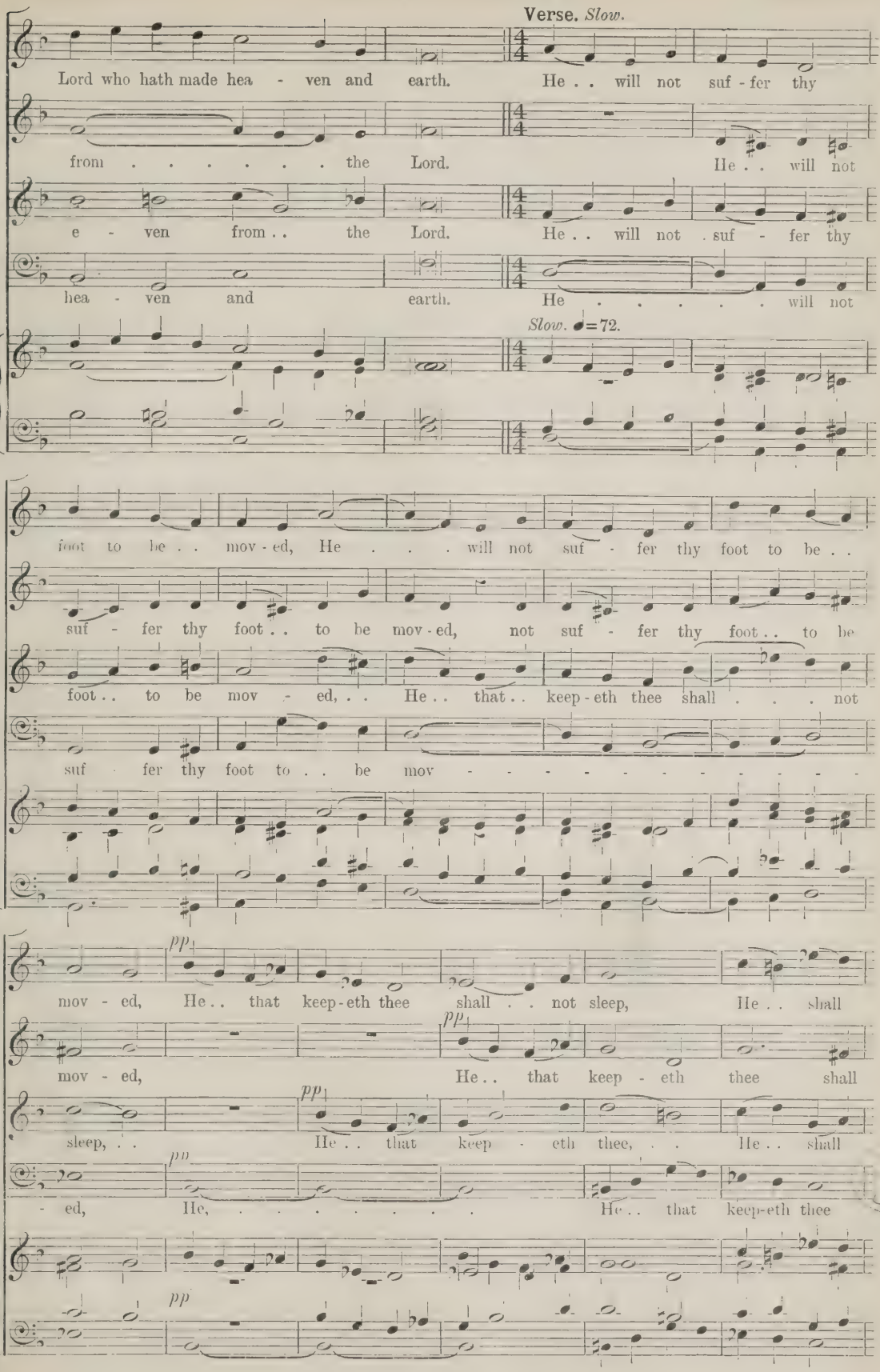
Composed by JOSEPH BARNBY.

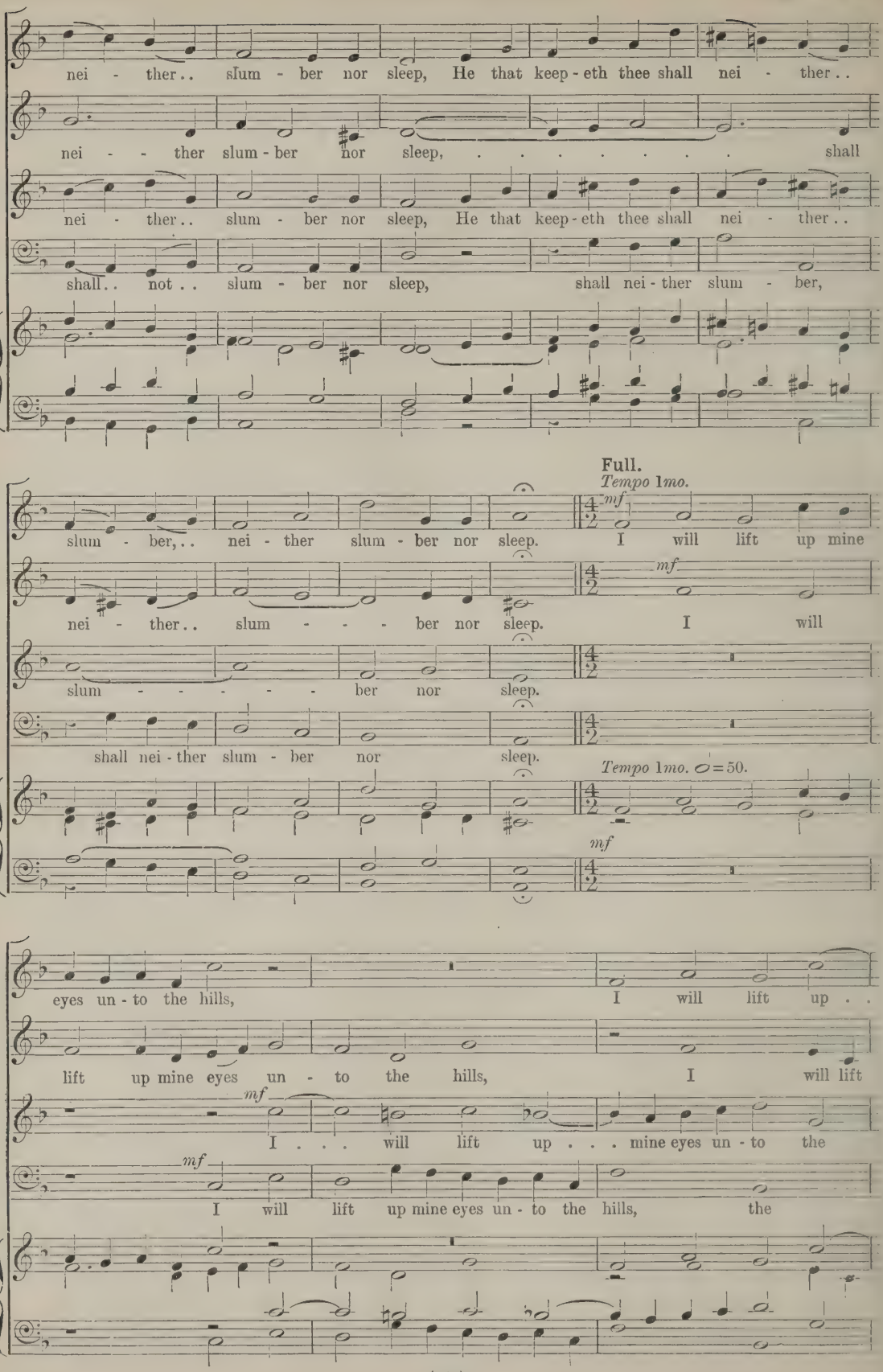
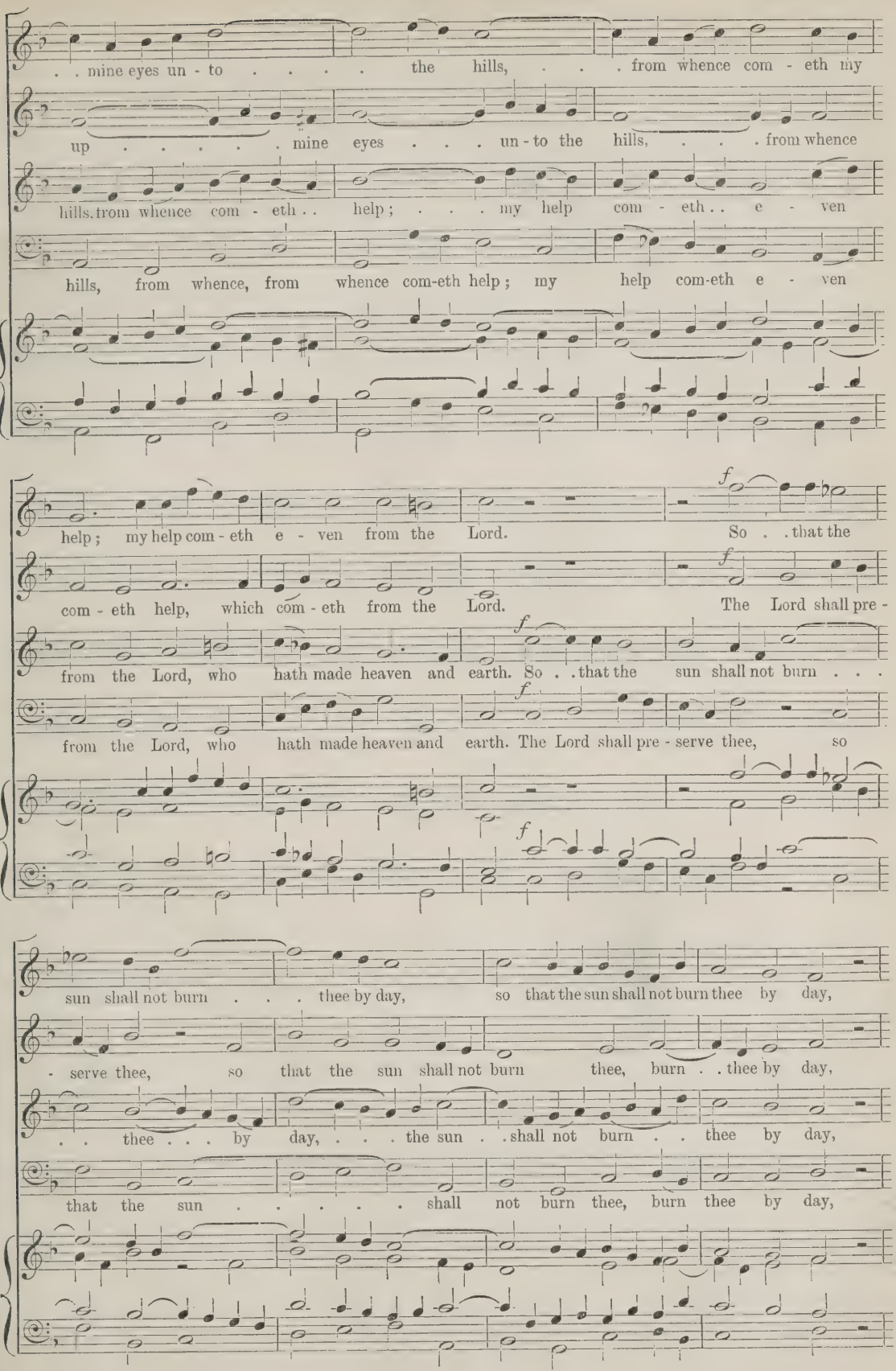
LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

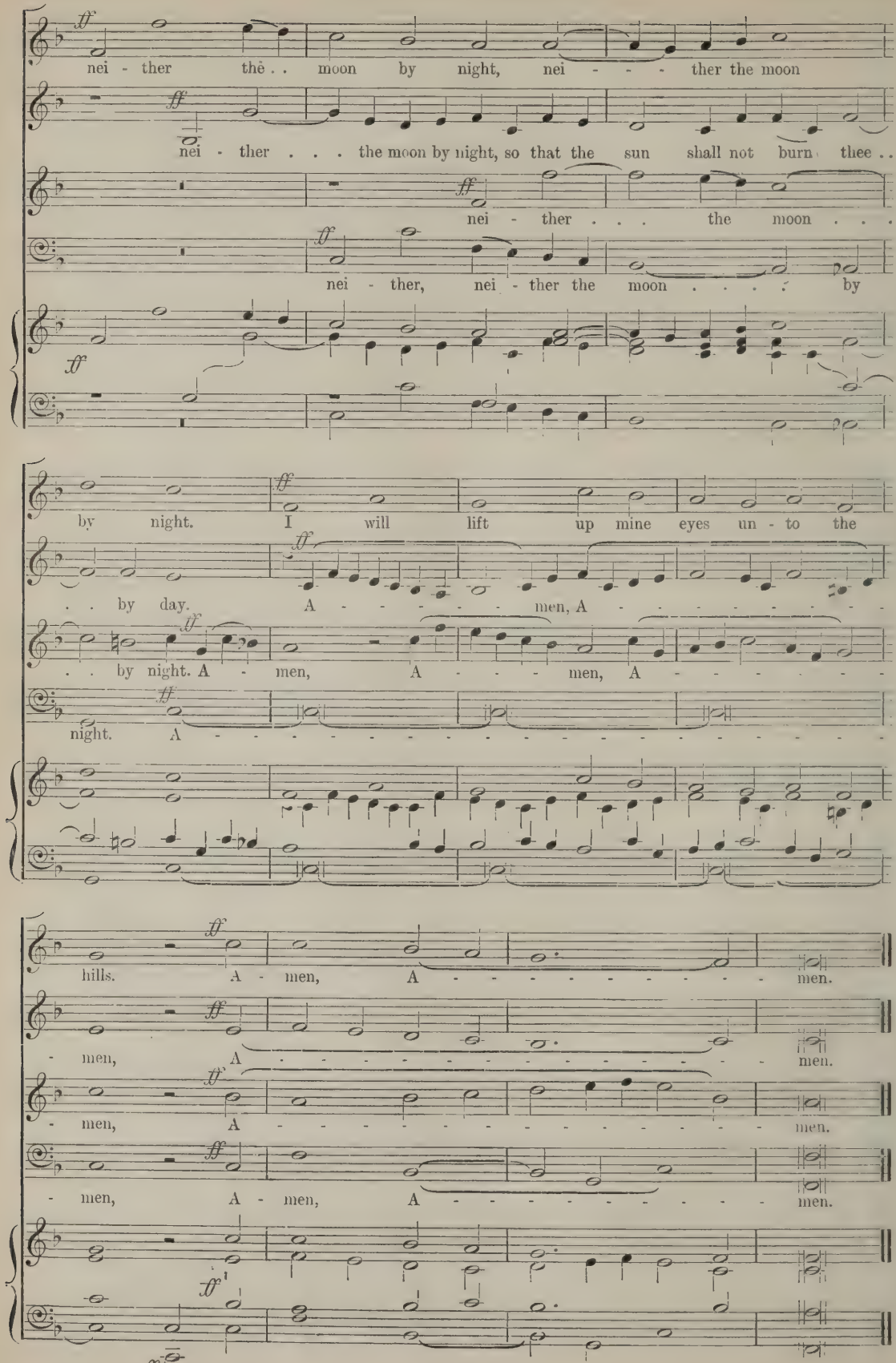

SOPRANO.
ALTO.
TENOR.
BASS.
ORGAN.
♩=50.
mf
I will lift up mine eyes un-to the hills,
I will lift up mine eyes un-to the hills,
I . . . will lift up . .
I will lift up mine eyes un-to the
I will lift up . . . mine eyes un-to, un-to the hills, . . .
I will lift up . . . . mine eyes . . . un-to the
. . mine eyes un-to the hills, from whence com-eth help, . . . my help
hills, the hills, from whence, from whence com-eth help, my

LIBRARY


. . . from whence com - - eth my help, my help com-eth e - ven from the
hills, ... from whence com - eth help, which com - eth from the
com - eth . . e - ven . . from the Lord, Who hath made heaven and
help com-eth e - ven . . from the Lord, Who hath made heaven and
Lord, Who . . . hath made heaven and
Lord, Who . . hath made heaven and earth, ... Who . . . hath made
earth, Who . . . hath made heaven . . and earth, Who . .
earth, Who . . . hath made
Slower.
earth, hath made heaven, made heaven and earth; my help com-eth from the
heaven, Who . . . hath made heaven . . . . and earth; my help com - - eth
. . . hath made, Who . . . hath made heaven and earth; my help com - - eth
heaven . . and earth, hath made heaven and earth. . . . . Who, Who hath made
Slower.


Verse. Slow.
Lord who hath made hea - ven and earth. He . . will not suf - fer thy
from . . . . . the Lord. He . . will not
e - ven from . . the Lord. He . . will not . suf - fer thy
hea - ven and earth. He . . . . . will not
Slow. ♩=72.
foot to be . . mov - ed, He . . . will not suf - fer thy foot to be . .
suf - fer thy foot . . to be mov - ed, not suf - fer thy foot . . to be
foot . . to be mov - ed, . . He . . that . . keep - eth thee shall . . . not
suf - fer thy foot to . . be mov - - - - - - - - - - - -
pp
mov - ed, He . . that keep - eth thee shall . . not sleep, He . . shall
pp
mov - ed, He . . that keep - eth thee shall
pp
sleep, . . He . . that keep - eth thee, . . He . . shall
pp
- ed, He, ... He . . that keep-eth thee
pp


nei - ther.. slum - ber nor sleep, He that keep - eth thee shall nei - ther..
nei - - ther slum - ber nor sleep, ... shall
nei - ther.. slum - ber nor sleep, He that keep - eth thee shall nei - ther..
shall.. not.. slum - ber nor sleep, shall nei - ther slum - ber,
Full.
Tempo 1mo.
mf
slum - ber,.. nei - ther slum - ber nor sleep. I will lift up mine
nei - ther.. slum - - - ber nor sleep. I will
slum - - - - - ber nor sleep.
shall nei - ther slum - ber nor sleep.
Tempo 1mo. 𝅗𝅥=50.
mf
eyes un - to the hills, I will lift up . .
lift up mine eyes un - to the hills, I will lift
mf
I . . . will lift up . . . mine eyes un - to the
mf
I will lift up mine eyes un - to the hills, the

. . mine eyes un - to . . . . the hills, . . . from whence com - eth my
up . . . . . mine eyes . . . un - to the hills, . . . from whence
hills. from whence com - eth . . help; . . . my help com - eth . . e - ven
hills, from whence, from whence com-eth help; my help com-eth e - ven
help; my help com - eth e - ven from the Lord. So . . that the
com - eth help, which com - eth from the Lord. The Lord shall pre -
from the Lord, who hath made heaven and earth. So . . that the sun shall not burn . . .
from the Lord, who hath made heaven and earth. The Lord shall pre - serve thee, so
sun shall not burn . . . thee by day, so that the sun shall not burn thee by day,
- serve thee, so that the sun shall not burn thee, burn . . thee by day,
. . thee . . . by day, . . . the sun . . shall not burn . . thee by day,
that the sun . . . . . shall not burn thee, burn thee by day,


nei - ther the . . moon by night, nei - - - - ther the moon
nei - ther . . . the moon by night, so that the sun shall not burn thee . .
nei - ther . . . the moon . . .
nei - ther, nei - ther the moon . . . by
by night. I will lift up mine eyes un - to the
. . by day. A - - - - - men, A - - - - - - - - - - -
. . by night. A - men, A - - - - men, A - - - - - - - -
night. A -
hills. A - men, A - - - - - - - - - - men.
- men, A - - - - - - - - - - - - - - men.
- men, A - - - - - - - - - - - - - - men.
- men, A - men, A - - - - - - - - - men.

(*Continued from page 544.*)

VERSIONS OF THE MARSEILLAISE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In his interesting article on the 'Marseillaise' in your current issue, Mr. Newman points out that in Berlioz's arrangement of the hymn Rouget de l'Isle's original version is followed at 'Marchez, marchez.' Berlioz copies the original in other respects, but a more important question seems to be:—How did the original melody become transformed into the official one of to-day? Is it not probable that Gossec had much to do with 'licking it into shape'? On September 30, 1792, the same year as its composition, there was a scenic representation of the 'Marseillaise' on the stage of the Opéra, entitled, 'Offrande à la Liberté,' arranged by Gossec and Gardel. In the 'Encyclopédie de la musique et Dictionnaire du Conservatoire' (now in course of publication), M. Henri Radiguer, writing on French music from 1789 to 1815, gives the sixth couplet of the hymn as arranged by Gossec. A *choryphée* sings the melody (*Larghetto lié et soutenu*) accompanied by the chorus (Dessus, Ténor, Taille et Basse), with an independent one on the same words, a sort of chorale. For the refrain the chorus takes up the air (*Allegro*). No doubt it was the custom from the first to sing the sixth couplet slower; Berlioz marks his *Religioso plus lent*.

Of course the melody during its wildfire spread through France must have suffered many changes, especially as it was learnt mostly by ear; but it is not unreasonable to suppose that Gossec had an authorized version before him, and deliberately attempted to improve it. In his version the first three notes are the same instead of the G E G of de l'Isle, there is the modern version of 'Marchez, marchez,' the descent to the B♭ instead of the A♭, and the bolder effect of the repetition of the dominant in the first bar of the refrain. On the other hand, Gossec's rhythm is not so marked. In every case the dotted quaver, followed by a semiquaver of the original version and the modern one, is represented by two tame quavers with Gossec. But this may be only the case in the *Larghetto* couplet, and the same may be true as regards the slight embellishment of bars 5 and 7.

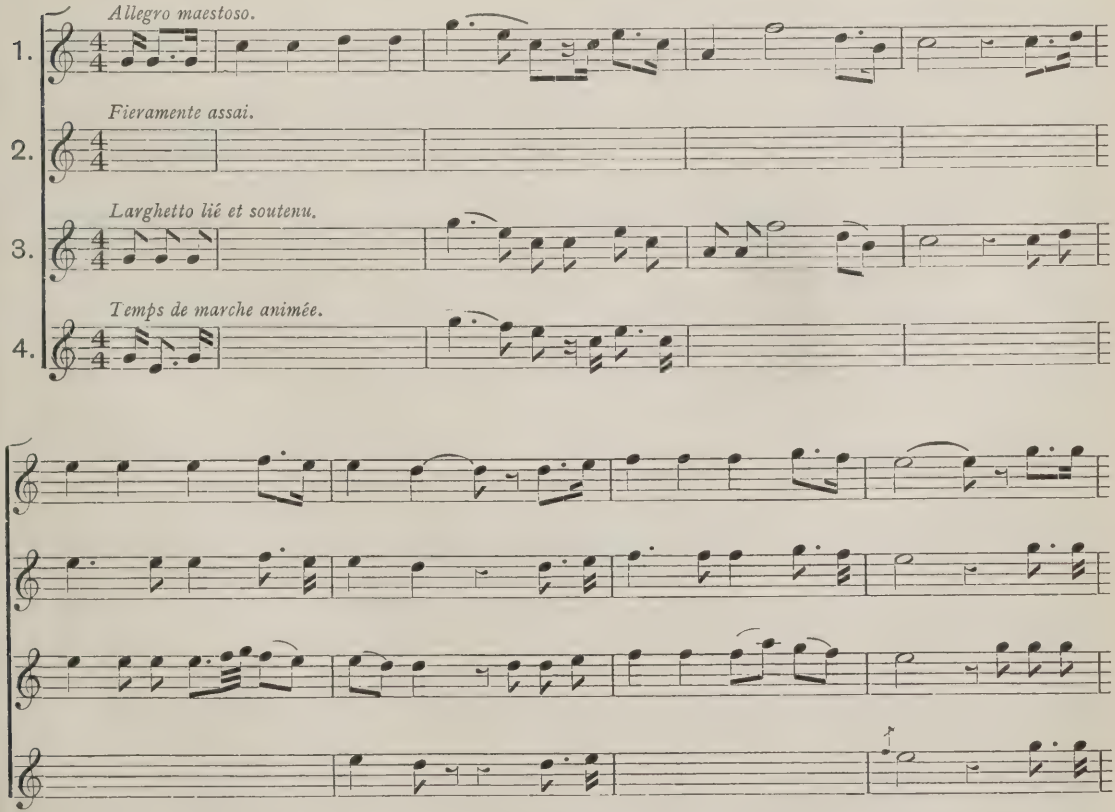
We know that soon after its composition the song was sent to Grétry, who made and distributed copies of it. One of these may very probably have been seen by Gossec.

Berlioz's arrangement was published by Schlesinger in 1830 (?). The copy I possess has Schlesinger's edition number (1046), but with the name of Brandus (his successor) on the title-page. There is a slight clerical error in Mr. Newman's list of instruments. It should be three *pairs* of kettledrums.* Four horns are specified in the Leipsic edition, but in no case did Berlioz mark the number of instruments he wished for. Indeed, as he has 'Grosses caisses' in the plural, he probably intended all his parts to be at least doubled. The tubas are, of course, ophicleides in the French edition, it being one of the peculiarities of the unfaithful German edition to introduce the former into works written before the invention of the instruments.

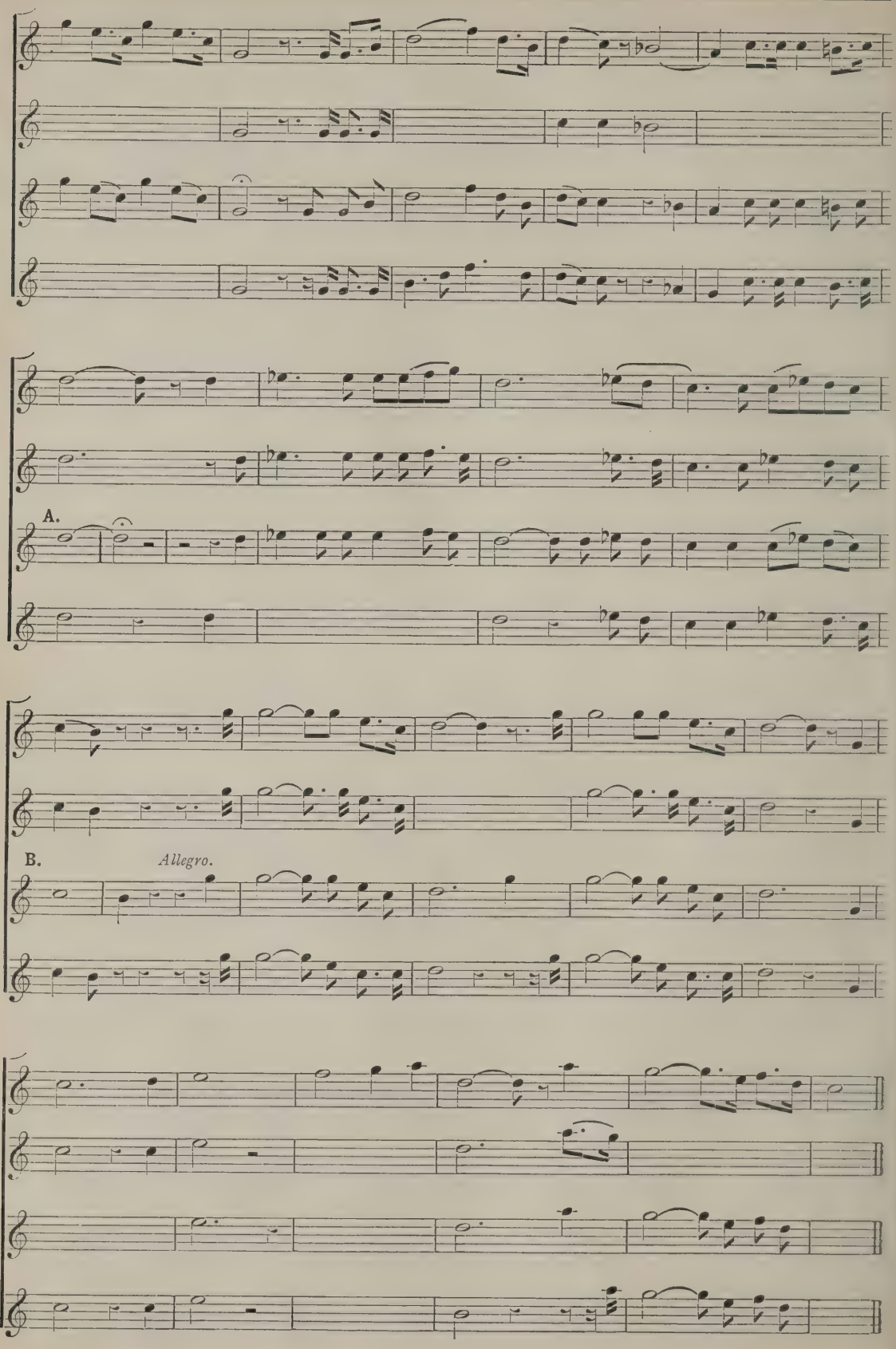
Yours faithfully,

Sydenham. TOM S. WOTTON.

P.S.—I enclose the four versions of the 'Marseillaise': (1) The melody as given in the official military band arrangement approved by the French Minister of War; (2) Berlioz's arrangement; (3) Gossec's version; (4) The first edition of Rouget de l'Isle's air, which is given by M. Radiguer with the original pianoforte accompaniment. The key of Nos. 1 and 2 is B♭. The reduplication of notes in No. 3 is of course due to its being the setting of the sixth couplet, which contains more syllables than the first one. The extra bars at A and B are filled in by the chorus. In the empty bars of Nos. 2, 3, and 4, the air is as in No. 1.



* The Berlioz arrangement referred to is in B♭, the kettledrums being tuned as follows: B♭—C, D—E♭, E♮—F.—[ED., *M.T.*]


A.
B.
Allegro.

AN 18TH-CENTURY FRENCH CARILLON: PRUSSIAN TATTOO *versus* DUNKIRK CHIMES.

(*See* pp. 425, July, and 487, August.)

Mr. S. M. KITCHIN, of 29, High Holborn Street, Kingston, Jamaica, writing on July 22, before he could have seen Mr. Preston's letter in our August issue, says he at once recognised the carillon as a melodic outline almost identical with that of a piece called 'The Old Prussian Tattoo,' date about 1720, in a March Album published by Augener & Co. He asks: 'Is there any authority for the Augener title? If so, how ironical for Mr. Kidson were he to find his fondly-imagined French air is one of the products and concomitants of that military system organized by Frederick William I., now called Prussianism. I know nothing about carillon-matters, yet would venture to suggest that the tune is admirable from the viewpoint of the "goose-step."'

Mr. FRANK KIDSON writes:

'Mr. Preston informs me that the "Prussian Tattoo" appears in two modern books of Marches, viz., Boosey's "March Album" and Dr. Westbrook's "Album of Marches for the Organ" (Augener). I venture to think that if the Prussian Army has ever used the "Carillon" I submitted to your readers (from a manuscript *circa* 1750), they have stolen it from France. The tune is French in style, and so eminently "ringable" that I feel sure it has been made for bells and not for fife and drum.'

And with regard to Mr. Kitchin's letter, he says that 'little value can be accorded to the date, 1720, or to the statement that it is an "old Prussian tattoo." I have looked through many 18th century books containing military tattoos and marches, a number of which are "Prussian" or "Hessian," and fail to find the one in question. The tune has French rather than German characteristics, and until it can be found at an earlier date than 1750, in print or manuscript, associated with the German army, I prefer to consider it as a French carillon.'

Dr. GRATTAN FLOOD also writes:

'The late Dr. Turpin's reference (July *Musical Times*, p. 426) to the Irish composer Thomas Carter, who arranged "The Carillons of Dunkirk," about the year 1780, is not quite accurate. Had he referred to the new Grove (vol. i., p. 475), he would have found that there were two Thomas Carters, the more famous being No. 1, who was born at Dublin in 1734, and who died in London, October 12, 1804. Considering that Carter arranged the tune *circa* 1780, the melody must be dated some years previously, and probably Mr. Kidson's surmise of 1750 is not far astray.

'The suggestion by Mr. A. H. Preston in your current (August) issue that the tune is the same as the Prussian Tattoo is correct, but the Prussians annexed it from the French just as the Dutch annexed the melody of "Wilhelmus van Nassoeue" from the French in 1581. Of course it is well known that the English National Anthem, "God save the King," was for fully a century the National Anthem of Prussia.'

FOREIGN NAMES FOR ENGLISH EDITIONS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—While quite agreeing with the quotation from the *Sunday Times* in this month's *Musical Times* on the subject of foreign names for music at popular concerts, there is one translation which seems to me to be wrong. Surely 'L'Apprenti Sorcier' ought to be 'The Sorcerer's Apprentice'?—Yours faithfully,

August 6, 1915. D MINOR.

We have received the syllabus of Dr. Carroll's Training Class for Music Teachers, Onward Hall, Manchester. The ninth session opens on October 14, and the lecturers include Mr. Tobias Matthay, Mr. Frederick Dawson, and Dr. Carroll (pianoforte), Mr. Frederic Austin, Mr. Charles Tree and Dr. England (singing), Mr. Clunne-Lees (elocution), and Dr. Keighley (rhythmic gymnastics). Copies of the syllabus may be obtained from the hon. secretary, Mr. George Pritchard, 230, Upper Chorlton Road, Manchester.

Obituary.

We regret to record the following deaths:

FRANCES JANE CROSBY, born in South East, Putnam Co., New York, March 24, 1820, was blind after six weeks. She entered the New York Institution for the Blind, March 7, 1835, and was teacher of grammar and Roman history from September, 1847, until she left the Institution at her marriage to Alexander van Alstyne, March 5, 1858. She wrote her first rhyme in 1828, and produced three books of poetry in 1844, 1851, and 1858. Twenty songs for George F. Root appeared in 1851 and 1852, and she wrote her first hymn, 'We are going,' for William B. Bradbury, February 5, 1864. She published a fourth book, 'Bells at evening and other poems,' in 1897 (6th edition in 1902), 'Fanny Crosby's life-story,' 1903, 'Memories of eighty years,' 1906 (published when she was eighty-six), and 'Fanny Crosby's story of ninety-four years,' in 1915. She wrote 5,959 hymns for William B. Bradbury, and The Biglow & Main Co., and probably 1,500 more for W. H. Doane, Robert Lowry, Philip Phillips, T. E. Perkins, H. P. Main, Ira D. Sankey and others, between 7,000 and 8,000 altogether, of which number probably less than 2,000 have thus far been published. She also used 216 noms de plume in addition to those published with her name, Fanny Crosby and Fanny van Alstyne. She died peacefully at 4.30 a.m., February 15, 1915, at Bridgeport, Conn.

ALBERT GEORGE MONAGHAN, the principal tenor of York Minster, on August 1, as the result of an accident to the motor-cycle on which he was riding. His wife and son, who were with him, were not seriously injured. Mr. Monaghan was born in 1868, at Hull.

EDWIN GREENE, at Cheltenham, in August. His chief claim to fame is his song 'Sing me to sleep,' which was so successful that it alone provided him with a fair competence. Over a million copies have been sold. He wrote many other songs, some of which have had considerable vogue. He was born on December 8, 1856, at Witcomb.

SOME ITALIAN MUSICAL NOTES: MASCAGNI AND CARUSO.

BY CLAUDE TREVOR.

The last musical event of importance at Rome of the season now ended took place at the Teatro Quirino, when the twenty-fifth anniversary of Mascagni's 'Cavalleria Rusticana' was celebrated by a very brilliant performance of the opera. On this occasion even the chorus was made up of some of the most celebrated singers in Italy. The composer conducted. In an interview which he granted to a musical critic who was desirous of hearing some particulars of the means by which the work now known all the world over obtained its hearing, he said that 'Ratcliff' was already completed in 1888, and he had in vain endeavoured to get it even looked at. During the season of that year at the San Carlo of Naples Puccini was fortunate enough to get his 'Le Villi' performed, and Mascagni, hoping that through his good auspices he might be equally fortunate, borrowed the sum to take him to Naples from Cerignola. It was a useless journey, and utterly disheartened, Mascagni returned home once more. His wife suggested his writing something shorter, in one Act, a suggestion that reminded him of the permission given him by Verga some time previously to set the 'Cavalleria' to music, but what decided him was a curious incident. Accustomed as he was always to take the Milanese newspaper the *Corriere della Sera*, on one occasion he found the paper sold out and, turning petulantly away, was about to leave the kiosque when the newsvendor shouted after him that he had the *Secolo*, another Milan paper. He bought it, and on opening it under a lamp the first paragraph that met his eye was the announcement of the operatic competition initiated by the publisher Sonzogno. Another loan and another journey, to Milan this time, to find someone who would supply him with a libretto on Verga's powerful drama. This journey promised to prove as fruitless as the former one to Naples. At length, when almost despairing of

attaining his aim, he met Targioni-Tozzetti, with whom he at last arrived at an arrangement, and the libretto was to be begun at once, notice being received from time to time on postcards of the progress made. Suddenly one of the periodical cards bore the unpleasant announcement that Targioni-Tozzetti was unable to continue, and suggesting Menasci, who consented to finish what the former had begun, though Mascagni seriously thought of throwing up the whole scheme, and would probably have done so had not once more the persuasion of his wife decided him to persevere. 'Cavalleria' was therefore finished and was despatched to Rome, but the affair having got wind at Cerignola, Mascagni was severely criticised for his presumption: he, the mere bandmaster of a small provincial town, to compete in an operatic competition! It may be mentioned that the 'Cavalleria' was three days late in arriving. The Maestro says: 'A few days later, on opening the *Teatro Illustrato*, to my joy I saw that my opera was accepted, but one only it is true out of seventy-two. After waiting two or three days, one morning I received a telegram from Rome calling me thither. So with a fresh loan for the journey and a very small bag I departed, but guess what that small bag contained. Nothing less than the 'Siciliana' sung as will be remembered by the tenor before the rising of the curtain. I had not included it in the score of my opera, but decided to take it with me at the last moment. Arriving in Rome I learnt to my chagrin that I was only considered (with others) worthy of giving an *audition* of my work. I duly presented myself and seated myself at the pianoforte, placing my "Siciliana" on the table. Asked what it was, I replied that it was an air that should be sung before the opera began. "Let us hear it," but I said it was of no importance. "Let us hear it" was repeated, and I began. I could not help being conscious that my music was creating a favourable impression which increased as I went on.

'I left Rome after the audition, entirely ignorant as to the real result, but within a week I received a letter from Sonzogno saying my opera was to be performed, sending me a 1,000 francs of the prize I had won, and requesting me to return to Rome to attend the rehearsals. So back I hastened, but on presenting myself at the theatre I was refused admittance. "Where are you going?" inquired roughly the stage-door porter. "I have come for rehearsal," I replied, "and wish to see Signor Sonzogno."

'"Signor Sonzogno only receives at the Hotel."

'"But I am——"

'"It 's useless. If you wish to see anyone you had better write."

'At this moment, fortunately, the famous pianist Sgambati came up, who besides being a personal friend of mine, was one of the judges of the operas submitted. He piloted me past the Cerberus who had refused me admittance. The eventful evening arrived of the *première* of the "Cavalleria." Eventful I call it, for the theatre was barely half full of an exceedingly condescending public, assembled from a sense of duty. Scarcely had *the* 'Siciliana' begun, than they suddenly became all attention, and at its conclusion such a burst of applause broke forth that you might have thought 10,000 people were present, and success was assured.'

'May I ask, Signor Mascagni,' inquired his interviewer, 'if you have any other operas on hand?'

'Yes, I have two, "Lodoletta" and "Faida"; the former is in three Acts, and may possibly be heard in Milan or Rome next season. Two Acts are ready, and I shall immediately begin to work on the third. "Faida" will follow.' So terminated the interview with the celebrated Italian composer.

AN INTERVIEW WITH CARUSO.

High above the beautiful city of Florence stands Signa, where the celebrated Caruso has built for himself one of the three magnificent villas he possesses in the environs of the Tuscan capital. 'Here,' he says, 'I live in a perfect Paradise, and to make it more so and to feel more out of the world, before I have quite finished it, I intend surrounding the grounds, &c., with a wall where I shall have an egress known only to myself and my attendants, as not only do I wish to be absolutely private when I retire from my artistic engagements, but I have my affairs to think of and look after, and as I have four millions of francs invested in houses and land, you will allow these require a little attention from time to time.' Asked how much longer he intended remaining in Italy, he said, 'Only a few more days, when I leave for South America for ten performances for which I am to receive 350,000 francs (£14,000). I have already received 150,000 francs in advance, and the rest I shall receive after my fifth performance. Thus I invariably draw up my contracts. After this engagement I return to Italy to undergo the cures at Monte Catini and Salso Maggiore, then the seaside, and once more this Paradise. If you only knew the joy I experience in the lovely summer-time hearing the peasants at work in the vineyards, singing their *stornelli!* Just look at that sweep of green new corn; if you knew how young it makes one feel again, and how I long to run about among it as when a boy, and turn somersaults!" At this remark his eyes met those of his visitor, and the conversation changed to the inevitable war topic. He remarked that already he was over the age; 'yet,' he added, 'if my country wants me, here I am.'

ROYAL ACADEMY OF MUSIC.

The following awards have been made in addition to those recorded in our August issue (p. 489): the Chairman's Prize (for ensemble playing), to Irma Suranyi, Emil Clark, Wolfe Wolfinsohn, and Doris Griffiths; the Piatti Prize (violoncello), to Giovanni B. Barbirolli (a native of London); Swansea Eisteddfod Prize (singing), to Willie Michael (a native of Garnant); the Joseph Maas Prize (tenors), to Willie Michael (a native of Garnant); the W. E. Hill & Sons' Prize (violin), to Evelyn May Cooke; the Charlotte Walters Prizes (elocution), to Percy Jenkins and Katharine Dyer; the Albert Hunt Shakespearean Prize (elocution), to Carmen Violet Judah; the Ridley Prentice Prize (for best teaching by a sub-professor), to Marjorie Walker; the Julia Leney Prize (harp), to Hannah M. Morgan; the Frederick Westlake Prize (pianoforte), to Adolph Hallis; the Hannah Mayer Fitzroy Prize (violin), to Wolfe Wolfinsohn; the Lesley Alexander Gift (viola or violoncello), to Erica Stevenson; the Alexander Roller Prize (pianoforte), to Adolph Hallis; the Challen & Son Gold Medal (pianoforte), to Herbert Haworth; the Bonamy Dobree Prize (violoncello), to Doris Griffiths; the Beare Prize (violin), to Ewart Josef Shadwick; the Mary Burgess Memorial Gift, to Philip A. Levi; the Manns Memorial Prize, to Frank Howard; the Oliveria Prescott Prize, to Leo Livens and William Manson; the Anne E. LLoyd Exhibition (singing), to May Purcell.

ROYAL COLLEGE OF MUSIC.

At the conclusion of the Midsummer Term of the Royal College of Music the following awards were made by the Director and Board of Professors: Council Exhibitions—Kathleen Carter (pianoforte), £10; Etty Ferguson (singing), £10; Mildred Bowyer and Nancy F. Phillips (A.R.C.M.) (violin), £10; Barbara M. K. Corfe (violoncello), £10. The London Musical Society's Prize (value £3 3s.) (singing): Beatrice Betts (Exhibitioner). Messrs. W. E. Hill & Sons' prize of a violin, bow, and case: Alice K. E. Pattenden (Grove Exhibitioner). The Musicians' Company's silver medal: Herbert N. Howells (scholar). The Director's History Essay Prize: Herbert N. Howells (scholar).

THE GUILDHALL SCHOOL OF MUSIC.

The School Gold Medal for 1915 has been won by Dorothy M. Davies (pianoforte). The scholarships awarded are held as follows: Special Corporation Scholarships, Rene Maxwell, Henry Spivakowsky, Antoinette Trydell, Muriel Hay, Marjorie K. Reynoldson, Sheridan Russell, Douglas W. Pemberton, Phyllis Harding, D. A. Chilton-Griffin, Christian Oberst, Phyllis Plank, Herbert Y. Templeman, Ruth Jones; Mitchell Scholarships, Adeline M. Haigh, Doris Etherington, Nellie H. V. Lynde, Horace Ayckbourn; Mercers' Scholarship, Elsie Cohen; Merchant Taylors' Scholarship, Marjorie Ayling; Melba Scholarship, Dorothy Waring; Saddlers' Scholarship, John E. Crowther; Drapers' Scholarship, Sydney de Vries; Salters' Scholarships, Geraint Williams and Sidney Harrison; Musicians' Company's Scholarships—Carnegie Scholarship, George R. Stratton; S. Ernest Palmer Scholarship, Leo. F. B. Turpin.

THE ROYAL COLLEGE OF ORGANISTS.

On July 24 Sir Alexander Mackenzie, the President of the College, presented the diplomas to the recently elected Fellows and Associates, and in the course of an interesting speech reviewed the musical situation created by the War. Dr. Alcock, Dr. Harding, Dr. Richards, and Dr. G. J. Bennett gave reports on the examination work. Thanks to Mr. Sheriff Lafontaine were voted for his generosity in providing prizes, and Dr. Terry voiced the appreciation of the meeting in thanking Sir Alexander for his presence. The awards were as follows: *Fellowship:* Lafontaine Prize, J. A. Tatam; Turpin Prize, A. W. Goldsborough. *Associateship:* Lafontaine Prize, D. Williams; Sawyer Prize, A. W. Urquhart. The number of candidates for Fellowship was 106, out of which 21 passed; and the number of Associateship candidates 180, out of which 30 were successful.

At the annual meeting (the fifty-first), held on the same day, it was reported that during the College year 557 candidates entered for the examinations, of whom 106 passed. 146 new members had been elected.

THE LONDON CHORAL SOCIETY.

Mr. Arthur Fagge, the conductor, writes: 'I think it well to call your attention to the fact that for the first time in its history of twelve years' duration, the London Choral Society shows a balance, although small, on the right side. Although no call will be made upon the guarantors, no subsidy or exterior help has brought things to this happy pass.

'The usual number of concerts has been given, beyond the assistance given at the British Musical Festival, and throughout the artists and all those employed in carrying on the work have been paid.

'My Directors have naturally determined to continue, and your kind consideration in making that fact known will be of great service to us.'

THE ROYAL PHILHARMONIC SOCIETY.

Arrangements for the hundred-and-fourth season of the Royal Philharmonic Society are well advanced. The concerts will all be conducted by Mr. Thomas Beecham, and the composers who have promised new works are Arnold Bax, Frederick Delius, H. Balfour Gardiner, Norman O'Neill, and Percy Pitt. Several important works by foreign composers will also be given in London for the first time. The season will be signalised by several important innovations. There will be eight concerts instead of seven, in spite of which the subscription will be decreased. All the concerts will take place on Monday evenings, and the hour of beginning will be changed to 8.30. The first concert takes place on November 1.

PROMENADE CONCERTS, QUEEN'S HALL.

In our August issue we gave a full summary of the prospectus of the twenty-first season of Promenade Concerts announced to be held under the conductorship of Sir Henry Wood and the management of Mr. Robert Newman. We have now to record the success of the enterprise so far as it has been carried out. The newly-organized orchestra seems likely to maintain fully the reputation earned by its predecessor, and the scheme so far is, on the whole, being well supported by the public. Some controversy has arisen as to the inclusion of Teutonic music in the programmes. We think that the decision of Sir Henry Wood to avoid the compositions of living German and Austrian composers, and to draw much as usual on the classical composers and Wagner, who may be considered to belong to the whole world, is a fair compromise that is quite acceptable to the great majority of the supporters of the concerts. The first concert was given on August 14, and it drew an immense audience. The programme was a varied one, including the ever-welcome Præludium of Järnefelt, a beautiful Cradle-song by Rimsky-Korsakov, and the Symphonic-poem 'Finlandia' by Sibelius. The first novelty was produced on August 17, when the Symphonic-poem 'The death of Tintagiles,' by Charles M. Loeffler, an Alsatian composer, was performed. M. Loeffler was born in 1861, and for some time was a violinist in the Boston Symphony Orchestra. A well-known American critic, Mr. Lawrence Gilman, has appraised his work very highly. Certainly on this occasion it was obvious that Mr. Loeffler is an accomplished musician with something to say. He is not an ultra-modern, and does not disdain to let us hear melodious themes. His orchestration has attractive colour, and although the poetic basis of the composition is founded upon Maeterlinck's tragedy, one can follow the music with interest for its own sake without attempting to attach it to a tragic story. Later in the season we are to hear this composer's 'La Villanelle du Diable' (a Fantasie Symphonique for orchestra and organ) and 'A Pagan Poem' (after Virgil) for orchestra with pianoforte, cor anglais, and three trumpets obbligato! works which will be looked forward to with interest aroused by 'Tintagiles.'

On August 19 another piece new to this country was performed, 'Fantasia on a Walloon Christmas' for orchestra, by Joseph Jongen, the Belgian composer. Here we had two folk-song carols treated with simplicity and great taste. The composer conducted, and secured a successful performance.

On August 19 'Miniatures Fantastiques' for orchestra, by M. Bagrimovsky, a Russian composer of whom little or nothing is known in this country, was performed. It is a work that at first hearing at least seems more distinguished by eccentricity and endeavours to be picturesque that do not always convince than by real musical interest. Perhaps we have to get used to M. Bagrimovsky's idiom before we can fairly 'place' him. Amongst the notable performances of known works were that of Delius's Pianoforte concerto in C minor by Mr. Howard-Jones, Tchaikovsky's B flat minor Concerto by Miss Irene Scharrer, and Bach's Concerto No. 2 in G for violin, strings and organ, with Miss Marjorie Hayward as violin soloist and Mr. Kiddle as organist. The vocal soloists that up to the date of this notice have appeared were Miss Edith Evans, Mr. Herbert Heyner, Miss Margaret Balfour, Mr. William Dawson, Miss Una Austin, Miss Nellie Walker, Mr. W. Pitt Chatham, Miss Dilys Jones, and Mr. Webster Millar. The wonderful boy pianist, Solomon, also appeared. Sir Henry Wood as usual conducted on each evening.

LEIGHTON HOUSE CHAMBER CONCERTS.

It is proposed to give a series of eight concerts during the forthcoming season on the following dates: November 5 and 12, December 8 and 17, January 7 and 19, February 3 and 17. These concerts will commence at 3.30. The committee announces that the profits will be given to the Music in War Time Fund of the Professional Classes War Relief Council. It also invites suggestions from subscribers as to the constitution of the programmes. It is hoped to secure the services of well-known soloists as well as of the quartet parties that appeared last season. In response to general request it has been decided that the concert on January 7 shall be one specially arranged for young people. The committee will be glad if intending subscribers will communicate as soon as possible with the hon. secretary, Miss Rose K. Farebrother, Leighton House, 12, Holland Park Road, W.

OPERA AT THE SHAFTESBURY THEATRE.

A season of opera in English will be given at the Shaftesbury Theatre at the beginning of October. The répertoire selected for the first six weeks of the season is as follows: 'The Magic Flute,' 'The Marriage of Figaro,' 'Romeo and Juliet,' 'Faust,' 'The Tales of Hoffmann,' 'Madama Butterfly,' 'La Bohème,' 'La Tosca,' and 'Carmen.' The season will be directed by Mr. Thomas Beecham and Mr. Robert Courtneidge. The artists who will appear are: sopranos, Mesdames Jeanne Brola, Rosina Buckmann, Miriam Licette, Lena Maitland, Eveline Matthews, Carrie Tubb, and Bessie Tyas; and Edith Clegg and Doris Woodall, contraltos. Tenors, Messrs. Byndon Ayres, Frederick Blamey, Maurice D'Oisly, Alfred Heather, Webster Millar, Gerald O'Brien, and Sydney Russell; baritones and basses, Messrs. Frederic Austin, Albert Chapman, Robert Radford, Frederick Ranalow, William Samuell, and Arthur Wynn. Ordinary theatre prices will be charged.

LONDON OPERA HOUSE.

Three special performances in the cause of charity were given towards the end of July under the direction of M. Vladimir Rosing, whose faith and spirit are qualities that have earned the respect of many supporters. Portions of 'Cavalleria Rusticana' and 'Eugene Oneigin' and some ballet music were given on one occasion, and a sum of £2,000 was raised for Polish sufferers. 'Aleko' (Rachmaninov), 'Pique Dame' (Tchaikovsky), and 'Madame Butterfly' were performed on the other evenings.

THE REPORT OF THE COMMITTEE OF RECRUITING BANDS.

The Recruiting Bands Fund states that since March 1 ten military bands, each consisting of twenty-five men and a conductor, and a band of pipers, had been working daily in London. The bandsmen, who are professional musicians, receive a salary of £2 a week each, and the conductors £4. The subscription list brought in £1,929. The bands were inspected by the King, who expressed his entire satisfaction at their performance. Unfortunately, owing to lack of funds, the services of three of the bands had to be discontinued, and at present eight only were at work. Four of these would have to be dispersed at the end of the month if their cost—£220 per week—could not be raised by donations. The bands had attended upwards of 1,200 parades, and had also played at various hospitals, where there were wounded soldiers, and their services had been greatly appreciated. The committee record their gratitude to many who had raised large sums for the fund by concerts and in other ways, and passed a special resolution of thanks to Lady Ashmore (their hon. secretary), and Captain J. Mackenzie Rogan, Coldstream Guards, and Mr. Hubert Bath, for valuable assistance.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The outlook of our coming musical season is certainly more encouraging than twelve months ago, although at the present moment the forecast is liable to variations owing to the depression of the great War. Chamber music, one is glad to record, will be again represented by a series of five concerts organized by the Birmingham Chamber Concerts Society, the executive being the Catterall String Quartet, which will introduce several interesting novelties in addition to string quartets, quintets, &c., by Beethoven, Mozart, Brahms, and César Franck. Messrs. Dale, Forty & Co. have secured M. Ysaye and M. Pachmann to give a violin and pianoforte recital in the Town Hall, which is likely to prove a special attraction. Mr. Max Mossel has again decided to hold his enjoyable Drawing-room Concerts, the dates for which have already been fixed, and one expects to hear artists of high rank as hitherto.

Choral music will rest with the Birmingham Festival Choral Society, which, however, has not issued its scheme as yet. One is given to understand that it will probably arrange to give three concerts in addition to the customary Yuletide performance of the 'Messiah,' but much will depend upon war conditions.

The Birmingham Choral Union is to the fore with its scheme, having decided to give four choral concerts, at which will be given Sullivan's 'Golden Legend,' Bach's Christmas Oratorio, Mendelssohn's 'Elijah,' and Coleridge-Taylor's 'Hiawatha' Trilogy.

The Midland Musical Society and the Choral and Orchestral Association have not made known so far their scheme for the approaching season, but it is to be hoped that there will be no interruption in connection with their usual series of choral concerts.

Mr. Percy Harrison will again give his series of four Town Hall Concerts, although the exact dates and particulars are not yet forthcoming. There is reason to believe that some novel and attractive features will be introduced as regards the general management.

Of special interest will be Mr. Richard Wassell's two Patriotic Orchestral Concerts, for at both of these a first-class orchestra and a massed choir of local male-voice choirs will form the executive.

In the way of opera we are to have a fortnight's season at the Alexandra Theatre, to be given by the newly formed Harrison Frewin Opera Company, when it is intended to revive Halévy's 'La Juive,' and also to produce Bruneau's 'L'Attaque du Moulin.' At the Prince of Wales Theatre the Carl Rosa Opera Company will give a week's operatic season of popular works.

Mr. Thomas Facer has now severed his connection with Birmingham after a life-long service in the cause of music, esteemed and beloved by everyone who came in contact with him. It is partly owing to ill-health that he has now been compelled to retire into private life, and his future home will be in Cornwall. He established the Birmingham Choral Union, of which he remained its chief moving spirit for twenty-five years, his place afterwards being taken up by Mr. Richard Wassell. For upwards of thirty-seven years Mr. Facer has been music-master of the Birmingham King Edward's Grammar School, and is now again succeeded by Mr. Richard Wassell. Mr. Facer has been the recipient of many tokens of regard from the various institutions he has represented, and the last presentation made to him was on July 26, when a purse was handed to him by teachers and pupils, past and present, of King Edward's Foundation.

BLACKPOOL.

(FROM A CORRESPONDENT).

In ordinary times probably more lavish provision of orchestral music and expensively paid soloists is made during the months of August and September at Blackpool than at any other inland or seaside resort. There are at least three (and sometimes four) full orchestras in the town, and they play morning, noon and night.

This year has witnessed an inevitable diminution of the quantity provided. Mr. Landon Ronald's normal season of eight Sunday night concerts at the Winter Gardens has been reduced to (at the time of writing) two evenings; Pachmann and Ysäye gave a recital on Bank Holiday Sunday, and at the following week-ends song-recitals were given by Madame Elsa Stralia, Madame Edna Thornton, Mr. Gerald O'Brien and the great French baritone M. Jean Vallier, by Miss Ada Forrest, Maaskov, and Sapellnikov.

Mr. J. Woof Gaggs at the Tower has kept things going on Sunday nights much as usual. Here vocal soloists are more frequently heard than instrumentalists, and so far Mesdames Esta d'Argo, Agnes Nicholls, Ada Crossley, and Messrs. Ben Davies, Frank Mullings, Herbert Brown, and Walter Hyde, have given of their best. At least one orchestral novelty has appeared in each programme. François Thomé's 'Harlequin and Columbine' Suite, and Ketèlbey's 'Monastery Garden' have been heard so far, and Mr. Gaggs intends to give Ambroise Thomas's 'Francesca da Rimini' poem and an unpublished Suite by Sidney Baines.

One result of this reduction in the quantity of Blackpool music has been to throw into a higher light the Promenade Orchestral Concerts conducted daily by Mr. Simon Speelman, those on Friday, Saturday and Monday being of special character.

Those of August 6, 7 and 9 may be taken as typical of the average. The vocalists—Miss Lucy Nuttall and Mr. John Booth—and the 'cello soloist, Mr. Harold Warburton, are all Lancastrians, and the audience was such as can only be found at Blackpool at the height of the summer season. The Elgar-Cammaerts 'Carillon' was recited by Miss Lucy Nuttall on two occasions, and obviously many were so impressed by the first performance as to come for the second. Mr. Speelman seemed to get even more tenderness than the composer out of the wonderfully reticent passage about the branches of beech trees. Miss Nuttall might rely more than she does on intensity of expression rather than on too obvious gestures; not so could any Belgian man or woman tell of their country's sorrow and glory. Mr. Harold Warburton is a Manchester-trained 'cello player who bids fair to come to the front as an executant. Recently at the examinations at Manchester Royal College of Music one saw more of his interpretative powers than in the Boellmann Variations he

played at Blackpool. Mr. John Booth has also had training at Manchester, and so may be regarded as a *bona fide* home-product. One's memory may be at fault, but I seem to remember his participation in the solo competitions at the earlier Blackpool Festivals. Certainly this was the case with Miss Nuttall.

Mr. Speelman is not merely content with the ordinary stock-in-trade of seaside orchestral music. The Elgar 'Carillon' music was almost bound to take the popular fancy; not so the sombre beauty of the 'Pelléas and Mélisande' music of Sibelius. Here you felt that the band was playing music which appealed to them, and we got intensely expressive playing; few things of its sort have a more haunting appeal than the *Cor anglais* music of Mélisande, and there the conductor had a great player—one of the two or three greatest in the country—in Mr. Charles Reynolds, of the Hallé Orchestra. A fragrant memory of old Hans Richter was to hear him, at Bayreuth, dilate on the marvellous powers of this player as to wind-control and phrasing of inordinate length. At one concert Miss Una Truman gave a brilliant performance of Saint-Saëns's Pianoforte concerto in C minor.

BOURNEMOUTH.

Owing to the fact that, at the time of writing, the compiler of these notes is temporarily absent from Bournemouth, it is only possible to allude to two musical events that occurred prior to this circumstance. Indeed, concerts of real intrinsic importance have been few and far between, and as at present no announcement as to the arrangements for the coming winter season has been made, the gist of the month's happenings can be stated within a very small compass.

At the ninth Symphony Concert—the series being resumed as usual after the orchestra's annual vacation—Mr. F. King-Hall, the leader, was again in charge of the proceedings, Mr. Dan Godfrey being still away on his holiday. The programme consisted of two Flemish Dances (Jan Blockx); Overture, 'Le Deserteur' (F. King-Hall); Suite, 'Three Holiday Sketches' (F. King-Hall); Symphony No. 2, in D (Haydn); and harp solo, 'The Dream' (Thomas), played by Madame Francesca.

The remaining event of consequence during last month was the terminal concert of the Bournemouth School of Music, which was given at St. Peter's Hall. Interest is always aroused by these functions, because through them the work of the School finds an outlet by means of which is revealed the admirable nature of the training of this locally invaluable institution. Mrs. Farnell-Watson and Mr. Hamilton Law, the Directors, do not permit any but the best music to be performed at the School concerts, which is a great recommendation to those music-lovers who too often have their fill of trumpery and meretricious compositions, while students who are limited to salon pieces and 'royalty' ballads cannot of course expect anything in the shape of really serious criticism. But the severity of the tests imposed upon the students of the School is one of the strongest arguments in favour of the institution, there being no room therein for a self-complacent attitude. At the concert held recently all the performers, without exception, played and sang in a manner that was most creditable to themselves and to their teachers, the programme proving thoroughly enjoyable to an enthusiastic audience.

BRISTOL.

The fortnightly recitals at St. Mary Redcliffe Church, Bristol, are appreciated, as the large congregations testify. On July 26, Mr. Douglas G. A. Fox, of Keble College, Oxford, was the player. He possesses local associations, since, as a pupil at Clifton College, he studied under Mr. Peppin (now of Rugby), and then proceeded to the Royal College of Music, where he established the reputation of being a brilliant performer. His appointment to Keble College is his first engagement as an organist. On his recent visit to Bristol his programme was a varied one, amongst the compositions presented being the first of three chorales by César Franck, Toccata in F by Bach, the Andante from Haydn's 'Clock' Symphony, and an arrangement from one of Debussy's Pianoforte duets. In all the examples, Mr. Fox afforded evidence of his skill as a recitalist.

On August 9 Mr. R. T. Morgan (organist of St. Mary Redcliffe) gave a recital, and exerted himself to good purpose. He played Guilmant's 'Lamentation,' written in memory of a friend who was killed at the bombardment of Paris in 1870. One of MacDowell's 'Sea Pieces,' and a Berceuse by Alfred Hollins were also among the contributions which were specially pleasing.

CAMBRIDGE.

The committee of the University Musical Society, at a meeting held in July, decided to promulgate a scheme of six concerts for the coming academical year, the last four being conditional on the success of the first two. Last year nearly all the chamber concerts and many others had to be abandoned, and for next year it is quite impossible to arrange a programme on normal lines. In view however of the splendid support given to the Society during the past critical twelve months, and to compensate for the loss of these concerts, the committee has ventured to adopt this scheme, the details of which are as follows:—Michaelmas Term, 1915: (1.) Schubert's Octet, Beethoven's Septet; (2.) Bach's 'Christmas Oratorio.' Lent Term, 1916: (3.) Chamber Concert, Philharmonic Quartet; (4.) Choral and Orchestral Concert, Beethoven's eighth Symphony, Mozart's G major Violin concerto, Bach's Chaconne (Albert Sammons), arrangements of Folk-songs by Vaughan Williams. Easter term, 1916: (5.) Chamber Concert, London Quartet; (6.) Choral and Orchestral Concert, Ballet Scene from Borodin's 'Prince Igor,' 'Appalachia' (Delius), 'L'Arlésienne' Suite (Bizet), and Violoncello concerto.

DEVON AND CORNWALL.

DEVON.

In reviewing the whole position of the Torquay Musical Pavilion undertaking the Committee has been compelled, in face of a heavy debt, to advise the Council to curtail expenses. Proposals whereby a large saving might be achieved concern chiefly the Municipal Orchestra, which is asked to maintain its strength and enlarge its programme, and accept decreased salaries. The members of the Orchestra, with their conductor, Mr. Basil Cameron, have met the Council very fairly, and have agreed to these suggestions up to a point. Further than that they have decided they cannot go, and they have therefore resolved that they cannot accept the terms offered by the Council. The result may be that a new orchestra will have to be formed, the nucleus of which will be a portion of the present band with Mr. Cameron continuing as conductor.

There is, however, a strong desire among a number of prominent and influential residents to retain the full strength of the band, and it is yet hoped that by further discussion and some compromise this may be accomplished. The Council's terms of reduction involve a decrease of £1,000 a year in the cost of the band, and the argument of the members of the Orchestra is that the reductions of salary proposed are drastic, disproportionate, and indiscriminate.

Meanwhile the public have not suffered, for many interesting events have been accomplished by Mr. Austin Wilshere, the alert manager. The operatic artists, Miss Rosina Buckman and Mr. William Samuell, made a great occasion of July 17 by performing with dramatic and vocal power operatic excerpts in collaboration with the Orchestra. Among Russian works played by the Orchestra on July 22, when Miss Jessie Brett-Young was the vocalist, were Borodin's Symphony in D minor and Overture 'Prince Igor,' and a Capriccio Espagnol by Rimsky-Korsakov. Another outstanding event was the visit on July 24 of the military band of the Royal Garrison Artillery from Plymouth, which Mr. R. G. Evans has trained to play with much of the subtlety and control of the string combination and with the vivid colour-contrast and tone variety of the more masculine combination. Solos by Sergt. Hudson (cornet), Corpl. Griggs (piccolo), and Musician Ricketts (oboe) were sincerely artistic.

The benefit of the Municipal Orchestra on July 29 was of a brilliant character. The members generously gave all the proceeds to French Relief Funds, and played two programmes of favourite pieces from their high standard répertoire.

Miss Lena Kontorovitch (violin) joined the Orchestra in Lalo's 'Symphonie Espagnole,' and Mrs. Mortimer played with them the solo part of Schumann's Concerto in A for pianoforte and orchestra; and the Rondo Capriccioso by Saint-Saëns was played, with Mr. Barry Squire as violinist. The vocalists were Miss Margaret Gomez and Messrs. Joseph Cheetham and Harry Reynolds. A novelty was Mr. Eric Coates's Suite of three sketches 'From the countryside,' which he conducted. Madame Kirkby Lunn had much success in singing with the Orchestra on July 31, and at the same concert a Quintet by Manuel Gomez for flute, oboe, clarinet, bassoon, and horn was played for the first time at Torquay by Messrs. Fransella, Craen, Gomez, Evins, and Busby. A Franco-Italian programme on August 9 was popular. At the Serial Symphony Concert on August 12, Tchaikovsky's 'Pathétique' was the number, and the same composer's Fantasia, 'Francesca da Rimini' was given for the first time at the Pavilion. Miss Marjorie Hayward (violin), and the Orchestra, played Mendelssohn's Concerto.

At Torquay Theatre during the week beginning August 16 the D'Oyly Carte Opera Company gave performances of Savoy opera.

Belgian artists gave an excellent concert at Teignmouth on July 22, in aid of a fund for comforts for Belgian soldiers. A choir of refugees sang remarkably well.

CORNWALL.

Treviscoe Male Quartet gave a sacred concert at Queens on July 18, and Helston Male Choir (conductor, Mr. A. E. Goodman) and the band of the Devon and Cornwall Light Infantry (3rd Battalion), conducted by Band-Sergt. Rose, provided the chief features of a patriotic fête at Helston on July 20. On July 24 French and Belgian artists gave two concerts at Looe in aid of the Anglo-Belgian Red Cross. M. Auguste Bouilliez (baritone), who organized and sang, was assisted by M. Constantin Straesco (tenor), M. Maurice Dambois (violoncello), Madame Evelyne Bicha (prima donna), and Mlle. Marguerite Laenan (pianoforte).

Stithians Male Choir, conducted by Mr. J. H. Bawden, acquitted itself well in a programme of choruses and part-songs on July 27 at a concert in aid of the Red Cross. At Newquay on August 4 Mr. H. C. Tonking, organist of the Wesleyan Church, gave a recital of organ music and transcriptions, and was assisted by the Misses Florence and Bertha Salter, vocalists.

Newquay Orchestra provided the main element at a concert in aid of war funds arranged on August 4 by Mr. and Mrs. Crosby Smith. Mlle. Fifine de la Côte was the principal vocalist.

HARROGATE.

The orchestra here under Mr. Julian Clifford is as usual doing excellent work. On August 4 Mr. Norman O'Neill paid a visit in order to conduct two of his compositions, a 'Humoresque' and a Suite from his popular 'Blue Bird' music. The *Yorkshire Post* says that 'Mr. O'Neill has lightness of touch without triviality, and piquancy without vulgarity, and his music delights one by its refinement and fancy.' The Symphony on this occasion was the 'Jupiter,' and a young pianist, Miss Elsie Walker, gave a skilful performance of Saint-Saëns's Pianoforte fantasia 'Africa.'

LINCOLN.

An interesting chamber concert was given on July 22 in aid of the County Hospital. Miss Dorothy Brook (violin), Mr. Edwin Thorpe (violoncello), and Miss Ethel Downes (pianoforte) played Mozart's Pianoforte trio in E, and Arensky's fine Trio in D minor, Op. 32, both works being excellently rendered. The Rev. C. D. Foster, Priest-Vicar of the Cathedral, sang very sympathetically three of the set of Scotch songs arranged by Beethoven (Op. 108), accompanied by the trio. An interesting feature of this performance was the fact that Mr. Thorpe played on the actual violoncello which was used at the first performance of these songs. Mr. Thorpe also played as a solo Popper's 'Polonaise de Concert,' Op. 14, while Mlle. Cosyn and Mr. John Collett sang songs, accompanied by Miss Downes.

LIVERPOOL.

Although the War has very seriously interfered with local musical matters, it is satisfactory to learn that in the coming season we shall hear the sound of the harp above the screech of the shell. This metaphor, lately used in another place by a certain distinguished orator, poetically fits the case here, to judge by the notes of preparation which are sounding in various directions.

From the preliminary announcements of the Philharmonic Society it appears that the conductors engaged for the twelve concerts include Sir Henry Wood, Mr. Landon Ronald, M. Chevillard, M. Emil Mlynarski, and M. Savonov. The 'Messiah' will be sung at the sixth concert, on December 14, conducted by Sir Frederick Bridge, and at the eleventh concert on March 7 Prof. Granville Bantock is to conduct his 'Omar Khayyàm' (abridged edition).

This is welcome news, as it will be the first occasion for Prof. Bantock to appear as the conductor of a Philharmonic Society Concert. How fully he has earned such a compliment is general knowledge. It is probable that the choir will be reinforced for the 'Omar' performance by members of the Welsh Choral Union, who are naturally interested in the work and its composer.

Among the vocalists engaged are Miss Phyllis Archibald, Madame Donalda, Miss Agnes Nicholls, Miss Doris Woodall, Miss Mignon Nevada, Mr. Leon Lafitte (Grand Opera, Paris), Mr. Herbert Brown, Mr. Alfred Heather, Mr. Frank Mullings, Mr. Robert Radford, and Mr. William Samuell, and the instrumentalists include Miss Isolde Menges, Mr. Benno Moiseivitsch, Mr. Albert Sammons, M. Ysäye, and Mr. Arnold Trowell.

It is hardly surprising that no new work is contemplated, with the exception of Elgar's 'Carillon,' in which the poem will be recited by M. Carlo Liten. The chorus rehearsals commence on September 13 under Mr. R. H. Wilson, and an item of interest to the gallery subscribers is the reduction of their subscriptions per seat by half-a-crown (back rows) and three shillings (front row) for the season. The first concert, on October 5, will be conducted by Mr. Landon Ronald.

The Welsh Choral Union has made no plans for the coming season, except for a Christmas performance of the 'Messiah,' for which the conductor has yet to be engaged.

The success of the Birkenhead Gitana Ladies' Choir at the Bangor Eisteddfod is gratifying, although not surprising, for under the conductorship of Madame Maggie Evans, the high standard which this famous Ladies' Choir maintains is well known. Its useful co-operation with the Manchester Orpheus Glee Society in the production at Liverpool of Bantock's 'Atalanta,' by the Welsh Choral Union in 1912 is well remembered.

The first anniversary of the death of Harry Evans, on July 23, was marked by a tribute of affectionate remembrance from the Liverpool Welsh Choral Union, in a floral tribute in the form of an erect green harp, with clusters of roses and lilies, which was placed on his grave. In addition there were single posies from nameless members who had affixed merely their official numbers in the choir. The deep feeling which had actuated these tokens of universal regret and regard was further shown in the announcement, *In Memoriam*, that 'the members of the Welsh Choral Union mourn as on the day of his passing away the loss of their late beloved conductor, whose revered memory is an ever-present possession.' To live in hearts we leave behind is not to die. But surely the time has come to raise some tangible and enduring memorial. What is suggested as being easy of accomplishment by the great Welsh community, aided by the admirers of Harry Evans throughout Northern England, who viewed him as a national force in music, is the raising of a sufficient capital sum partly for the benefit of his widow and education of his children, and partly for founding a scholarship to bear his name. There should be no lack of willing contributors, despite the War, providing the desirability of such a movement is made widely known.

The arrangements for the new series of Akeroyd Symphony Orchestra concerts are now under consideration. Mr. Akeroyd is relying on the musical public to see him through the crisis and enable him to keep his fine orchestra together. There is reason to believe that his reliance is well founded, although he has no guarantors. Last season

he was able to pay 93 per cent. of his players' fees. Six concerts are projected, and a reserved stall can be had for 14*s.* or a gallery seat for 7*s.*

Another musical entrepreneur and conductor who deserves well of his public, Mr. Adrian C. Boult, is hoping to hold a few orchestral concerts in some central locale, although his plans are subject to regimental obligations as an officer.

The Church Choir Association Committee has provisionally fixed November 25 for the date of the annual Festival in St. George's Hall, and in view of the number of choirmen belonging to local choirs who have joined the Forces, the music selected will necessarily be on somewhat different lines from usual. But it is a good thing to keep the Association together whatever form the programme takes.

The St. Luke's Church Choir, under Mr. W. G. Withers, is rehearsing Dr. E. W. Naylor's Requiem 'Pax Dei,' in preparation for two performances to be given in the church, under the composer's direction, in December.

The New Brighton Tower Sunday evening popular orchestral concerts have again been successful this summer in providing programmes of high-class music adjusted to the tastes of huge crowds, especially on August 1, when Madame Clara Butt sang. Other well-known vocalists have appeared, and the solo pianists included Sapellnikov and Mr. R. J. Forbes.

The Tower has a strong rival establishment next door in the Tivoli Theatre, where Miss Marie Hall played Bruch's G minor Violin concerto on the same evening that Madame Clara Butt was singing in the Tower. Military band concerts in the Tivoli have also hit the public taste, and two admirable Sunday performances were given by the Scots Guards Band on July 11, and by the Welsh Fusiliers Band on August 1. The vocal soloists on these occasions were Mr. Harry Evans (of the Cathedral Choir) and Mr. Lloyd Moore.

It is not very far from New Brighton to Wallasey Parish Church, where other opportunities for musical refreshment on Sunday evenings are provided by the organ recitals given after service by Dr. James Lyon, who makes a point of playing organ works by native composers. One of the local journals was unconsciously funny in printing in one word, '*Aground*,' Dr. Alan Gray's two words 'A ground,' a composition which distinctly keeps afloat all the time.

Local military bands are continuing to do useful national service as recruiting agents for the Army. Never before in local knowledge has so much military music been heard in our streets, and no doubt a fair proportion of dilatory eligibles have been gathered in by the band performances and recruiting speeches given daily at noon in various centres of the town, such as the Pierhead, Victoria Memorial, and Exchange Flags. Lord Derby's Band, which is a fine-toned all-brass combination of thirty-nine army players, conducted by Mr. Halford, is associated in these daily performances with the City Police Band, seventeen of whose fifty players have joined or rejoined the colours, and by the bands and pipers of the Liverpool Scottish and 8th Irish Regiment.

The Liverpool Teachers' Association Massed-Singing Committee is proceeding with the work of preparation in view of the next Festival. This year fifty-eight schools have joined the massed-singing scheme, including fifteen schools who enter for the first time. The music selected includes:

'Sparrows in a tree'	*Colin Taylor.*
'Where go the boats' ...	*Houston McDonald.*
'A song of peace'	*Henry Smart.*
'Oh no, John'	*Cecil Sharp.*
'Land to the leeward, ho!' ...	*Sir Hubert Parry.*
'There were four lilies'	*Battison Haynes.*
'It was a lover'	*Morley.*
'A wet sheet and a flowing sea' ...	*C. Harford Lloyd.*
'Spring is come'	*Ethel M. Boyce.*
'Daffodils'	*H. F. Ellingford.*

A step in the right direction this year is the provision of 3,000 Tonic Sol-fa copies of the music-book for the children. The cost of these copies, by the way, is outside the Education Authority's authorized expenditure, which last year amounted to the huge sum of nearly three-quarters of a million sterling.

MANCHESTER AND DISTRICT.

Quite the most satisfactory feature of the summer recess has been the news of the *rapprochement* of the two orchestras controlled by the Hallé Society (Thursdays) and the Manchester Orchestra Ltd. (Saturdays). It has often been urged in this column that, so far from there being any professional rivalry between these two organizations, there should instead have been the friendliest co-operation; that it was abundantly manifest that as the older supporters of the Hallé Society in its prime were being removed by death or circumstances of residence, a sound policy would have eagerly grasped the opportunity of gradually training the popular Saturday night audiences to an appreciation of the more classical Thursday symphonic programmes. But instead of this ideal, other counsels prevailed and the two drifted apart. Now war considerations, if no other, have necessitated a revision of ideas, and in future the Hallé Society will provide all sections of the public with orchestral music. But it must be added that Mr. Brand Lane is of course pursuing his independent concert plans as usual.

Many benefits, artistic and economic, will accrue from this concentration, always provided the control is not lethargic; but with Beecham's influence thrown into the balance, not to mention Hamilton Harty and Landon Ronald, there is no reason to expect that anything but a judicious blend of conservatism and adventure will be characteristic of the Saturday Proms. The players are to be guaranteed two-thirds of their normal concert fees, and any surplus will be divided at the close of the season.

Incidentally it may be mentioned that Mr. Michael Balling has written to the hon. treasurer of the Hallé Society a private letter which can only be regarded as a formal and technical severance of his relationships with Manchester music. He purposes taking an engagement in America.

Mr. Wilhelm Schroeder also left Manchester at the end of July to settle in America. He had been well-known for many years in Manchester music circles, founding and conducting the Withington Amateur Orchestral Society in the Manchester suburb of that name.

The award of the William Pearce scholarship for pianoforte playing at the Royal Manchester College of Music was made too late for mention in the August issue. A Belgian student resident in Manchester was the successful candidate—Miss Augusta Bertrand.

At the first Bowden Chamber Concert we are to make acquaintance with the London String Quartet, whose leader, Mr. Sammons, will also be heard as soloist, both at the Hallé and Gentlemen's Concerts.

The Ancoats Chamber Concerts are well to the fore with winter arrangements; the Brodsky Quartet (with Mr. Walter Hatton replacing Mr. Carl Fuchs, who is still interned at Ruhleben) will resume their place in the city's musical life at the opening evening of the series; Mr. Hamilton Harris and the Misses Helen Anderton, Barker, and Dorothy Crewe appear at the second; the third is to be a recital of purely modern pianoforte music by Mr. Forbes; a recital of Mozart's 'Marriage of Figaro' follows; and later there will be concerts in which the following will take part: Stockport Vocal Union, under Dr. Keighley, Miss Marie Brema, Miss Pierce, Mr. John Wills, and Mr. Max Meyer and party.

The difficulties of ensuring efficient choral concerts will be increased this winter by the loss which all choirs have experienced, of their younger men-singers. The Hallé choir usually has a full reserve on which it can draw in adversity, but now the whole tenor and bass reserve ranks are depleted. Full singing membership of the Hallé chorus carries with it a free ticket for all the orchestral concerts.

This brings me to the fuller consideration of how some of Lancashire's smaller choirs are meeting to-day's situation and its needs.

Just after reading Dr. Walford Davies's article in a recent *Musical Times* on camp concerts, I chanced to be in Blackpool and availed myself of an opportunity to go out with the Blackpool Glee and Madrigal Choir to the Government Camp at Weeton, a village hitherto buried in rural obscurity, but now teeming with soldierly activities. The occasion was the opening of a large Y.M.C.A. pavilion, and the choir went out in motor char-a-bancs determined to give the troops a 'good do.' Often having heard the choir at festivals and recitals in Manchester in severely classical

programmes, I was somewhat curious to see what they would put forward on such an occasion. An industrious member had 'Roneo'd' a lot of skeleton programmes and some chorus words. The night was dead calm, and it would have been folly to sing indoors for many reasons, so the pianoforte was shouldered out and a huge oval arena of humanity soon formed about a dozen deep round the sixty or more choristers. 'The King' *con tutta forza* led to Sullivan's 'Fairy Necklace' madrigal 'When love and beauty,' and Moellendorff's 'Welcome to Spring'; later came Elgar's 'The Snow,' Oliver King's 'Soldier, rest,' Max Bruch's 'Morning Song of Praise,' and Mendelssohn's 'Departure.' The male-voice setting of 'I will give you the keys of heaven' caused great hilarity among the R.F.A. drivers, and later the whole crowd shrilled with mirth during Bantock's 'Leprehaun'—this was a daring choice but it 'came off,' and had the composer been there he would have had the reception of his career. After the applause had subsided, a curious thing happened: quite spontaneously these men broke in quietly 'Bravo, Bravissimo!' thrice repeated to the old music of 'B I N G O and Bingo was his name O!' with a gentle *rallentando* on the final 'Bravo,' provoking the choir to counter-cheers. Very touching too was the after-effect of a quartet rendering of the 'Soldier's Farewell': after the closing verse, sung with exquisite *pianissimo* effect in the twilight—no applause, but a request from all round the ring 'Will you sing the last verse again, and can *we* then repeat the chorus?' After this a lady in the choir started 'When Irish eyes are smiling,' and there was a mighty chorus. Something else in the ragtime manner followed, and the choir's wag gave 'When Noah went into the ark,' with very up-to-date references convulsing us all, and to finish Elgar's 'Land of Hope and Glory' and the National Anthem.

Strolling about the camp afterwards, one got the impression that it was a very nest of singing birds. One tent-full was a choir in itself with a diapason bass who would have turned Habergham men green with envy; they all proved to be Prestonians, and were singers in its numerous choirs—so much for the efficacy and ability of the 'Pals' idea.

At the end of July the Blackpool Society turned its attention to a programme of sacred music which it gave, by permission, in two nonconformist churches at Blackpool and St. Annes-on-Sea, the Servian Relief Fund and the two Polish Relief Funds being the recipients of the proceeds. This idea is to be continued in the early autumn. The choral programme embraced Tchaikovsky's 'Cherubim Song No. 3,' Brahms's Alto Rhapsody, Cornelius's 'Surrender of the soul' and 'Throne of Mercy,' Bach's chorale, *In Memoriam*, 'Come, gentle death,' and Sir C. H. H. Parry's 'Blest Pair of Sirens.' Duets, solos, and a quartet, with the Bach Prelude and Fugue in A minor, lent variety to the scheme, which it will be observed did not ban German music. About £45 was raised.

At Lancaster Mr. J. W. Aldous's choir has been of service at the Barracks and Drill Hall, besides aiding the local Relief Fund and the Red Cross Society. The programmes were mainly of a popular character, but, writes the conductor, 'whenever more important items were included in the programme they were thoroughly enjoyed by the men.' The following were some of the pieces sung: 'Hymn to music' (Dudley Buck), 'O England, model to thy inward greatness' (Walford Davies), 'These sweeter far than lilies are' (Walford Davies), 'Gather ye rosebuds' (Blumenthal), 'How sweet the moonlight' (Faning), 'O lovely May' (E. German), 'The call of the breeze' (Forrester), 'I can but love thee' (Cornelius), 'If to my lady fair and true' (Pointer), 'Moonlight' (Faning), 'Shepherds all and maidens fair' (Wareing), 'The river floweth strong' (Rogers), 'The sea hath its pearls' (Pinsuti), and 'Soldiers' chorus' from 'Faust.' The ladies' choir has given Wolstenholme's 'Three fishers went sailing,' Reinecke's 'O grateful evening silence,' and Von Holst's 'Hymn to the travellers.'

At Barrow-in-Furness most of the men (and some ladies) are engaged in munitions work, and Mrs. Bourne has experienced greater difficulties than usual in keeping her famous choir together, yet despite all, her singers have participated in many relief fund concerts aggregating between £150 and £200. Besides these efforts they have frequently visited the men training in their locality, giving of their best, as is evidenced from the following items noted in their programmes:—By the Ladies' Choir: 'Love Song,' 'The Gardener,' 'Death of Trenar' (Brahms), 'Fairy Song' (Hugo Wolf), 'Spinning Chorus' (Wagner), 'Whitsun Song' (F. Hégar), 'Fly, singing bird' (Elgar), 'A June rose bloomed' (Coleridge-Taylor), 'To the evening star' (Bantock). The mixed voices gave 'O England, model to thy inward greatness' (Walford Davies), 'Stay heart, run not so fast' (Morley), 'O happy eyes' (Elgar), 'Spring wind' (Hubert Bath), and 'Morning song of praise' (Max Bruch); and the men's choir, 'Into the silent land' (Foote), 'The beleaguered' (Sullivan), 'The sailor's return' (Fletcher), and the 'Crusaders' (MacDowell).

The Nelson Congregational Orchestra, conducted at numerous Festivals by Mr. Charles Townsley, has suffered severe losses through enlistment but notwithstanding has been able to direct its abilities into useful philanthropic channels. The old hall where the Tunstall family resided in the palmy days of the famous Reedyford choir has been acquired as a hospital of forty beds, and in its spacious grounds the orchestra gave an *al fresco* concert, thereby raising £50.

Most of the Manchester male-voice choirs have co-operated with the City Council in giving open-air concerts in the poor artizan-dwelling districts: thousands of folks came to hear such as Mr. C. H. Fogg's Crumpsall male-voice choir, which sang four times during July. Grave and gay part-songs are interspersed with solos, and the best is always appreciated. So pleased are the Council with this type of work that the same districts are to have winter indoor concerts on similar lines, and in recognition of this work the Parks Committee of the City Council has decided to invite the choirs to give a combined concert in Heaton Park and Platt Fields towards the end of September.

Foreign and Colonial News.

ADELAIDE.

Mr. Frederick Bevan, the composer of 'The Admiral's Broom,' and other well-known songs, has just celebrated his fiftieth year as a choralist. A recent number of the *Adelaide Register* gave an interesting interview with the veteran singer, who before he went to Australia in 1898 was a prominent figure in London musical life, having held appointments at Christ Church, Lancaster Gate, St. Paul's Cathedral, Westminster Abbey, and the Chapel Royal. He was also a member of the Abbey Glee Club, The Round, Catch and Canon Club, the City Glee Club, and the Nobleman's Catch Club. Mr. Bevan is still working hard as a teacher and conductor during the week, with an organist and choirmaster's post to provide him with weekly change. We wish him many more years of successful activity.

LOS ANGELES.

The new opera, 'Fairy Land,' the libretto of which is by Mr. Brian Hooker, and the music by Dr. Horatio W. Parker, which won the prize of ten thousand dollars (about £2,000), was produced recently at Los Angeles. It had only a partial success if we may judge from the opinions of the critics.

TASMANIA.

The Hobart Orpheus Club, at its third Subscription Concert, sang excellently in a selection of part-songs that included Sullivan's 'The Beleaguered,' Maunder's 'To Arms!' Abt's 'Laughing,' Hatton's 'Softly fall the shades of evening,' and Reichardt's 'Image of the rose.' Miss Eva Creese played the violin (Mendelssohn's 'Concerto' and a Polonaise of Vieuxtemps), and Miss Daisy White the pianoforte (Liszt's 'Rigoletto' and Moszkowski's 'Etincelles'). Mr. P. Planche-Plummer conducted. There was a large and enthusiastic audience.

'War Emergency Concerts' under Mr. Isidore de Lara have been given during August. On August 5 the late W. Y. Hurlstone's Sonata in D for violoncello was played by Mr. and Mrs. Herbert Withers. Miss Bassian performed some songs by Captain M. Van S. Godfrey.

This Supplement is part also of the September issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 86.

THE ROYAL NATIONAL EISTEDDFOD, BANGOR.—August 2 to 6.

As already indicated in our columns, there was considerable discussion in Wales as to the expediency of holding this event in the discouraging circumstances of the War. One of the chief glories of the 'National' in normal times is the singing of the big mixed-voice choirs and the male-voice choirs. These classes had perforce to be abandoned, and therefore the customary vast audiences could not be attracted. Yet we think the decision to carry through the Eisteddfod was a wise one, for after all the purpose of the institution is not mere amusement. It makes a deep emotional and psychological appeal to the Welsh race, and it affords them solace and lasting inspiration.

Although it cannot be said that the attendance of the public was very good, it was at least satisfactory under the circumstances. The following is a summary of the results of the music competitions :

Composition.—Vocal march with pianoforte accompaniment. About twenty compositions were received, but as they all lacked a satisfactory accompaniment no award was made. The same negative result awaited the Sonata for violin and pianoforte class ; Mr. Franklyn Sparks, of Cardiff, was awarded the prize for a tone-poem for full orchestra. The prize for the composition of a part-song was won by Mr. Cyril Jenkins.

Female-Voice Choirs.—One test was 'The Lord is my Shepherd' (Schubert), which is much used in Wales ; the other test was 'The Nightingale's song' (E. T. Davies). Eight choirs entered, but only five appeared. The Ancoats (Manchester), under Miss Ashworth, who is one of the staunchest supporters of competition, gave excellent interpretations, but they were outclassed by the exceptionally fine Gitana Choir from Birkenhead, under Madame Maggie Evans. The other choirs were Bethesda (Mr. Griffiths Jones), Bangor (Mr. Thomas Thomas), and Mr. Turner's Choir from Nottingham, which sang very charmingly. The marks awarded were as follows :—Birkenhead 182, Nottingham 165, Bangor 164, Ancoats 161, and Bethesda 150.

A prize for the best county collection of hitherto unpublished folk-songs, drew only one competitor, Mr. Robert Owen-Jones. Madame Mary Davies said that his work was well worthy of a prize.

Soprano Solo.—Test : Mozart's 'Dove Sono.' Nineteen appeared out of the eighty that entered ; Miss Bessie Morris was the prize-winner.

Mme. Mary Davies and Dr. D. Vaughan Thomas were the adjudicators.

Mme. Davies said that nearly all the singers used the tremolo, a practice she urged them to abandon. Those who remember Mary Davies as a concert singer will always recall the sweet purity of her voice and the entire absence of this wretched modern vice of solo singing.

Tenor Solo.—Tests : 'La Vita e inferno al infelice' (Verdi) and 'Eiluned' (Afan Thomas). Four singers appeared, and the prize went to Mr. Eugryn Humphreys, of Lleneugryn, Merionethshire.

Contralto Solo.—Tests : 'Ah, se tu dormi svegliati' (Vaccai), and 'Boreu'r Pasc' (Caradog Roberts). Miss Myrtle Jones, Birkenhead, was first. Some exceptionally good voices were displayed.

Mezzo-Soprano.—Tests : 'Al desio di Chi t'adora' (Mozart), and 'Y Bugail Da' (Osborn Roberts). Miss Beatrice Burnett, of Swansea, was first.

Miss Peggy Williams, of Llanybyther, Cardiganshire, was the only competitor in the violoncello class, and she was awarded the prize. Major Miller, who adjudicated in this class and the pianoforte sight-playing class, spoke highly of the results, especially of the reading of Leslie Douglas Paul, a small boy of twelve.

The harp-playing of Miss Frieda Holland, of Birkenhead, gave her the first prize in this class.

Children's Choirs.—The appearances in the children's choir section were disappointing as regards numbers. No fewer than seventeen choirs had entered, but only three came forward to compete. The tests were : 'The nightingale' (Weelkes), and 'Madelein' (Mark Evans). Llanllyfni, under Mr. W. R. Roberts, came out first ; Nottingham, under Mr. Turner, second ; and Mountain Ash, under Mr. W. Morris, third. Major Miller delivered the adjudication.

ACTION-SONG COMPETITION.

A very welcome event was the Children's Action-Song Competition, in which nine schools took part. The result was as follows : 1st, Bagillt Council School, No. 1 Party ; 2nd, Bwlchywhn (Wrexham) Highlanders ; 3rd, Bagillt Council School, No. 2 Party. Mr. Hurren Harding, who with Major Miller adjudicated, said that these action-songs were not merely for exhibition purposes, they developed dramatic instincts. As the active movements tended to loosen the throat muscles their use would prevent young singers from falling into the vice of vibrato denounced by Madame Mary Davies.

The *Manchester Guardian* critic says :

There were numerous entries for the action-songs for children's choirs, and the questionable as well as the meritorious features of this type of musical education for children were brought into prominence. The numerous songs written and published especially for this kind of use have much the same defects as the numerous pieces published during the last half-century for the purposes of sight-reading. They are thin and watery, and utterly barren of poetry.

The view that what are acknowledged platitudes for adults may possibly be felt as poetry by children is an altogether false view. Children's pieces, like every other form of art, must contain real poetry such as an adult can feel or they are as nothing. That is the chief claim for the study of folk-music in schools. When a great master of music or a born poet writes for children he does not cease to write for himself. 'Suffer little children' is a text as true in

the arts as in religion. They are no strangers to poetic feelings. It was inevitable that the action-song for children should develop into the short musical scene, but the examples of this development among to-day's music were not happy, and their use of musical allusions and other questionable dramatic devices tended to formlessness. If we are to have action in connection with the earlier stages of musical education, why should it not be either dramatic action in the strict artistic sense or else dance, which is the only other kind of action artistically associated with music? There can be no real education in the arts except by the means of the arts themselves. If rhythmical movements to music are to be encouraged, then the dance is the true means to encourage them. If the aim is at dramatic action, then let the children study some form of pure musical drama where, as in some of the performances to-day, real lyrics are used. The impropriety of making the lyrical features subordinate to action should not be tolerated. What is in ill taste can have no educational value.

A Soldiers' Competition.

On August 6 an unexpected and pleasing event occurred. As the male-voice choir competition had been cancelled, it occurred to some genius to arrange an impromptu competition of choirs formed from the soldiers in the camps hard by. Two such choirs were extemporised, and both performed the 'Comrades' Song of Hope,' the composition of a Frenchman. The party under Bugler Samuel Evans, of Ruabon, was adjudged the winners by Major Miller.

Lloyd George and a War Resolution.

Of course by far the greatest event of the Eisteddfod was the eloquent and stirring speech on the War situation made by Mr. Lloyd George, who is now the great hero of the Welsh race. It is worth recording the pleasing incident that Mr. Turner's Nottingham Ladies' Choir had asked to be allowed the privilege (for which they were willing to pay one shilling each) of singing on the platform before Mr. Lloyd George spoke, and their request was granted.

On one occasion Llew Tegid, a genius in the art of management at Eisteddfodau, moved the following resolution:

'That on the anniversary of the declaration of this righteous War, this meeting of the Eisteddfodwyr of Wales records its inflexible determination to continue to a victorious end the struggle for the maintenance of those ideals of liberty and justice which are the common sacred cause of the Allies.'

The audience rose in a body in support of the resolution, and continued standing while Dr. Hugh Jones offered supplications for the success of the Allies, and Divine protection for all bereaved families. The National Anthem was then sung, followed by an impressive rendering of the Welsh hymn 'O Arglwydd Dduw Rhagluniaeth,' and the short service closed with a recital of the Lord's Prayer.

The *Manchester Guardian* critic notices what he calls:

'A Curious Gap.

'As a national festival of music the Eisteddfod to the outsider has one curious gap. One thing is lacking. What are the national dances of Wales, and why do we not hear them at the Eisteddfod? In England, Ireland, and Scotland alike the dance melodies are in every way as valuable and as much loved as the folk-song. Wales loves popular melody so much—all other musical feelings seem as nothing to this feeling;—has it no folk-dances? If it has them or has ever had them can it be that it has grown for some reason ashamed of them? If the temper of Wales is indeed so serious as to despise the secular dance, then the sooner a true sect of Davidites is started who will introduce the sacred dance the better. Wagner only speaks the mind of every great instrumental musician when he says that the source and spring of all instrumental music is the dance.

'The music of Wales at present very much lacks the strength of intellectual control and rhythmic power. Why are the Welsh composers unable to write a fine rhythmic accompaniment to a simple song? They have the animation and stamina, but without the cultivation of the dance no vital musical rhythm is possible. Let the associations of the dance be what they will they are no excuse for neglecting it. If they are bad, that is the fault of the good people. Make them better. We must believe in the principles of life, and we must therefore believe in the rhythmic dance. Ask the sun, the moon, and the stars how they would hold in their courses without it.'

Concerts.

On August 4 'Elijah' was performed by the Eisteddfod Choir, with Miss Sybil Vane, Miss Dilys Jones, Mr. David Ellis, and Mr. Herbert Brown as soloists. Dr. Roland Rogers conducted, and Major George Miller's excellent Royal Marines Band from Gosport provided the accompaniments.

On August 5 'The Dream of Gerontius' was performed. This was a great undertaking, especially in view of the fact that the Eisteddfod building did not provide favourable environment. All things considered the performance was creditable. Dr. Rogers again conducted. Mr. Gervase Elwes, Miss Phyllis Lett, and Mr. Ivor Foster were the soloists, and as before, the Royal Marines Band assisted.

On August 6, 'Llewelyn,' a cantata by Cyril Jenkins, was brought forward. The story apparently invited the composer to write 'blue' music, for it is fairly full of shudders and alarums. There is no doubt that he has imagination and a sense of the picturesque, and that he has some command of orchestral effect. On the same day, Mr. W. Hubert Davies exhibited his powers as a violinist, and Madame Laura Evans Williams sang. A welcome feature of the programme was a fine performance, under Major Miller, of Edward German's ever-attractive 'Welsh Rhapsody.'

Annual Meeting of the Welsh Folk-Song Society.

This was held on the evening of August 4. Madame Mary Davies was elected president, in succession to the late Sir William Preece. Folk-songs recently discovered in Anglesey, Merionethshire, Flintshire, and Cardiganshire, were performed by various singers. Dr. J. Lloyd Williams gave a brief address, in which he said it was not thought that every old song recovered was good enough to be placed before cultured people, but all were useful to him at any rate, because they were massing up material which would assist in ethnological study in the future. They were fully convinced that much more remained to be collected. One of the reasons why folk-songs when sung on the platform did not seem effective was, in his opinion, the strict adherence to rhythm which the choirs maintained. The charm of the songs was more felt in the freer atmosphere of the home, which was their true place. For this reason he protested against the way in which conductors kept their choirs enchained in the shackles of time. He was convinced that the conductor should be extinguished in many cases. The Welsh professional musicians were slow in coming into co-operation with the Society. One well-known Welsh musician kept him all one afternoon listening to folk-songs, but they were Russian.

Mr. S. Langford, of Manchester, was invited to speak by the Chairman. He said the cultured art of music in Wales was still so backward that one must consider the Welsh folk-melodies as the best of

Welsh music at the present time. He believed that pennillion singing and playing were the source of the gracefulness of Welsh music. He admired the beauty of melody of Welsh songs, of which, so far as he could judge, there seemed to be no end, and therefore the Society might go on for a long time with its useful work of collecting.

The annual report referred to the misfortune the Society had suffered by the death of Sir William Preece and Mr. Harry Evans. Two of the most enthusiastic collectors of folk-music, Mrs. J. Herbert Lewis and Mrs. Grace Gwyneddon Davies, had been induced to publish their finds in book form.

THE MANCHESTER LYRIC GLEE SOCIETY.

To the Editor of THE COMPETITION FESTIVAL RECORD.

Sir,—As the conductor of a competitive choir (the Manchester Lyric Glee Society), I was interested in the notes of your contributor relating to the present position of similar bodies to ours during such a time as this when there are no competitions to prepare for. It has been a very difficult period, because in addition to fifteen members joining H.M. Forces quite 50 per cent. of those remaining have been compelled to work overtime on munitions of war. Thus our rehearsals have been completely upset, and our efficiency, generally speaking, is at a lower point than it has ever been.

At the commencement of the season 1914-15 we plunged straight into the question of how to keep alive, and camps and hospitals (and war funds) at once appealed to us as a means of doing good to others as well as to ourselves. The result of our season has been magnificent, for we have given twenty-seven concerts, including three at Heaton Park Camp, nine to hospitals for wounded soldiers, six at various halls in aid of war funds (which have realised nearly £70), three in the Manchester Corporation recreation grounds in the poorest districts of the city, and six others that might be termed educational, including one each for Salford and Eccles Corporations. We have therefore had a most busy time, for the usual weekly rehearsal has also been held in order to get on with new works.

I have written this letter not for publication—although you may use it so if you wish—but to show you how we have survived this non-competitive era, which I hope will soon be at an end. We intend next autumn and winter to devote ourselves to the same kind of work, and are hoping to be busier than ever, for every hospital we have visited has asked us to come again when the long nights return.—

Yours, &c.,
DAVID GRUNDY,
Hon. Conductor.

August 4, 1915.

WORKING GIRLS' CLUB UNION.

The monthly magazine of the London Girls' Club Union (of which the late Hon. Maude Stanley was Chairman) announces that Miss Stephenson will continue to organize the Choral Competitions. It has been decided by the Executive that the marks of the Sight-reading Competition should not be added to those of the Choral Singing, but that it should be a separate competition, and that a Challenge trophy and certificates should be offered for it, but that all clubs entering the Choral Singing Competition must also compete in the Sight-reading. The club leaders desired that this should be tried for one year only, as they thought it would tend to lower the standard of the sight-reading.

Mrs. Percy Harris has again undertaken to be the organizer of the Solo-singing Competition.

In both Drill and Choral-singing and Needlework attention is drawn to the Elementary Sections, which have been specially inserted to encourage young and inexperienced clubs to enter. It makes it possible for all clubs to enter on equalised terms. If more advantage is not taken of the opportunities offered to Elementary Clubs it is stated that these facilities will have to be withdrawn.

DUNDALK.—July 25 to July 31.

THE IRISH OIREACHTAS.

The nineteenth Annual Oireachtas or Gaelic League Festival—somewhat on the lines of the Welsh Eisteddfod—was held at Dundalk, and occupied six days, from Sunday, July 25, to Saturday, July 31. Enormous crowds attended each day, and there were present Gaelic League delegates from every part of Ireland. Oratory, dialogue, story-telling, history, drama, &c.—all in the Erse language—formed the main features, but the musical section was not neglected, and included competitions in solo and choral singing, piping, harping, fiddling, dancing, and musical composition. The adjudicator in the music section was Dr. W. H. Grattan Flood.

['Oireachtas' is to us a new and rather fearsome word to use in connection with competitive events. What with 'Eisteddfod,' 'Feis,' and 'Mod,' we are collecting quite a rich, even if a somewhat unpronounceable, nomenclature for our various national events. In English we have 'competition,' 'contest,' and 'tournament of song' (one of the best descriptions).—ED., *C.F.R.*]

SAN FRANCISCO.—July 27.

[It will be remembered that the Panama Exhibition is being held in this Far West city.]

The International Eisteddfod attracted large numbers of Welsh people and many prominent singing organizations from all parts of the country. Song sessions have been held in the Auditorium, afternoon and evening, during the week commencing July 25. On July 27 the great session of the bards was opened with Druidic ceremonies in Golden Gate Park. Mayor Rolph delivered the address of welcome in the Auditorium in the evening.

In the contest of women's choirs, the first prize, $1,000, was won by the Haydn Choir of Chicago, and the second, $250, by the Ladies' Musical Club of Tacoma. The judges were Ernest R. Kroeger, of St. Louis; Prof. E. B. Lloyd, of South Bend, Ind.; Dr. Henry Housely, of Denver; Prof. David Davis of Cincinnati, and Redfern Mason, the *Examiner* critic.

Mr. Kroeger, in announcing the awards, mentioned that none of the choirs in the contest had remained true to pitch, and that all were seriously deficient in enunciation. The German chorus singers at the Metropolitan Opera House, he said, are much more readily understood in the singing of English than were these American choirs.

The principal awards made were as follows:

Men's Choirs—first prize, $3,000, Orpheus Club, Los Angeles; second prize, $250, McNeil Club, Sacramento. Military bands—first prize, $2,000, withheld, no competitor worthy; second prize, $500, Columbia Park Boys' Band, San Francisco. Choirs of children under sixteen years—first prize, $250, girls from East Oakland Grammar Schools (Zanette Potter, director); second prize, $100, Columbia Park Boys, San Francisco.—*Musical America.*

The second annual Festival of the Southern Co-operative Choral Association was held recently at the People's Palace, Mile End, London, E. Thirteen junior choirs sang Hatton's 'Softly fall the shades of evening' and an own-choice piece. Luton was first and Croydon second. Four adult choirs sang Elgar's 'Evening Scene.' The result was that Luton and Woolwich were tied for the first place. The other choirs came from Peckham and Swindon. Mr. Montague Borwell adjudicated.

The Plymouth Competition Festival will be held on November 8, 9, 10.

Arrangements are being made for the Coleraine Festival to be held as usual in April. The Londonderry Festival will be held in March.

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8. Just like this.
9. The bashful boy.
10. The snow-white lambkin.
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12. Johnny's ride.
13. My heart is thine.
14. The naughty little boy.
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3. Song of the new skirt.
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5. Song of the Seasons.
6. Song of the little dwarfs.
7. Song of the child who won't eat his food.
8. Song of the bridal pair.
9. Song of the Doctor's visit.
10. Song of the bleating lambkin.
11. Song of the brave little soldiers.
12. Song of the little prisoner.
13. Song of the little doggie.
14. Song of the kind maiden.
15. Song of the good workmen.

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2. Dear lady Snow.
3. The little Bee.
4. Baby's Bedtime.
5. The Mice's revenge.
6. Baby's Ride.
7. Playing at Trains.
8. The Visit.
9. The Omelette.
10. The good little girl's reply.
11. Skipping.
12. The story of Johnny.

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9. The two Gossips.
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4. The Pedlar (Song with actions).
5. Faithful little Legs (Song with action).
6. The old arm-chair (Song in three pictures).
7. The two Dancing-lessons (Song with action).
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6	Home Fairy (T.T.B.B.)	Winter	2d.
7	The Wreath	Benedict	2d.
8	Countryman's Song ...	Rimbault	3d.
9	Student's Greeting (T.T.B.B.)	Berner	2d.
10	Magdalen College Song	Monk	2d.
11	Integer Vitæ (T.T.B.B.)	Flemming	4d.
12	Orpheus with his lute	Macfarren	
13	Harvest Song	Macfarren	2d.
14	Come, heavy sleep ...	Douland	2d.
15	Fisherman's Song ...	Rimbault	2d.
16	In all thy need ...	Douland	2d.
17	All among the barley...	Stirling	2d.
18	When icicles hang ...	Macfarren	2d.
19	Jolly Cricket Ball ...	... Monk	2d.
20	Emigrant's Song ...	Macfarren	2d.
21	Shepherd's Song ...	Brewer	3d.
22	Pedlar's Song	Douland	2d.
23	Fairies' Song (S.S.S.S.)	Bishop	6d.
24	June (S.S.A.)	F. Dun	2d.
25	Awake! the starry	Mendelssohn	2d.
26	Fair Flower	Rimbault	2d.
27	O happy he who ...	Gastoldi	2d.
28	Green Leaves	Taylor	2d.
29	Dirge	S. Wesley	2d.
30	Angler's Trysting Tree	Conte	3d.
31	The Dream	Stewart	2d.
32	God speed the Plough	Richter	2d.
33	There is a ladie sweete	Ford	
34	Football Song	... Monk	3d.
35	Haymakers' Song ...	Stewart	3d.
36	Come away, Death ...	Macfarren	3d.
37	Old May-day, in A ...	Benedict	1½d.
38	Invocation to Sleep ...	,,	3d.
39	A Night Song	,,	3d.
40	Dirge for the faithful lover	,,	1½d.
41	A Drinking Song (T.T.B.B.)	,,	3d.
42	Sylvan pleasures ...	,,	4d.
43	Consolation	H. Smart	1½d.
44	Good night, thou glorious Sun	,,	1½d.
45	Hunting Song	,,	1½d.
46	Lady, rise, sweet Morn's	,,	1½d.
47	Summer Morning ...	,,	1½d.
48	The Sea King ...	,,	1½d.
49	Orpheus with his lute	Macfarren	1½d.
50	When Icicles hang ...	,,	1½d.
51	Come away, Death (S.A.T.T.B.)	,,	3d.
52	When Daisies pied ...	,,	3d.
53	Who is Sylvia	,,	1½d.
54	Fear no more the heat	,,	3d.
55	Blow, blow, thou winter wind	,,	1½d.
56	The Belfry Tower ...	J. L. Hatton	1½d.
57	England	,,	1½d.
58	Come, celebrate the May	,,	1½d.
59	Song to Pan	,,	1½d.
60	The Indian Maid ...	,,	1½d.
61	The Pearl Divers ...	,,	4d.
62	Robin Goodfellow	G. A. Macfarren	3d.
63	Break, break on thy cold grey	,,	1½d.
64	Echoes (The Splendour falls)	,,	1½d.
65	Song of the Railroads...	,,	1½d.
66	Christmas	,,	1½d.
67	Adieu, Love, Adieu ...	,,	3d.
68	Sir Knight, Sir Knight	Macirone	1½d.
69	The Wounded Cupid...	,,	1½d.
70	Woman's smile ...	,,	3d.
71	Autolycus' Song ...	,,	1½d.
72	Footsteps of Angels ...	,,	3d.
73	The Sun shines fair ...	,,	1½d.
74	The Pilgrims	H. Leslie	1½d.
75	My soul to God, ...	,,	3d.
76	Awake, the flow'rs unfold	,,	1½d.
77	How sweet the moonlight	,,	1½d.
78	Land, Ho!	,,	1½d.
79	Up, up, ye Dames ...	,,	1½d.
80	Thine eyes so bright ...	,,	4d.
81	All is not gold	Westbrook	3d.
82	Hark how the birds ...	H. Lahee	3d.
83	All ye woods (S.S.A.T.B.)	,,	1½d.
84	My love is fair (S.A.T.B.B.)	H. Leslie	1½d.
85	Charm me asleep (S.S.A.T.B.B.)	,,	3d.
86	When twilight dews ...	H. Hiles	1½d.
87	A Finland love song ...	H. Hiles	1½d.
88	Evening...	,,	1½d.
89	To the Morning Wind	,,	3d.
90	To Daffodils	,,	3d.
91	Summer longings ...	,,	3d.
92	Night, lovely Night ...	F. Berger	1½d.
93	Essay, my Heart ...	,,	3d.
94	Childhood's melody ...	,,	1½d.
95	Now	,,	3d.
96	Sunset	,,	1½d.
97	Arise, the sunbeams hail	,,	3d.
98	Night winds that ...	J. B. Calkin	1½d.
99	Breathe soft, ye Winds	,,	1½d.
100	My lady is so wondrous fair	,,	1½d.
101	Chivalry of Labour (S.S.A.T.B.)	,,	4d.
102	Come, fill, my boys (A.T.T.B.)	,,	3d.
103	Echoes	,,	1½d.
104	Phœbus	J. Barnby	1½d.
105	Luna	,,	1½d.
106	A Wife's Song	,,	1½d.
107	Home they brought ...	,,	1½d.
108	Annie Lee	,,	1½d.
109	Starry Crowns of Heaven	,,	1½d.
110	The Wind	,,	3d.
111	The Skylark	,,	1½d.
112	The Sands of Dee	G. A. Macfarren	1½d.
113	Alton Locke's Song ...	,,	1½d.
114	The Starlings	,,	1½d.
115	The Three Fishers ...	,,	1½d.
116	The World's Age ...	,,	1½d.
117	Sing, heigh ho! ...	,,	1½d.
118	Fairy Song ...	A. Zimmermann	1½d.
119	Good Night	,,	1½d.
120	Gone for ever	,,	3d.
121	Flowers	,,	3d.
122	To Daffodils	,,	1½d.
123	Good Morrow	,,	3d.
124	Sigh no more, ladies ...	Macfarren	1½d.
125	You spotted snakes (S.S.A.A.)	,,	3d.
126	Take, oh take those lips away	,,	1½d.
127	It was a lover and his lass	,,	4d.
128	O mistress mine ...	,,	1½d.
129	Under the greenwood tree	,,	1½d.
130	Hark, the lark	,,	3d.
131	Tell me where is fancy bred	,,	1½d.
132	The Violet	H. Leslie	3d.
133	One morning sweet in May	,,	3d.
134	Daylight is fading ...	,,	1½d.
135	Down in a pretty valley	,,	1½d.
136	The Primrose	,,	1½d.
137	Arise, sweet love ...	,,	1½d.
138	'Tis break of day ...	H. Smart	2d.
139	My true love hath my heart	,,	2d.
140	Doth not my lady come	,,	1½d.
141	Spring Song	,,	1½d.
142	The Curfew	,,	1½d.
143	Hear, sweet spirit ...	,,	1½d.
144	Spring Voices	S. Reay	3d.
145	Waken, lords and ladies gay	,,	3d.
146	As it fell upon a day ...	,,	3d.
147	Huntsman, rest ...	,,	3d.
148	'Tis May upon the mountain	,,	3d.
149	Take, oh take those lips away	,,	1½d.
150	The Rainy Day ...	A. Sullivan	1½d.
151	Oh, hush thee, my babie	,,	3d.
152	Evening...	,,	1½d.
153	Joy to the Victors ...	,,	2d.
154	Parting gleams ...	,,	1½d.
155	Echoes	,,	1½d.
156	Spring	W. Macfarren	1½d.
157	Summer	,,	1½d.
158	Autumn	,,	3d.
159	Winter	,,	3d.
160	You stole my love ...	,,	1½d.
161	Dainty love	,,	1½d.
162	Drops of Rain ...	J. Lemmens	1½d.
163	The Fairy Ring ...	,,	3d.
164	The Light of Life ...	,,	3d.
165	Oh, welcome him ...	,,	3d.
166	Sunshine through the	,,	3d.
167	The Corn Field ...	,,	3d.
168	Wake! to the hunting	H. Smart	1½d.
169	Dost thou idly ask ...	,,	3d.
170	A Psalm of Life ...	,,	1½d.
171	Only Thou	,,	1½d.
172	I prithee send me back	,,	1½d.
173	The Moon	H. Smart	3d.
174	A Spring Song...	...Ciro Pinsuti	3d.
175	An Autumn Song ...	,,	3d.
176	The Two Spirits ...	,,	3d.
177	The Crusaders... ...	,,	1½d.
178	The Caravan	,,	1½d.
179	Stradella	,,	3d.
180	When evening's twilight	Hatton	1½d.
181	Absence	,,	1½d.
182	April showers	,,	1½d.
183	The red, red rose ...	,,	1½d.
184	Beware, beware ...	,,	1½d.
185	The Sailor's Song ...	,,	1½d.
186	Good Night	,,	1½d.
187	Blythe is the bird ...	,,	2d.
188	Stars of the summer night	,,	1½d.
189	The hemlock-tree ...	,,	4d.
190	Jack Frost	,,	1½d.
191	I loved her	,,	3d.
192	The Village Blacksmith	,,	1½d.
193	Bait (Come, live with me)	,,	1½d.
194	Softly fall the shades of	,,	3d.
195	Auburn (Sweet village)	,,	3d.
196	Bird of the wilderness	,,	3d.
197	The Summer gale ...	,,	2d.
198	I met her in the quiet lane	,,	2d.
199	If thou art sleeping ...	,,	3d.
200	Spring Song	,,	3d.
201	Good wishes	,,	3d.
202	Parting and Meeting...	,,	2d.
203	Whether kissed by sunbeams	,,	3d.
204	The roses are blushing	,,	1½d.
205	The Rivals	,,	3d.
206	The village dance ...	,,	3d.
207	Song of the Gipsy maidens	,,	1½d.
208	The Waterfall	,,	3d.
209	Over hill, over dale ...	,,	3d.
210	Love me little, love me long	,,	3d.
211	Going a-maying ...	,,	3d.
212	See, the rooks are homeward	,,	3d.
213	Sweet Lady moon ...	,,	3d.
214	Hark, the Convent bells are	,,	3d.
215	When evening's (male voices)	,,	1½d.
216	Warrior's Song ,,	,,	3d.
217	Absence ... ... ,,	,,	2d.
218	April showers ... ,,	,,	1½d.
219	The red, red rose ,,	,,	3d.
220	Beware, beware ,,	,,	1½d.
221	The happiest land ,,	,,	1½d.
222	The Sailor's Song ,,	,,	3d.
223	Busy, curious, fly ,,	,,	2d.
224	Good night, beloved ,,	,,	2d.
225	Bacchanalian Song ,,	,,	3d.
226	Stars of the summer ,,	,,	1½d.
227	King Witlaf's Song ,,	,,	3d.
228	Tars' Song ... ,,	,,	3d.
229	The hemlock-tree ,,	,,	4d.
230	Jack Frost ... ,,	,,	3d.
231	The Lye ... ... ,,	,,	3d.
232	I loved her ... ,,	,,	3d.
233	Village Blacksmith ,,	,,	3d.
234	The Letter ... ,,	,,	3d.
235	Shall I wasting in ,,	,,	3d.
236	Way to build a boat ,,	,,	4d.
237	I loved a lass ,,	,,	4d.
238	The Lifeboat ... ,,	,,	3d.
239	Shepherd's farewell ...	H. Smart	1½d.
240	The waves' reproof ...	,,	3d.
241	Ave Maria	,,	1½d.
242	Spring	,,	2d.
243	Morning...	,,	3d.
244	Hymn to Cynthia ...	,,	1½d.
245	Cradle Song	,,	1½d.
246	The joys of Spring ...	,,	3d.
247	Dream, baby, dream ...	,,	1½d.
248	A song for the Seasons	,,	3d.
249	O say not that my heart	,,	2d.
250	Love and mirth ...	,,	3d.
251	Sweet vesper hymn ...	,,	3d.
252	Crocuses and Snowdrops	,,	1½d.
253	Stars of the summer night	,,	1½d.
254	Wind thy horn ...	,,	3d.
255	The land of wonders ...	,,	3d.
256	Ye little birds that sit and sing	,,	2d.
257	How soft the shades of	,,	1½d.
258	How sweet is summer	,,	2d.

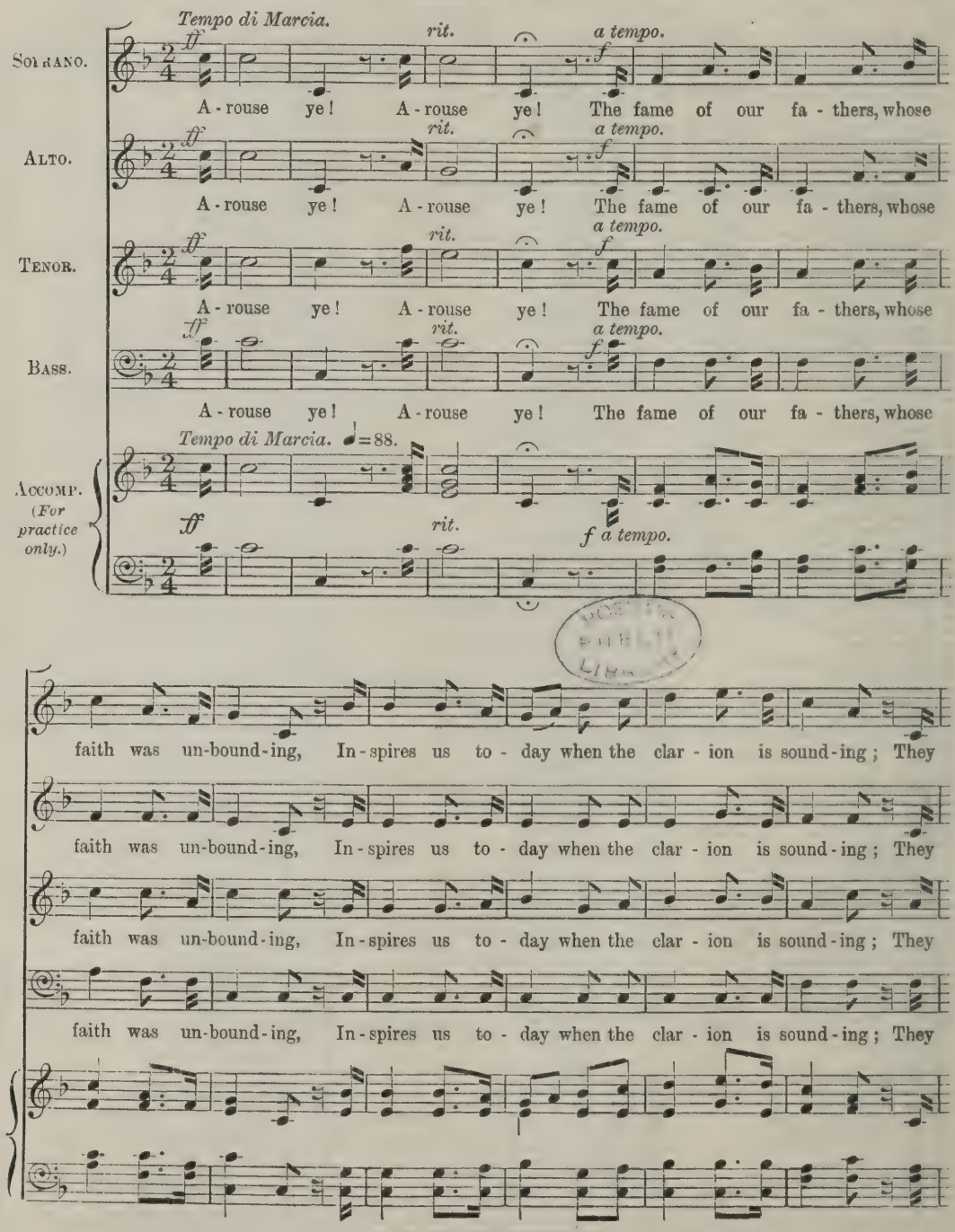
GARIBALDI'S HYMN

(ITALIAN NATIONAL AIR)

ARRANGED AS A PART-SONG FOR MIXED VOICES

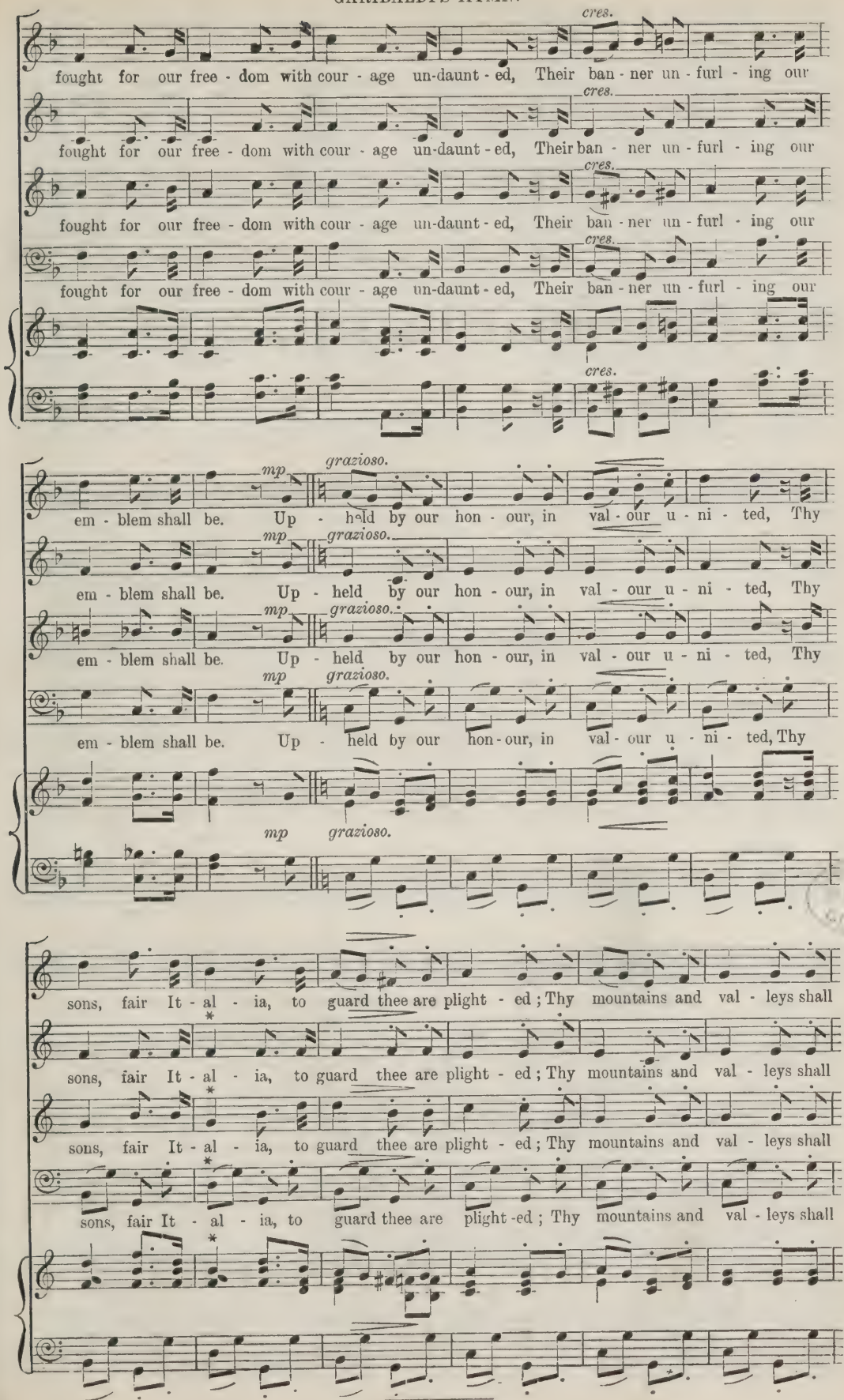
ENGLISH VERSION BY W. G. ROTHERY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A

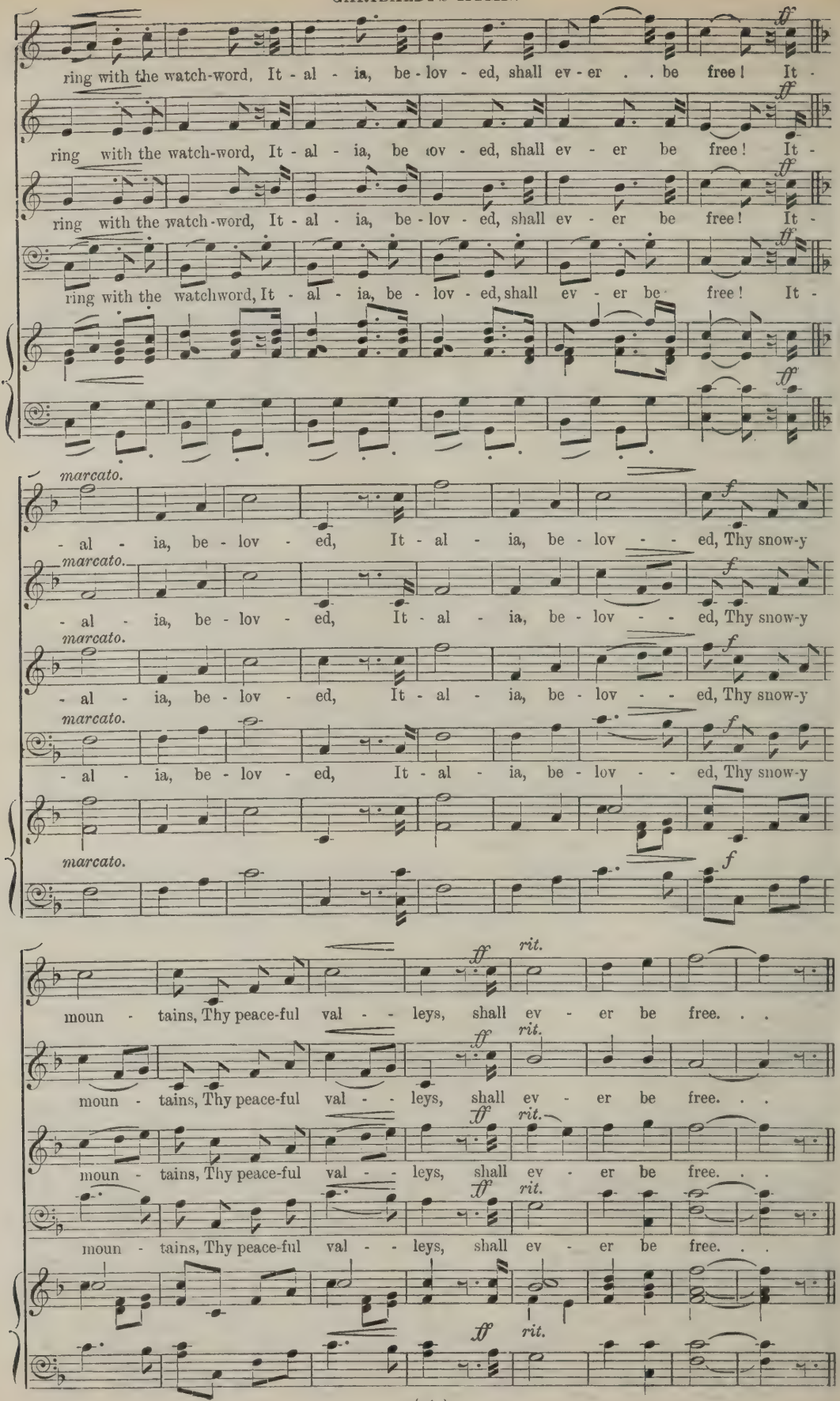

Tempo di Marcia.
SOPRANO.
ALTO.
TENOR.
BASS.
ACCOMP. (For practice only.)
A - rouse ye! A - rouse ye! The fame of our fa - thers, whose
faith was un-bound-ing, In-spires us to - day when the clar - ion is sound-ing; They

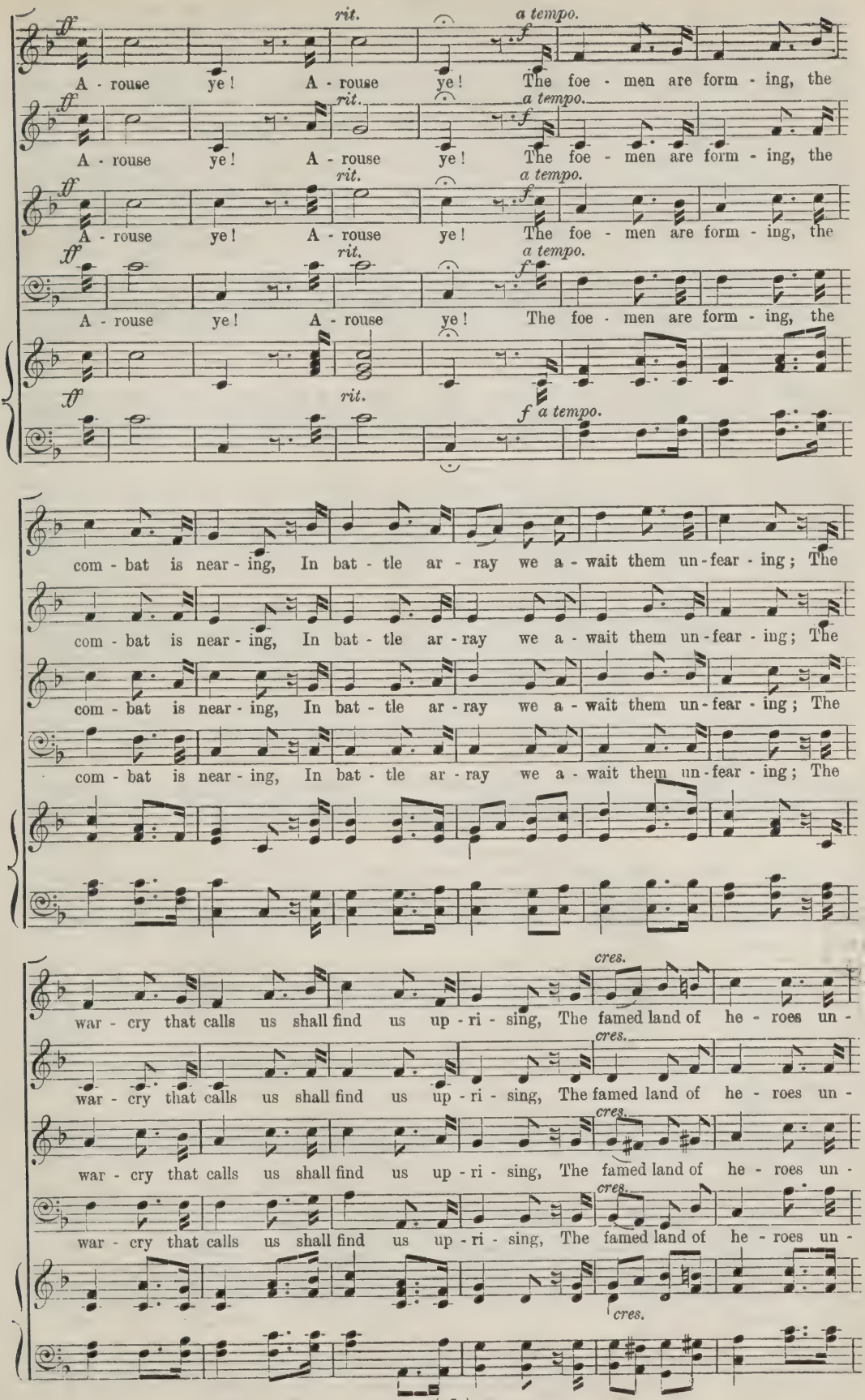
Also published as a Unison Song in THE SCHOOL MUSIC REVIEW, No. 279, price 1½d.

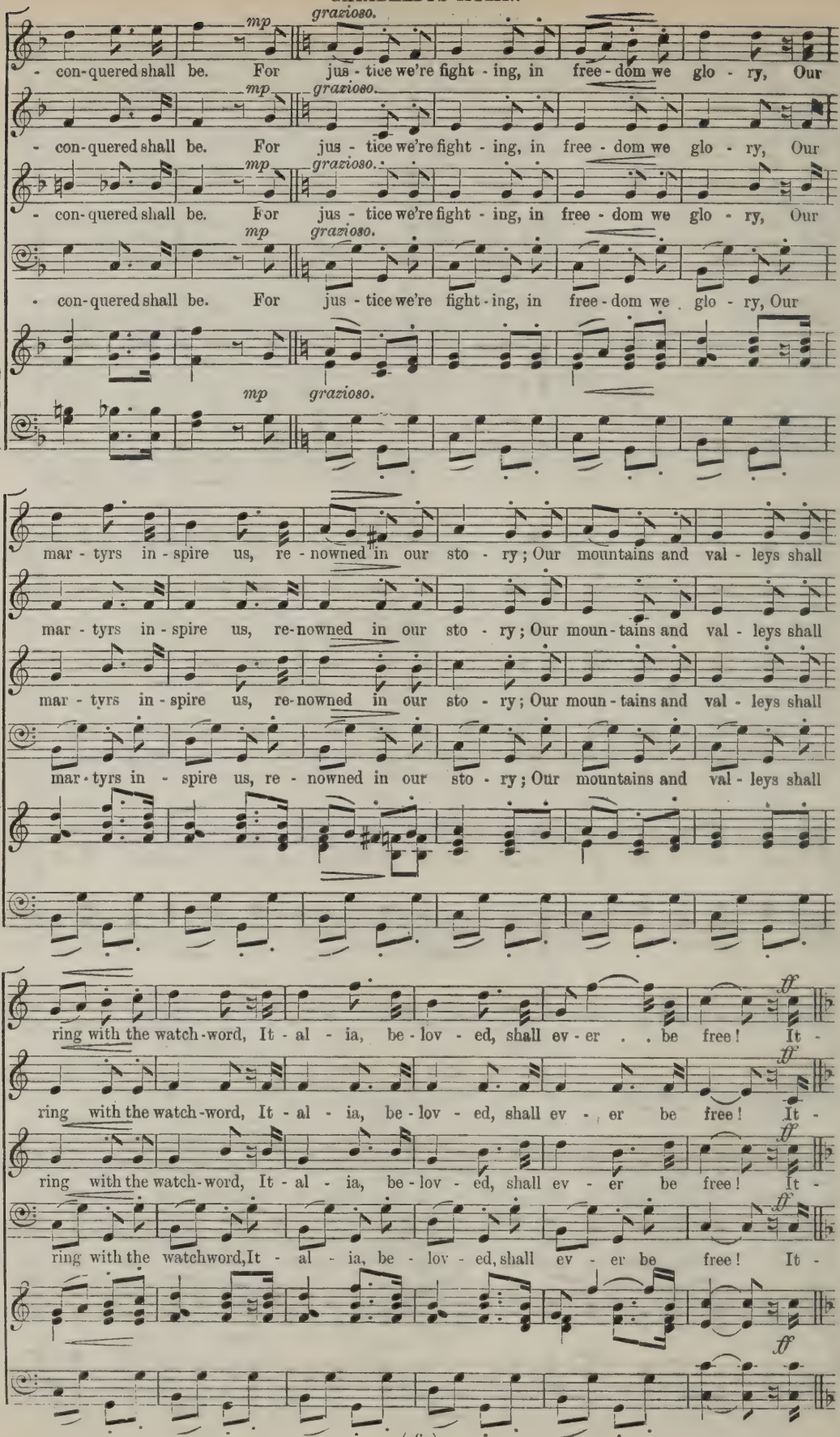
GARIBALDI'S HYMN.

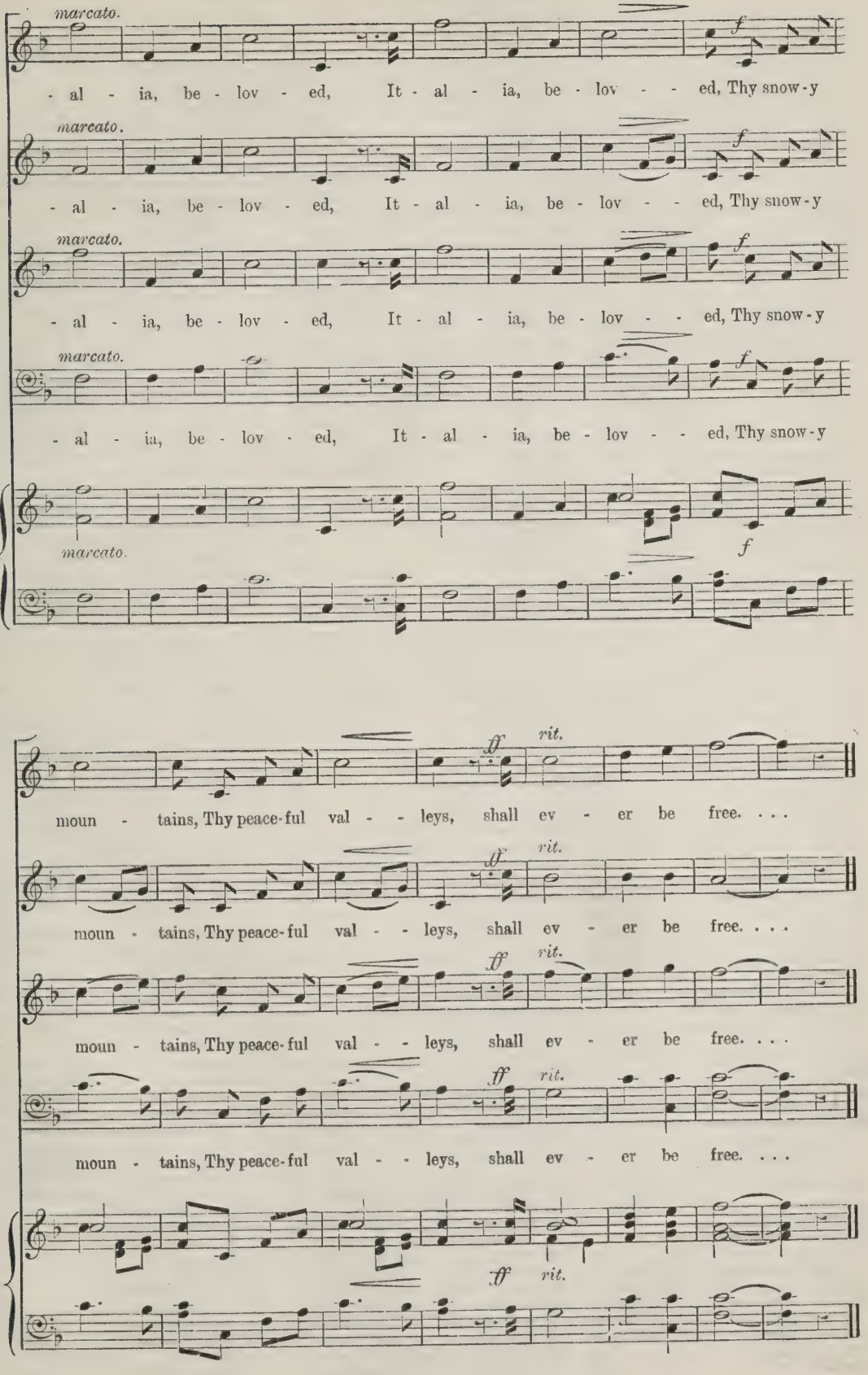

cres.
fought for our free - dom with cour - age un-daunt - ed, Their ban - ner un - furl - ing our
mp grazioso.
em - blem shall be. Up - held by our hon - our, in val - our u - ni - ted, Thy
sons, fair It - al - ia, to guard thee are plight - ed; Thy mountains and val - leys shall
sons, fair It - al - ia, to guard thee are plight - ed; Thy mountains and val - leys shall
sons, fair It - al - ia, to guard thee are plight - ed; Thy mountains and val - leys shall
sons, fair It - al - ia, to guard thee are plight - ed; Thy mountains and val - leys shall

* The broad vowel "aal."


ring with the watch-word, It - al - ia, be - lov - ed, shall ev - er . . be free! It -
ring with the watch-word, It - al - ia, be - lov - ed, shall ev - er be free! It -
ring with the watch-word, It - al - ia, be - lov - ed, shall ev - er be free! It -
ring with the watchword, It - al - ia, be - lov - ed, shall ev - er be free! It -
marcato.
- al - ia, be - lov - ed, It - al - ia, be - lov - - ed, Thy snow-y
- al - ia, be - lov - ed, It - al - ia, be - lov - - ed, Thy snow-y
- al - ia, be - lov - ed, It - al - ia, be - lov - - ed, Thy snow-y
- al - ia, be - lov - ed, It - al - ia, be - lov - - ed, Thy snow-y
moun - tains, Thy peace-ful val - - leys, shall ev - er be free. . .
moun - tains, Thy peace-ful val - - leys, shall ev - er be free. . .
moun - tains, Thy peace-ful val - - leys, shall ev - er be free. . .
moun - tains, Thy peace-ful val - - leys, shall ev - er be free. . .


A - rouse ye! A - rouse ye! The foe - men are form - ing, the
com - bat is near - ing, In bat - tle ar - ray we a - wait them un - fear - ing; The
war - cry that calls us shall find us up - ri - sing, The famed land of he - roes un -


mp grazioso.
- con-quered shall be. For jus - tice we're fight - ing, in free - dom we glo - ry, Our
mar - tyrs in - spire us, re - nowned in our sto - ry; Our mountains and val - leys shall
ring with the watch-word, It - al - ia, be - lov - ed, shall ev - er . . be free! It -
ff


marcato.
- al - ia, be - lov - ed, It - al - ia, be - lov - - ed, Thy snow-y
f
moun - tains, Thy peace-ful val - - leys, shall ev - er be free. . .
ff
rit.

No.			
566	The Fountain	F. Schira	3d.
567	The three lays ...	J. L. Roeckel	2d.
568	Airs of Summer ..	„	2d.
569	O'er the meadows	Boyton Smith	3d.
570	When golden Autumn's	Marschner	3d.
571	The four jolly smiths	R. T. Leslie	1½d.
572	Bells across the snow	Ch. Gounod	3d.
573	Simple flowers... ...	Franz Abt	2d.
574	When the day is dying	„	2d.
575	We'll go gleaning ...	„	2d.
576	Cynthia	W. A. Barrett	3d.
577	Kathleen Mavourneen	F. N. Crouch	1½d.
578	A Battle Song	E. A. Sydenham	3d.
579	To a brother artist	Mackenzie	2d.
580	Upon a bank of roses	John Ward	3d.
581	Home, sweet home	Edward Land	1½d.
582	Auld lang syne ...	„	1½d.
383	Cherry Ripe	„	1½d.
584	Bright Moon ...	John E. West	2d.
585	My love dwelt in a Northern	Elgar	3d.
586	To Morning ...	Ch. H. Lloyd	6d.
587	To Mary in Heaven	G. J. Bennett	3d.
588	Phillis	Walter Hay	3d.
589	Rest	Ricardo Mähllig	2d.
590	Hope	Ch. H. Lloyd	3d.
591	Contentment	F. R. Müller	3d.
592	Sunshine on the sea ..	C. Vincent	4d.
593	Shall I compare thee	J. H. Parry	3d.
594	Hie upon Hielands ...	V. Caillard	3d.
595	Maiden fair	J. Haydn	3d.
596	Strike the lyre (S.A.T.B.)	T. Cooke	3d.
597	Water-Lilies ...	F. H. Cowen	3d.
598	Resting	F. H. Cowen	3d.
599	Rowing	F. H. Cowen	3d.
600	The dawn of spring ...	M. Watson	3d.
601	The broken flower ...	O. King	2d.
602	The hunt is up (S.A.T.B.)	J. L. Hatton	1½d.
603	When golden day ...	A. C. Fisher	2d.
604	Full fathom five ...	C. Wood	2d.
605	The Hemlock tree ...	„	2d.
606	Cupid's lottery	Siegfried Jacoby	3d.
607	The Cava ier	C. Goodall	3d.
608	Wind tha softly	E. A. Sydenham	2d.
609	'Tis here ...	Hern.ann Goetz	2d.
610	Longing	„	2d.
611	Good advice	„	3d.
612	Persevere	„	2d.
613	Faithfulness	„	3d.
614	Absence	„	2d.
615	Comfort	„	2d.
616	The little bird ...	E. A. Sydenham	3d.
617	Merrily fly the hours	„	3d.
618	Ring the joy-bells	„	3d.
619	As the ripples flow	„	2d.
620	The milkmaids...	„	3d.
621	Winter	E. Duncan	3d.
622	Hunting song	„	3d.
623	Song and summer	A. H. Brewer	3d.
624	"Wassail" ...	A. M. Goodhart	3d.
625	The day that saw thy ...	F. Corder	3d.
626	What though I have still	„	3d.
627	If I love will you doom me	„	3d.
628	Hail to the swallow	Goodhart	6d.
629	Serenade—Come forth	Macirone	2d.
630	The fairy lover...	A. W. Batson	2d.
631	Love's adieu	„	2d.
632	Love wakes	W. Noel Johnson	2d.
633	The despairing lover	A. W. Batson	2d.
634	Love's inconstancy ...	„	3d.
635	Cephalus and Procris	„	3d.
636	Ladye fair, thou	Ed. by H. Leslie	2d.
637	Love me little	King Hall	4d.
638	Echoes	O. King	2d.
639	Bright be thy dreams...	„	2d.
640	Three children sliding	A.W.Batson	2d.
641	The Light of Love ...	„	2d.
642	From White's and Will's	J. D. Davis	2d.
643	Give place, you ladies	Wm. Stephens	2d.
644	Spanish Serenade	Edward Elgar	3d.
645	Go, happy rose ...	F. Iliffe	3d.
646	Soft, soft wind ...	C. V. Stanford	2d.
647	Sing heigh ho ...	„	2d.
648	Airly Beacon ...	„	2d.

No.			
649	The Knight's Tomb	C. V. Stanford	2d.
650	To his flocks ...	„	3d.
651	Corydon, arise ...	„	3d.
652	Diaphenia	„	2d.
653	Sweet love for me	„	3d.
654	Damon's passion	„	3d.
655	Phœbe	„	3d.
656	This morning, at the dawn	H. Leslie	2d.
657	Sad hearts	A. Herbert Brewer	3d.
658	Advice to lovers ...	P. W. Pilcher	2d.
659	Peace; come away	C. V. Stanford	2d.
660	Waiting for father	R. Bartholomew	3d.
661	The blue-bottle's fate	A. H. Ashworth	3d.
662	March like the Victors	R. Rogers	3d.
663	Hark! the Vesper Hymn is stealing		1½d.
664	Ye banks and braes		1d.
665	The trysting tree	G. J. Bennett	2d.
666	Jean (Of a' the airts)	Oliver King	3d.
667	Cupid is a wayward boy	C. H. Lloyd	4d.
668	Come, fairies, trip it ...	F. Iliffe	3d.
669	Song of the Silent land	John E. West	3d.
670	The time of youth		2d.
671	Come o'er the burn, Bessie (S.A.B.)		2d.
672	Enforce yourself as ...	E. Turges	3d.
673	Thus musing (S.A.T.)	Wm. Newark	3d.
674	Ah, my dear son (S.S.A.) ...	Anon.	3d.
675	Pastime with good Company ...		3d.
676	Hope	J. Rheinberger	2d.
677	The clouds ...	„	3d.
678	The fountain ...	„	3d.
679	Evening Rest ...	„	2d.
680	The Nightingale	„	3d.
681	Good Advice ...	„	3d.
682	The Storm ...	„	3d.
683	Autumn Song ...	„	2d.
684	The oak tree ...	G. J. Bennett	3d.
685	When Flora decks	Noel Johnson	2d.
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Miscellaneous.

The Performing Right Society, Limited, held its first annual general meeting on July 27, by courtesy of Messrs. Chappell & Co., Ltd., at 50, New Bond Street, Mr. William Boosey being in the chair. The Society has been established to enforce the rights under the Copyright Act, 1911, of composers, authors, and publishers, and to grant licences for the public performance of musical works of its members. It is affiliated to the National Societies of France, Italy, and several other countries, and controls an extensive répertoire exceeding a million works, proceeding from some 16,000 members. The Society collected over £4,000 in its initial year, which, after deduction of expenses, is distributable amongst the various authors, composers, and publishers interested.

During next season Mr. Kalman Ronay intends to give a series of six chamber concerts at Æolian Hall, introducing into each programme a new Violin sonata by a British composer. Composers should submit works to Mr. Ronay as early as possible, addressing them to him at Mr. Daniel Mayer's office. Mr. Ronay will play the violin part himself, and will ask the composers of the selected works to assist him, if they desire to do so, at the pianoforte. The series begins on October 19, when Mrs. R. H. Lyttelton will accompany and M. Bougea Oumirov will sing.

The fact that Chopin's heart was placed in the Church of the Holy Cross in Cravoski Street, Warsaw, is stated in Prof. Niecks's 'Life of Chopin.' It appears that on the occasion of the recent evacuation of Warsaw by the Russians, this relic was removed. The incident is thus recorded in the *Chicago Daily News* and reproduced in the London *Times*:

> 'It is reported that the vault of the Church of the Holy Cross in Cravoski Street was opened by chopping, and that the sacred heart preserved there was removed to Moscow.'

The eighteenth annual meeting of the Incorporated Staff Sight-Singing College was held on July 24. Sir Walter Parratt, the President, took the chair. In the report the death of Dr. Cummings was appropriately referred to. It was stated that during the year 112 certificates or diplomas had been granted. Mr. Douglas Smith read a paper on 'Sight-singing and ear-training,' and Dr. R. R. Terry spoke on 'Sea-Songs and Shanties.'

A lecture-demonstration of the Techniquer was given at Messrs. Weekes' rooms at Hanover Square on July 27. Mr. Harvey Grace presided. Mr. R. J. Pitcher explained and demonstrated the use of his invention, for which he claims great utility in connection with hand development.

The thirtieth annual open-air Musical Festival at Stockport took place at Vernon Park in July. The choir and orchestra numbered 600 performers. Mr. Henry Bell conducted. There was an attendance of between twenty and thirty thousand people.

Mr. Henry Coates, the musical critic, and Miss Edith Evans, the well-known concert and operatic soprano, were married on July 28. Best wishes go to the couple from their numerous friends. The moral of the event seems to be that the best way to satisfy a critic is to marry him.

The Civil Service Orchestra will resume its activities on October 7 under the conductorship of Mr. W. Frye Parker. Applications for membership should be addressed to the hon. secretary, Mr. J. Stansfield, New Wing, Somerset House, W.C.

We regret to hear from Mr. Joseph Holbrooke that he has met with an accident in New York. He was knocked down by a motorist and his left arm and one rib broken, and he was otherwise injured. This unfortunate event will delay the production of his new opera-ballet.

Miss Florence Easton sang the French opera 'Carmen' *at Kiel Opera* for the first time during the season just closed. Miss Easton is Yorkshire bred. That she consented to sing at Kiel is as remarkable as that the Germans allowed her to do so.

Mr. Harrison Frewin has formed a new touring opera company. As he is a man of great experience, and has secured the services of excellent artists, there is every prospect of success for the venture even in these times.

A child of four years of age, Audrey Smith, daughter of Dr. Edwin Smith, of Balham, has passed the primary examination of the Associated Board.

Answers to Correspondents.

Mr. FRED. PARSONS asks us 'whether it is etiquette to sing Amen to the National Anthem.' All we can say is that if it is etiquette we have been guilty of untold breaches, for we have never sung or heard performed an Amen after the National Anthem.

'SYMPHONIE' writes to suggest that it would be a great convenience at rehearsals if the bars of choral music were numbered at, say, every fifth bar, so that places could be found quickly. He thinks that the usual custom of using letters at various points is inadequate, because they are too far apart. We think there is a good deal to be said for 'Symphonie's' view. It is already carried out in some publications. But it is hardly likely that publishers will go to the expense of altering or making new plates for the purpose. Already music pages are often too closely bespattered with directions.

HOLMFIRTH.—We suggest the following metronome rates for the glee by Dr. Cooke 'In the merry merry month of May,' that appeared in the *Musical Times* for May this year:

♩ = 138.	*Allegretto.*
♩. = 88.	*Scherzo.*
𝅗𝅥 = 64.	*Largo.*
♩ = 144.	*Allegro.*
𝅗𝅥 = 92.	*Vivace.*

To some these rates may seem fast when considered in connection with the terms used. But it must be borne in mind that although the time-signatures use a crotchet standard, the music often has a minim-pulse swing.

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FORTY-FIFTH SEASON, 1915-16.
PROSPECTUS.

SATURDAY, NOVEMBER 6, 1915, AT 3.

ELIJAH - - - - MENDELSSOHN.

MISS RUTH VINCENT. | MISS PHYLLIS LETT.
MR. BEN DAVIES. | MR. THORPE BATES.

SATURDAY, DECEMBER 4, 1915, AT 3.

CREATION - - - - - HAYDN.

MISS AGNES NICHOLLS.
MR. JOHN COATES. | MR. BERTRAM MILLS.

FOLLOWED BY

CARILLON - - - - - ELGAR.

MADAME TITA BRAND CAMMAERTS.

SATURDAY, JANUARY 1, 1916, AT 3.

MESSIAH - - - - - HANDEL.

MISS ESTA D'ARGO. | MADAME KIRKBY LUNN.
MR. WALTER HYDE. | MR. HERBERT BROWN.

SATURDAY, FEBRUARY 5, 1916, AT 3.

REQUIEM - - - - - - VERDI.

MISS RUTH VINCENT. | MADAME KIRKBY LUNN.
MR. ALFRED HEATHER. | MR. ROBERT RADFORD.

SATURDAY, MARCH 4, 1916, AT 3.

THE DREAM OF GERONTIUS
ELGAR.

MISS MURIEL FOSTER.
MR. GERVASE ELWES. | MR. FREDERICK RANALOW.

SATURDAY, APRIL 1, 1916, AT 3.

ISRAEL IN EGYPT - - HANDEL.

MISS MARY LEIGHTON. | MADAME ADA CROSSLEY.
MR. BEN DAVIES.
MR. GRAHAM SMART. | MR. HERBERT BROWN.

GOOD FRIDAY, APRIL 21, 1916, AT 3.

MESSIAH - - - - - HANDEL.

MISS CARRIE TUBB. | MISS PHYLLIS LETT.
MR. JOHN COATES. | MR. ROBERT RADFORD.

An EXTRA CONCERT, the Programme of which will consist of CHRISTMAS CAROLS and other YULE-TIDE MUSIC, will be given in DECEMBER, 1915. The date and full particulars will be announced later.

BAND AND CHORUS, ONE THOUSAND PERFORMERS.

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Of the EIGHT CONCERTS to be given, Six will be included in the Subscription Series. Prices of Subscription for these Six Concerts: Stalls, £1 16s.; Arena, £1 10s.; Balcony (Reserved), £1.

Prices of Tickets for each Concert: Stalls, 7s. 6d.; Arena, 6s.; Balcony (Reserved), 4s.; Unreserved, 2s. 6d.; Gallery (Promenade), 1s.

Subscribers' names can now be received, seats secured, and prospectuses obtained at the Ticket Office, Royal Albert Hall, and the usual agents.

There are still a few Vacancies in the Choir for Tenors and Basses.

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Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

L.R.A.M. Examination. Last day for entry, October 30.

Lecture by TOBIAS MATTHAY, Esq., F.R.A.M., on "Rubato," Wednesday, October 13, at 3.30.

Lectures by DR. H. W. RICHARDS, Hon. R.A.M., Wednesdays, October 20 and 27, at 3.30.

Fortnightly Concerts, Saturdays, October 16 and 30, at 8.

MICHAELMAS HALF-TERM begins Thursday, November 4.

Entrance Examination, Monday, November 1, at 3.

JUNIOR DEPARTMENT is now open.

Full particulars will be sent on application.

J. A. CREIGHTON, Secretary.

THE ROYAL COLLEGE OF MUSIC,

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Director:
Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.

Hon. Secretary: CHARLES MORLEY, Esq.

The CHRISTMAS TERM commenced on Monday, September 27.

Syllabus and Official Entry Form may be obtained from The Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by S. Ernest Palmer, Esq.).

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

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DIRECTOR OF EXAMINATIONS—G. AUGUSTUS HOLMES, ESQ.

HIGHER EXAMINATIONS, 1915.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Centres for the half-year to July, 1915:—

DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

PIANOFORTE PLAYING.—Edward Ashton, George B. Beattie, Harold G. Baker, Edith M. Bourton, Bertha C. Bramwell, Florence Baird, George A. Chambers, Florence E. Cole, Elizabeth G. Cule, Beatrice J. Calvert, Wilfred Carrington, Gertrude A. Cook, Gladys Coste, Cecilia A. Conaghty, Edith M. Daniels, Emmeline Downing, †Lily W. Dransfield, Dorothy E. Dines, Elizabeth F. Dickinson, Alice Ellis, Clara Elton, Constance Easton, Freda M. L. Fanthorpe, Gladys Frater, Kathleen A. Finnie, Emma M. Greatorex, Rachel M. Harries, John Hamer, Ethel F. Hunt, Gertrude E. Hurst, Ellen A. Homes, Thomas W. Howson, Kathleen Harrington, Vera Howden, Emily Jones, Lilian Jones, Arthur H. Jenkin, Gertrude Johnson, Violet Joseph, Norah K. Kemp, William R. Knox, Kitty Luscombe, Dorothy M. Lewis, Edith I. Lockard, Irene Levi, Petronella P. McGrath, Minnie Maskall, Minnie Meredith, Florence V. Margetson, Minnie Morris, Blodwen Morgan, Edith Mumby, Arthur G. Mead, Laura Molineux, F. Isabel Marks, Lucy I. Maynard, Clarice E. Maynard, Doris Manger, Ethel H. Pole, Marjorie Pinnington, Elizabeth Robinson, Lilian M. Robinson, Mary Reavey, Ida Radcliffe, Linda I. L. Robertson, Annie G. Spiers, Isabell M. Smith, Doris L. Smith, *Florence R. Smith, Doris Smith, Kathleen M. Sisson, Dorothy Speed, Ellie Schaaf, Cecil A. Shaw, Jessina Slinning, Edna M. Turner, Gertrude A. Towers, May Tindle, Norah I. Tuckfield, George I. Thomas, Nellie Webber, Doris M. Wilson, Nora M. Walker, Tom Webster, Florence Warhurst, Edith Walker, Victoria M. Wright, William H. Warn, Elsie Whitaker, Beryl J Watson, Margaret J. Watson, Edward White.

ORGAN PLAYING.—Harold O. Newman.

VIOLIN PLAYING.—Alice Gray, James Little.

SINGING.—Ethel M. Collins.

ELOCUTION.—Gladys H. E. Daniel, Maude M. Grellet, Nellie Harrison, Eva Pitt.

ASSOCIATES (A.L.C.M.).

PIANOFORTE PLAYING.—Helen Anderson, Meta F. Albert, Ivy D. Aldridge, Edith Armitage. Maud Ashworth, Edgar C. Allen, Grace C. Alexander, Jennie Allitt, Robert T. Almond, Ivy E. Atkins, Winifred A. Atkin, Agnes Algar, Doris Andrews, Coral Armstrong, Kathleen Anglim, Elsie L. Abbott, Jessie Allison, Elsie R. Arkinstall, Marjorie L. H. Bell, Ida M. Brazier, Edith M. Bourton, Joanna Baillie, Edric A. Baker, Annie M. Brown, Evelyn Blakeborough, Elsie Brown, Sallie Booth, Edith Bridge, Frances F. Burn, Olive J. Beadle, James Briscoe, Lily A. Burgess, Edith Burke, Lily Bryant, Eva Boon, Marian Broadbent, Stella S. Boyce, Florence I. de Béarn, Louis M. Bruske, Kathleen M. A. Brown, Emily M. Brabyn, Beryl Bamford, Vera Butter, Eli Beaumont, Minnie Baker, Maggie L. Brister, Emily M. Bell, Alfred J. Beesley, Myrtle Barnes, Lilian Boughton, Ethel Bissell, Gracie Bottom, Mercia M. Bridgement, Helen A. Burns, Doris A. Brake, Bertha Becker, Emily Brown, Mary A. Bell, Hetty Bettens, Ida Benson, Beatrice Benoit, Marion A. Brown, Agnes M. Best, Dorothy M. Boyer, Edith P. Challenger, Ada Cartwright, Horace B. Corry, Stanley Cooper, Eva Clinch, Frank E. Cook, Maria Cresswell, John A. Coad, Nellie Cowley, Jessie T. Cumming, Mary Clery, Annie Crowe, Lilian Colebrooke, Helen O. Champion, Irene L. Chudleigh, Mary A. Cooper, Gladys Cooper, Irene Church, Alice M. Cusse, Hilda Cordwell, Alice Cheer, Elsie Crossley, Josephine W. Craven, Priscilla Cole, Robert Charles, Herbert Cooper, Angenoria Cooper, Hilda Cathro, Gladys E. Cameron, Kathleen M. Claremont, Doris E. Cuthbert, Amy Connor, Constance Cook, Minnie Croxon, Veronica Cleary, Monica Commons, Nellie Cameron, Maggie Clancy, Marie G. Cairns, Rosa Charbonneau, M. Estelle Chisholm, Alice E. Duguid, Lilian M. Dangerfield, Lilian Davis, Beatrice Dutton, Constance Dowling, Edith Duell, Elfed Davies, Elizabeth Dunn, Arthur Drakeford, Gladys M. Doughty, Christina Best, Clarice Beechey, Bessie D. Davies, Dorothy Dent, Hartley Dean, Muriel A. Davidson, Hilda M. Dinham, Lucy E. Dart, Esther M. Darmody, Ruby Darby, Winifred L. Evans, Madge E. Erskine, Annie V. Evans, Florence W. M. Ellercamp, Eleanor England, Blanche Every, Annie V. Eastmond, Myra A. Elliott, Florence Emery, Vivian M. Earle, Elizabeth F. Fowler, Olive Follows, Harriet M. Fullard, Mary Feeny, Francis L. Fisher, Beatrice Fogen, Hannah J. Fisher, Prudence Fearhy, Percy Foxhall, Frank H. Fawcett, Theresa Fullwood, Elsie E. Fox, Edith S. Fielden, Arnold Fitton, Agnes Frater, Vera I. Fuller, Alice M. Falvey, Iris Freeman, Lucy M. Finlayson, Eva Firth, Thomas E. Grant, Robert S. Galbraith, Sarah Gray, Constance G. Grimson, Alfred S. Gregory, Charles I. Greenway, Ana Gates, Fay Gritton, Dorothy Golding, Rosemary M. Gradidge, Doris M. Gregory, Albert Green, Ada C. Gould, Ivy V. Gallagher, Maud M. Grellet, Eileen W. Goulden, Ivy Grimmett, Bella Grieg, Florence Gilmour, Lillian Hardman, Gladys Hilton, Annie Hardesty, Cecilia Hirsch, Edward Holland, Nellie Hazlitt, Elizabeth Harrison, Alexander Hunter, Ivy Howard, Constance B. Harrison, James C. Hislop, Victoria Holway, Gertrude B. Hands, Dorothy Hopkins, Mary Howson, Violet Hammond, Nellie Hill, Marion Hogg, Lilian M. Hoad, Maud Halstead, William Hunt, Gertrude M. Haigh, Janet Hodson, George A. Harwood, Clara Hinton, Olivia Holmes, Katie Healy, Mary A. Hakendorff, Ivy M. Hardy, Lily Hyde, Elma E. Hanna, Maggie Hay, Doris L. Hecht, Florence E. Hall, Beatrice M. Harris, Helen Hannah, Augusta Huot, Laura M. Inkster, Eveline Illingworth, Mary G. Jones, Florence O. Jayne, Sarah Jones, Eira S. John, Jennie Jones, Elsie D. Johnson, Olive M. Jones, Winifred M. C. Jephcott, Mabel D. Jones, Eva Jenkins, Bernard Johnson, Nellie Jenkins, Mary A. Jones, Mary E. Jones, Jane O. Jones, Alice H. James, May E. Knight, Edith King, Olive A. Keylock, Sarah A. Kitson, Elaine M. S. Kay, Ada Kaye, Myrtle F. Keefe, Doreen C. Knox, William R. Knox, Laura Knight, Bernard Littlefair, Marguerite H. Lees, Dorothea A. Lodder, Carrie Lindsay, Winefride M. Lawless, Lilian A. A. Lawson, Mabel C. Long, May Lynch, Blodwen Lewis, Eva Light, Frances Lennon, Rachel L. Levy, Arthur Lomax, Emma Lawton, Edith M. Lawson, Myrtle Lamb, Hazel O. Le Tisser, Lawrie E. Lord, Alice M. Lindsay, Lily Letham, Victoria Maskall, Philomena McLaughlin, Pedro T. Munro, Sidney E. Morris, Ivy C. Myers, Esthel Medcalf, Winifred M. Morris, Lucy J. Midgley, Margaret Mayor, Augusta T. McDade, Annie G. Morton, Katie McGibbon, Mary McLynskey, Lucy Margetts, Annie McKivet, Nellie McNaughton, May Maddock, Irene B. McCormick, John Mills, Nellie G. Metzner, Edith S. Martin, Petronilla P. McGrath, Ruby F. McBeath, Eileen Monaghan, Winnie McMeniman, Isabel McGrath, Jessie McRae, Grace M. McDonagh, Adelaide V. S. 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Robinson, Mary Richards, Gladys Roberts, Gertrude Ramm, Dorothy Rouse, Lillie Rogers, William J. Reed, Bride Rooney, Kathleen E. Reynolds, Ruby W. Regelin, Elsie M. Rossiter, Gladys Ridge, Hilda F. Raworth, Louie F. Shaw, Elsie V. Stringer, Gladys H. M. Silvers, Hebe Strange, Christina H. Stevenson, Amy O. Swindley, Gladys Scholes, Ada E. Swift, Olga Seymour, Constance A. Stedman, Enid I. M. Schultz, Ethel G. Sage, Laura Shoesmith, Elizabeth Smith, Beatrice L. Smith, Gladys Sucksmith, Kitty M. Stocks, Martha Shuttleworth, Ewart Simpson, Mary C. Sparrow, Gertrude F. Stephens, Ida M. Southward, H. Frances Symonds, Annie E. Sims, Bertha Sanderson, George C. Starkey, Florence Singleton, Dorothy Sale, Hilda R. Sims, Millicent Sykes, Ellen G. Stampton, Ellen Smith, Carrie C. Schrader, Virginia M. Stevenson, Jean Shepherd, Lois G. Smith, Mary C. Sawle, Olga I. Simm, Gladys Stewart, May Thomas, Jennie Thomas, May Thomas, Gladys Taylor, Agnes Turton, Harry Tomkinson, Annie Tonge, Lina J. 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* Gold Medalist. † Silver Medalist.

LONDON COLLEGE OF MUSIC.

DIPLOMAS IN PRACTICAL MUSIC—*Continued.*

ASSOCIATES (A.L.C.M.)—*Continued.*

Violin Playing.—Sylvia C. Connelley, William Connolly, Walter Disney, Louie Hubert, Edward Jenkins, Arthur B. Newsome, William H. Stubbs, Marie Sykes, Doreen R. Valantine, Frank H. Wilkinson, Gladys W. Weekes.

Singing.—Edith M. Bailey, Betta Chadwick, Evangeline Clements, Josephine M. Cairns, Gladys M. Dart, Lily M. J. Elliott, Annie M. Fletcher, Mary I. Fullerton, Lilian Fennall, Florence G. Gunatilaka, Esther Halsall, Ethel Heaney, Ethel Honeyman, Ruth James, Dorothy P. Jennings, James Johnston, Charles C. Legge, *Teresa Owens, Ruby Penrose, Francis Sanderson, Helena Sloman, Sadie Smith, Ivylene P. Taylor, Mildred U. Trengrouse, Pattie Twells, Hilda I. Tuppen, Florence A. Trout, Arthur J. Trivitt, Ella W. Thompson, Annie Williams, Richard Walker, Rachel M. Wallis, Arthur H. Watts, Roy Westaway, Edward Willard.

Organ Playing.—Fred Millington, Hilda M. Ninham, Herbert Parsons.

Elocution.—Ethel Armstrong, Lilian T. Bellamy, Margaret Clark, Daisy L. Couzens, Mabel Davidson, Doreen L. Eathorne, Elfrida M. G. Foster, Winifred Gallon, Eleanor Hay, Mabel V. Kelly, Elsie Loughlin, Ruby I. Marsh, Ethel V. Mills, Maud M. Mabane, Hilda M. Marshall, Mabel E. Massen, Mary C. C. Moncur, Grace C. Mathieson, Euphemia Morrison, Annie McQueen, Nellie Nicholls, Eva Pitt, Gertrude C. Potter, Margheritta Purvis, Lorna Swan, George W. Skeet, William Stephenson, Elsie R. Smith, Tessa Trevor, Jessie J. Wise.

TEACHER'S DIPLOMA.

Pianoforte Playing.—Agnes Brown, Nina Coombes, Dorothy J. Cuthbert, Constance Fergus, Frances C. Goulding, Mary E. Kilgariff, Florence E. Middleton, Mary E. MacMahon, Leonie Tomkinson.

DIPLOMAS IN THEORETICAL MUSIC.

LICENTIATE IN MUSIC (L.Mus.L.C.M.).

Joseph Handford.

ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

James W. Brocklehurst, Ettie Dahms, Georgina E. Davis, Ethel E. Davis, Christmas Evans, Nellie Macrow, Hugh T. Parry, John M. Rodgers, Annie Thomas.

* Gold Medalist. † Silver Medalist.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc. Oxon., F.R.C.O.; Edward R. G. Andrews, Esq.; Percy S. Bright, Esq., Mus. Bac. Lond., F.R.C.O.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O.; J. Withers Carter, Esq., F.R.C.O.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; Frank Ellerton, Esq., Mus. Bac. Oxon., F.R.C.O.; Evan P. Evans, Esq.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; W. O. Forsyth, Esq.; Cuthbert Harris, Esq., Mus. Doc. Dunelm., F.R.C.O.; H. F. Henniker, Esq., Mus. Doc. Cantuar., A.R.A.M.; Arthur S. Holloway, Esq., Mus. Doc. Oxon.; G. Augustus Holmes, Esq., Director of Examinations; Arthur H. Howell, Esq.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; Aug. W. Juncker, Esq.; F. J. Karn, Esq., Mus. Doc. T.U.T., Mus. Bac. Cantab.; Geo. F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; Fewlass Llewellyn, Esq.; S. E. L. Spooner Lillingston, Esq., M.A., Mus. Doc. Oxon.; D. J. Montague, Esq.; F. W. Pacey, Esq., Mus. Bac., Oxon.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; J. Howlett Ross, Esq.; G. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.; E. P. Salvage, Esq.; W. H. Shinn, Esq.; Reginald J. Shanks, Esq.; C. Reginald Toms, Esq.; John Thornton, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.

There were 1,093 Candidates for Diplomas, of which number 618 passed, 460 failed, and 15 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.), and LICENTIATE (L.L.C.M.), are held in London and at certain Provincial, Foreign, and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHERS' DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

The NEXT LOCAL EXAMINATION in all branches of practical and theoretical music will be held in London and at over 450 Local centres in DECEMBER. The last day of entry is November 15.

REPRESENTATIVES are required to form LOCAL CENTRES in vacant districts in Great Britain and all other parts of the world. Ladies or gentlemen willing to undertake the duties should apply to the Secretary for particulars. SCHOOL CENTRES may also be arranged.

GOLD, SILVER, and BRONZE MEDALS and BOOK PRIZES are awarded at the Examinations in accordance with the printed regulations. The awards in Medals for 1915 have been considerably extended, and full details will be found in the Syllabus.

The TEACHING DEPARTMENT of the College provides COMPLETE MUSICAL EDUCATION for Students, Amateur or Professional. PRIVATE LESSONS are given in Pianoforte, Singing, Violin, Harp, Organ, Harmony, Counterpoint, and Musical Composition (including Fugue, Orchestration, and Musical History), Mandoline, Guitar, and Elocution; also in Violoncello, Flute, Clarinet, and all other orchestral instruments. LESSONS MAY COMMENCE FROM ANY DATE.

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There is a CHOIR (S.A.T.B.), FULL ORCHESTRA, OPERA CLASS, LADIES' CHOIR, STRING QUARTET CLASS, DRAMATIC CLASS, and CONDUCTOR'S CLASS.

The 211th Students' Concert took place in the Concert Hall of the College on June 23.

The Opera Class have in rehearsal "Patience," by Gilbert and Sullivan.

Full particulars of both Education and Examination Departments of the College, together with Syllabus and Forms of Entry, can be obtained on application to A. GAMBIER HOLMES, Secretary.

Telephones: 3870 Central and 3948 Gerrard. Telegrams: "Supertonic, Reg, London."

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Director .. .. GRANVILLE BANTOCK, M.A.
Visiting Examiner .. R. R. TERRY, Mus. Doc.

SESSION 1915-1916.

The Session consists of AUTUMN TERM (September 20 to December 18); WINTER TERM (January 17 to April 1); SUMMER TERM (April 3 to June 24).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

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President: Sir W. H. HOULDSWORTH, Bart., LL.D.
Principal: Dr. ADOLPH BRODSKY.

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Systematic Course for the Training of Teachers included in the curriculum.

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For particulars, apply Secretary of Examinations, University Office, Durham. Copies of former Examination Papers, 1s. per set.

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ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in July and December.

November 25, 1915, 12 Noon.—Lecture, "Improvisation." By Dr. J. H. Lewis. Chairman: Rev. Noel A. Bonavia-Hunt, M.A.

COMPETITIONS FOR 1915.

SILVER MEDAL for the best Setting of the Nicene Creed to Easy Ecclesiastical phrases, not necessarily Gregorian Tones.

SILVER MEDAL for the best Magnificat, set to one of the Festal Gregorian Tones, with varied Bourdons to Verses 3, 4, and Gloria Patri.

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46.	Epilogue	... Harvey Grace	2	0
47.	Scherzo Fugue	Edwin H. Lemare	2	0
48.	Rêverie in D flat ...	H. Sandiford Turner	2	0

(To be continued.)

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The Musical Times

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1915.

BRAHMS AND WOLF AS LYRISTS.

By Ernest Newman.

(Continued from September number, p. 525.)

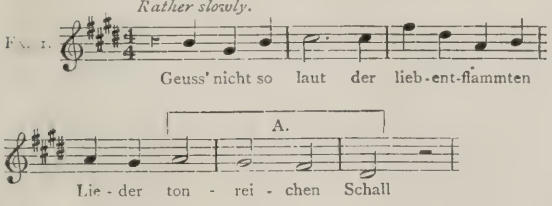
II.

That Brahms as a lyrist was too much dominated by purely instrumental notions of form will be disputed by no one who has studied his songs in connection with those of a master of a more flexible lyrical speech, like Wolf. Brahms's devotion to German folk-song also helped to give his lyrical phrases occasionally not only a square-toed tread that sorts ill with the natural values of the words, but a contour that inevitably leads to falsities of musico-verbal form somewhere or other in the course of the song. Let me illustrate this last fault by a quotation or two. For me, even so beautiful a song as 'An die Nachtigall' (Op. 46, No. 4) is marred by it. The great masters of form instinctively divine at a glance all the possibilities and impossibilities of a theme; as Pater would say, they see the last line in the first. But in this song, as elsewhere, Brahms has certainly not seen much beyond his first line when he shaped the melodic phrase for this. Hölty's poem is couched in a form in which pairing short lines alternate with pairing long lines:

> Geuss' nicht so laut der liebentflammten Lieder
> Tonreichen Schall
> Vom Blüthenast des Apfelbaums hernieder,
> O Nachtigall.*
> &c., &c.

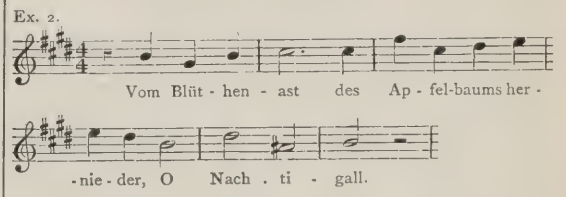
The verbal sense, as will be seen, runs on continuously to the end of the third line. Perhaps it would be too much to expect of a song composer that he should model so long a lyric sentence as this; but our sense of verbal fitness would certainly not tolerate any pause before the end of the second line. Conscious of this, Brahms projects his main lyrical contour thus:

Ex. 1.



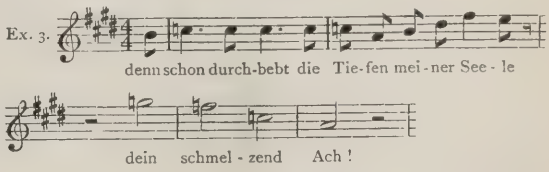
It is an expressive line, and not the least admirable feature of it is the augmentation on 'tonreichen Schall,' that gives just the effect of rhythmic deliberation that a reader with an ear for poetic rhythm would give to this line of the poem; the full rich vowel of 'ton' itself invites delay. But in his anxiety to model this first melodic figure accurately upon the rhythm and the sense of the first two lines of the poem, Brahms has not looked far enough ahead. Had he done so,—as Wolf would instinctively have done,—he would have seen that he would either have to abandon this rhythmical model later, or adapt it to the changing verbal values of the new lines. His lyrical technique being insufficiently flexible for this, Brahms keeps doggedly to the original pattern, regardless of the jars he thereby necessarily gives to a sensitive listener. The metrical augmentation seen at 'tonreichen Schall' suits very well the 'O Nachtigall' of the fourth line:

Ex. 2.



But already the three-crotchets rest between the end of the second line and the beginning of the third, and the reverting to the rightly arresting melodic contour of the first line for the merely subsidiary words of the third, interpose too great a gulf between this third line and its predecessor. And as he goes on, Brahms's resolve to hold on like grim death to his original pattern compels him to pile falsity on falsity. At first we see him, though perhaps a little too much preoccupied with the figure, turning it to really vital uses, as in the fourth line of the second stanza:

Ex. 3.



where the sense of melodic and harmonic change in conjunction with the rhythmic reminiscence is admirable. But in the third stanza the preoccupation becomes a blind obsession, and everything goes wrong:

> Dann flieht der Schlaf von neuem dieses Lager,
> Ich starre dann
> Mit nassem Blick und todtenbleich und hager
> Den Himmel an.*

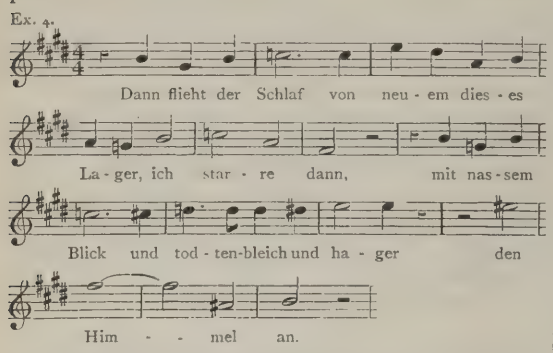
For a verse that suddenly brings into the song an atmosphere so different from the earlier one, Brahms's melodic line is far too much like that of the first stanza to be effective. This is one of the hundred cases in which his unthinking, mechanical partiality for the strophic form has led him astray.

* Literally, line by line:

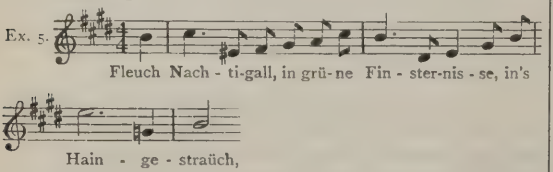
> Pour not out so loudly of love-inflamed song
> A tone-rich sound
> Down from the blossoming branch of the apple tree,
> O Nightingale.

* Then sleep again flies from this bed of mine;
Then I stare
With a moist [tearful] gaze, and deathly pale and haggard,
At heaven.

But apart from that, the original rhythmic fragment to which I have so often referred has not only by this time become something of a nuisance,—a sort of King Charles's head that refuses to go out of poor Mr. Dick's mind,—but it plays havoc with the poem :

Ex. 4.

As before, Brahms runs his melodic phrase to the length of two lines of the verse; but the continuity between the second crotchet and the minim of bar 4 of Ex. 1, that was justified by the fact that the first two lines of the poem were in a sense only one,—'tonreichen Schall' being, indeed, only the object of the verb 'geuss,'—is quite unjustifiable in the third stanza. The first idea definitely ends with 'Lager'; the pause, if it is to occur anywhere, should come here. But Brahms, still obsessed by the figure that first fascinated him, plumps it toe-down on the heels of the preceding phrase without a second's breathing space. This of itself gives a singular ungainliness to the first two lines. But the relentless switching-on of 'ich starre dann' to the line to which it does not belong, necessarily separates it from the following line, to which it belongs by right. And then, to crown all, the 'den Himmel an,' once more in obedience to a merely mechanical instinct, is too widely separated from what goes before it. The whole setting of the verse is, in truth, a monument of bad taste and poor feeling for form; a stanza that has only one real half pause-point—at the end of the first line,—and in which the idea begun in the second line does not complete itself until the fourth (for the third line is a parenthesis), is chopped up recklessly in order to comply with a metrical scheme that had been prompted by a stanza of a totally different build. In the next verse, that follows the pattern of the second * :

Ex. 5.



though no violence is done to the verbal sense by the retention of the figure 1A, Brahms is misled by it into laying an almost comical stress on the first syllable of '*Hain*gesträuch.'

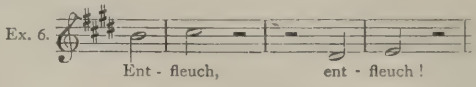
* Fly, nightingale, into the green obscurity,
Into the bushes of the *grove*.

But at the end there comes a touch that is worthy of Wolf himself :

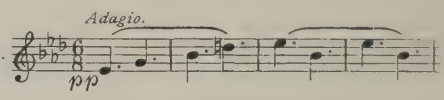
Und spend' im Nest der treuen Gattin Küsse ;
Entfleuch, entfleuch ! *

Here Brahms, as earlier at the words 'dein schmelzend Ach,' preserves the formal unity of the song by suggesting the vital fragment 1A, but gives it quite a new and exquisitely expressive and appropriate turn :

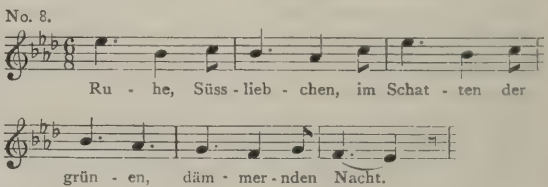
Ex. 6.



Brahms's curious carelessness in the building of his phrases may be illustrated again from 'Ruhe, Süssliebchen' (Op. 33, No. 9). He first of all establishes in our minds a two-bar rhythm by means of the following prelude for the pianoforte :

No. 7.

Then he begins the vocal melody thus :

No. 8.



Now the poem is one of those thousands in which the line-divisions do not always correspond with the sense-divisions :

Ruhe, Süssliebchen, im Schatten
Der grünen, dämmernden Nacht ;
Es säuselt das Gras auf den Matten,
Es fächelt und kühlt dich der Schatten,
Und treue Liebe wacht.†

Brahms is aware of this; so, as will be seen from Ex. 8, he carefully refrains from making or suggesting a pause-point at 'Schatten.' The melodic sense, like the verbal sense, runs on. But he has only escaped Scylla to fall into Charybdis. Dominated by the feeling that the first proper pause-point is after 'Süssliebchen,' he plans a two-bar melodic phrase extending to this point, and fails to notice that the repetition of this two-bar period lands him in the falsity of a pause-point after 'grünen.' It is of no avail to reply that the melody does not actually pause there, but runs straight on with 'dämmernden Nacht.' There may be no visible pause, none that is indicated in the notation; but the effect of the preceding four two-bar phrases is inevitably to *suggest* a cadential point after 'grünen,' and to make the two remaining

* And lavish kisses in the nest of thy true mate ;
Fly away, fly away !

† Literally :

Rest, sweetheart, in the shadow
Of the green, to-twilight-drawing night ;
The grass murmurs on the meadows,
The shadow fans and cools thee,
And true love watches over thee.

words and the melody of them seem to limp in lamely in a kind of afterthought.

The orthodox Brahmins no doubt will tell us, with the pitying condescension they always exhibit towards the unbeliever, that if a song is generally beautiful we ought not to trouble ourselves unduly over minutiæ such as these. But with all respect to the high-priesthood, they are not minutiæ, and no one whose sense of form in the lyric is at all developed can fail to be troubled by them, for they seriously mar the beauty of the songs for him. Of themselves they would serve to make him doubt the catchword that Brahms was a consummate master of form. Whenever, indeed, a really modern problem of form confronts Brahms in the song, he fails to solve it, largely because his rhythmic sense—*pace* the Brahmins—was so limited. I know that to say this is like committing the unforgivable sin; but all the same it is true. As I have already pointed out, a good deal of what currently passes for rhythmical subtlety in Brahms,—such as his alternations of duple and triple times,—is merely metrical fidgetiness or mannerism. As so often happened in his case, it was not that he was the master of the form but that the form was master of him. Take, as an example, the interposition of some bars of triple beat into the main six-eight time at the end of the song 'Von ewiger Liebe' (Op. 43, No. 1). This is not originality; it adds nothing to the expression of the song; it is not in the least vital to the song. Anyone who knows Brahms's work as a whole can see that it is pure mannerism; he is like a man with some nervous habit of hand or mouth, who for the life of him cannot keep from twitching while he is talking to you. And if anyone wants to realise how objectionable this mannerism of Brahms is, let him spend a day going through one work after another of the composer. Before many hours are over he will be so tired of the trick that when he sees it coming, five bars ahead, he will flee from it as we dodge down a side street at the sight of a notorious bore, who, as we know too well, will want to inflict on us the story he has been telling everyone for weeks.

No candid student of Brahms will deny that his sense of lyrical rhythm is a primitive thing compared with that of Wolf. Primarily, as I have tried to indicate, the defect comes from Brahms's limited command of form; he has so little notion of how to shape and handle themes that are at once musically interesting and true to poetic metric, that at all costs he stays within the narrow frame of the folk-song, complacently perpetrating all sorts of metrical absurdities rather than leave the safe haven of the four-square.* But it is not only in this respect that his sense of form in the lyric seems painfully circumscribed in comparison with that of Wolf. I am not contending that Brahms should have written in Wolf's idiom, any more than I would contend that Keats should have tried to write like Wordsworth. But I certainly hold that no modern composer has the right to be regarded as a consummate master of form who slavishly works upon the same pattern and uses the same mechanical devices in song after song, as Brahms does. Here again it is a question of mannerism. There are mannerisms and mannerisms,—some that do not matter much, and some that matter a great deal. Even the greatest composers have their unconscious little tricks; the only question is whether the trick moves us to merely an indulgent smile or a shrug of impatience and irritation. There is one *cliché* of Brahms that, for me at any rate, becomes less tolerable each time I go through the songs,—his habit of a harmonic darkening in the second or third stanza of a lyric. The reader will see what I mean by looking at the third stanza ('Durch todte Wüsten wandle hin') of 'Wie bist du, meine Königin.' It is a device to which Brahms resorts far too often; sometimes it is the whole stanza that is treated in this way, sometimes only a phrase in it. Examples of it will be seen in 'Feldeinsamkeit' (at the words 'Mir ist, als ob ich längst gestorben bin'), the 'Minnelied' (Op. 71, No. 5, third stanza), the 'Vergebliches Ständchen,' 'O wüsst' ich doch den Weg zurück' (last two lines), and elsewhere. It is not the device in itself that stirs one's impatience, for of course every composer uses changes of harmonic colour for special purposes of expression. In Brahms what chills and wearies us is the frequent repetition of the trick in almost the same style, and the sense of limited resource, of slavery to a mannerism, that this inevitably conveys.

So again with his other mannerisms, his syncopated accompaniments, for instance, or—a very wearisome trick, this—his syncopated interludes between the lines or the verses, of the type of those in the 'Sapphische Ode,' 'An die Nachtigall' (Op. 46, No. 4), and 'Immer leiser wird mein Schlummer.' It is impossible for me, at any rate, to regard the art of a man with so many *clichés* as Brahms had as exhibiting a 'wider and more complete view of lyric singing' than the many-sided, changeful, endlessly resourceful art of Hugo Wolf. Nor is Brahms's view of lyric singing any wider in the emotional than it is in the technical aspect. I can refer only to my own experience, of course, but I give it for what it is worth. After more than twelve years' acquaintance with the songs of Wolf, I admire them more to-day than when I first met with them; after more than twenty-five years' acquaintance with the songs of Brahms, I find myself considerably cooler over them than I was at first. I doubt now whether his songs as a whole will keep their freshness as long as those of Schubert and Schumann. A good deal of his lyrical emotion, I think, is of the kind that does not endure; he is not only too obtrusively German,—in a way that Bach and Wagner are not,—but he is the German of a particular epoch, and of a particular culture-stage that has lost much of its savour for us of to-day. The Brahmins laud him for having sunk the roots of his lyric into

* I am speaking, of course, in broad terms. Nor should I dream of denying the beautiful *workmanship* of the songs as a whole. The forms he uses may be limited, conventional, and often very inadequate, but within those forms he is a thoroughly skilled craftsman.

German folk-song. I venture to think that, while certain of Brahms's *volksthümlich* songs are most expressive, it is to his having drunk too deeply of the German folk-spring that he owes several of his defects both of matter and of manner. At some of the latter we have already glanced; they are as a rule more or less directly traceable to the narrow forms of folk-music. But his emotional *clichés* come not less obviously from his folk-song prepossessions than his technical *clichés* do. As a lyrist he lives in an emotional world that is very restricted in comparison with that of Wolf. So far from his range being either wide or complete, he is too much the singer of the German *Jüngling* and the German *Mädchen* of the special type that flowered so charmingly during the Romantic epoch, but that has run to seed since in all art, including that of Brahms. The defect of the type is its excessive proneness to what our ancestors used to call 'sensibility.' There is just a shade too much sugar and water in their composition; they look just a shade too soulfully into each other's eyes; they dissolve just a shade too readily into tears. In several of the Brahms songs the type has certainly degenerated. And they form rather too narrow a family party to be quite acceptable to anyone who has moved about in the wider world of Wolf's types. Consanguinity is too plainly written on the features and revealed in not only the talk but the very accent of these men and women, boys and girls. The Mädchen of the 'Von ewiger Liebe' is just the Mädchen of 'Liebestreu' grown up; she is sister to the rather German philosopher who muses in the fields in 'Feldeinsamkeit' and pours out his soul in 'An die Nachtigall'; it is a relation of hers who weeps in the shadows in 'Mainacht'; it is her cousin who sighs out her consumptive soul in 'Immer leiser wird mein Schlummer.' Not only do all these people look alike and talk alike and feel alike, but they all seem to come out at the same fixed hours of the day or the night, and all see nature and mankind from just the same angle. Even when Brahms relaxes into humour, as in the 'Vergebliches Ständchen,' it is still the same world of the German student and his *Dirndl*. From a composer with a 'wide and complete view of lyric singing' we expect a little more variety of type than this. Nor can we of the 20th century readily forgive his often far too facile sentiment, a state of feeling that—I mention it in the presence of the Brahmins in fear and trembling—runs too easily with him to sentimentality and mawkishness. In my own experience it is this aspect of him, becoming more obvious as it does every year, that turns me from my old allegiance to several of his songs. I am becoming more and more impatient of what Romain Rolland has well called 'the appalling German tearfulness'—a tendency to liquescence that is not wholly unconnected, I imagine, with German beerfulness. No one who has not made a study of Brahms's songs as a whole knows the extent of his reliance on those sentimental thirds and sixths that have been the bane of German music for at least a century. At the slightest hint of the tender or pathetic, Brahms takes to thirds and sixths as readily as the mid-Victorian female used to take to tears, and for much the same reasons. Look, for instance, at 'An ein Veilchen,' 'Dort in den Weiden,' 'Feldeinsamkeit,' 'Immer leiser wird mein Schlummer,' the 'Minnelied,' the 'Sandmännchen,' the 'Sonntag,' 'Ruhe, Süssliebchen,' 'Wie froh und frisch,' 'Es träumte mir,' 'Leise, um dich nicht zu wecken,' the 'Wiegenlied' ('Guten Abend, gut' Nacht') 'Erinnerung,' 'O wüsst' ich doch den Weg zurück,' 'Bei dir sind meine Gedanken,' and 'Wie Melodien zieht es mir'—to take a few examples almost at random. I beg leave to doubt whether this peculiarly Teutonic vein of sentiment will appeal to the world much longer.

In conclusion let me repeat that in this article my main concern has frankly been to play the part of the devil's advocate. I am not insensitive to the many beauties of Brahms's songs. I have simply tried to throw on him, as a singer, a light that it is hopeless ever to expect from the quasi-official Brahmsians. In his songs, whatever may be said of his other works, neither his command of form nor his range of emotion was to be compared with Wolf's for width and completeness.

[We hope that in a further article Mr. Newman will complete his argument by showing how Wolf unifies verbal and musical phraseology.—Ed., *M. T.*]

THE GROWTH OF BRITISH REPERTORY.

By Reginald R. Buckley.

We have been warned for some time past that the building of a National Opera House must not precede the existence of the repertory to be performed therein. But no one has been kind enough to explain how a repertory can beget itself. In practice things are working very well. The co-operation of Mr. Beecham with Mr. Courtneidge will guarantee to London the supply of more or less standard works. And translators of the calibre of Mr. Edward Dent (in Mozart) should be able to purge the texts of many absurdities.

Outside the London theatre original production has been started at Glastonbury, where, in the inadequate Assembly Rooms, experiments are being made. Being experiments, much can be learned from them. After the War it is hoped that a theatre, properly shaped and equipped with hidden orchestra and double stage will lead to productions of a simple kind that will pass any critical test. Meanwhile the difficulties are so great that the workmanlike performance of several new music-dramas must be taken as a promise of a real future.

For the benefit of musicians, who at times are given to form parties for and against 'legendary drama,' 'nationalism,' 'metaphysics in music,' and other matters, I propose to show exactly how and why these works have come into being. Also I shall try to give practical suggestions as to the enlargement of the range of music-drama.

The Glastonbury repertory consists so far of 'The Immortal Hour' (legendary), 'Dido and Æneas' (conventional and decorative), 'Oithona' (legendary), and 'Arthur of Britain' (legendary).

The general notion among musicians seems to be that legend narrows the field. Certainly if Puccini said to himself: 'I am Italian, therefore I must either write a trilogy on Æneas, or a comic opera on "Uncle Remus and Mother Wolf,"' his art would be narrowed. But would anyone be so bold as to suggest that Wagner would have been wiser to have composed a 'Madame Butterfly' instead of 'Tristan and Isolde'? Far be it from me to scoff at the dramatic value of Pinkerton's whisky-and-soda in comparison with the potion quaffed by Wagner's British lovers. But the subject does not make the work. A British composer may go for his opera to the Ouled Naïls and still be human. He need not grope amid the pages of Geoffrey of Monmouth or Ossian, and then, with the aid of the theatrical costumier and a ream of scoring paper, proceed to exhume the corpses. And above all he must not make his legendary puppets into phonographs for the setting forth of theories. We do not want a tragedy of 'Nebuchadnezzar' in order to grow fat upon the nutritious menus of Mr. Eustace Miles.

Similarly there is no reason to suppose that opera based upon folk-song would of necessity be better than that which owed its origin to the melodies of Eugene Stratton. The test is in practice, not in theory.

Therefore let us see exactly why the Romulus and Remus idea seems at first to have won the polls at Glastonbury. A few years ago Rutland Boughton read practically all the works of Fiona Macleod. The unproduced drama of 'The Immortal Hour' gripped his imagination. As the author of it had written, the legend of Midir 'symbolised the winning of life back to the world after an enforced thraldom.' That idea, and no question of which kind of subject was the best for opera, forced the composition. Fiona Macleod said, too, that 'the poet, the dramatist, is not able—is not yet able—to express in beauty and convey in symbol the visible energy of those emotions without resort to the artifice of men and women set in array, with harmonious and arbitrary speech given to them, and a background of illusion made unreal by being made emphatic.' But introduce music and decorative scenery, with dance and choral song, and the dream becomes audible and visible. The emotions are like unevoked, restless spirits, and it is the artist's business to give them shape. That the dream happened to be a Celtic legend seems in this case to have been an advantage, for the work not only satisfies the eye and ear, but is extremely popular.

How 'Oithona' came to be composed I do not know, for the composer is a prisoner in Germany, but it is one of Bainton's earlier works, wherein his technique was of a kind that one associates with the old world of legend. And the story is human.

'Dido and Æneas' is good choral stuff, and happens to be by Purcell, who chose the subject as one likely to have come within the ken of his performers and audience, namely, a girls' school.

'Arthur of Britain' is a cycle of four music-dramas by Boughton and myself, and is concerned with the legend of the West, of which Glastonbury is the centre. Three years before I met the composer we had both decided to put all we knew into a modern interpretation of the same legend; therefore its choice seems to have been inevitable.

We see, then, that the repertory is not the result of a conspiracy to produce mediæval charades, though other fields remain unexplored. One should beware lest in forsaking the malleable and well-known scriptures of our race we become the vehicles of inaccurate history or weird extravagance. It is early yet to speak of the future, but among works in view are another legendary opera and a setting of a story concerning the tragedy of a modern fishing village.

With a view to the possible unearthing of a masterpiece, let us run over the ground of choice as regards the subject, and as to form in its working out.

As a general rule composers have chosen scriptural subjects for oratorio, and historical ones for opera. Too often the choice has fallen upon such stories as have been neglected. Because 'Elijah' has been set by Mendelssohn, the aspiring village organist is left to do the best he can with the most minor of prophets.

History offers a wide scope, but you are at once bound to a literal accuracy. Give Henry VIII. a wife too many and you are guilty of *lèse majesté*. Confuse the two Cromwells and the gallery boys will confute you. Write a drama of Alfred, and newspaper correspondents will demand evidence that the cakes were not muffins, and if you use a subject such as 'Ivanhoe' you only half satisfy the anti-legendite, who really demands a representation of the life of to-day.

Musico-dramatic works fall, roughly, into two classes: swiftly-moving pageants like a Tree revival set to music; and more or less symphonic, slow-moving work, woven into words and clothed in scene.

The former, like Elgar's 'Crown of India,' and Rôze's 'Joan of Arc,' may be founded on the ceremonial of a Durbar, or upon a blend of history and legend. There is much to be said for a *baroque* setting, such as 'Rosenkavalier.' But the music must of necessity be 'incidental.' Clutsam's 'A Summer Night' showed what could be done with a story from the 'Decameron,' and 'The Pool' by the same composer was a satisfactory experiment of modern music in a wordless play for the 'halls.'

But the true music-drama finds its lasting types in the emotional intensity of 'Tristan and Isolde,' or the tapestried vision of 'Pelleas and Melisande,' both of which are legendary, and both examples of Word, Tone, and Scene in uniform and continuous relationship.

Though comic opera may alternate between speech and song, the serious music-drama must be of a single texture. Otherwise the lapse jars like the grounding of a ship on a rock, or the mercenary efforts of a chocolate-seller during a symphony.

Is there no other kind of subject? I believe that we can begin by setting simple emotional stories of modern life, such as one finds in the peasant and farmer plays of the Irish school of dramatists. And in poetry Wilfrid Gibson* has made dramatic use of the lives of miners, and the tragic possibilities of life to themselves and their families. Even suburban domestic life might be tackled. But there one raises the question as to whether music's true function does not demand a slower development than is possible with a realistic story. One could set a Grand Guignol tragedy, but would the opera be more moving than the play?

The mere question of 'possibility' is misleading. One could 'set' a dog barking. And has not Strauss given us sheep, actual audible mutton?

The ideal libretto, however, should evoke music that transfigures it, and in turn demands scenic expression. It may or may not be worth *reading;* it must demand *hearing;* and if it be drama at all the desire for *seeing* will be inevitable.

The ideal method is for poet, composer, and scenic artist to work together, at least in the later stages of preparation; though it is not desirable for this trinity to be one person. Mutual criticism leads to compression, excision of metaphysical jargon from the poem; of inflation or orchestritis on the composer's part; and of extravagance whether in material or fancy on that of the scenic artist. I believe that Gordon Craig's theory as to the overlordship of the 'stage director' is unsound. Wagner combined the three functions, but in 'Opera and Drama' stated specifically that the poet and composer at least should be two persons. Within reason, also, the singer, where he is a man of artistic grasp, is a valuable coadjutor, while in matters of gesture I would rather trust the youngest trained dancer than my own judgment.

There are three distinct processes in dramatic construction, in which literary, musical, and plastic alternately reign supreme, and finally blend in a unified work of art.

We have now cleared the ground for a discussion of the two decisive factors in the creation of new works:

(1.) The choice of subject which shall at once express the creative intention and appeal to the people;

(2.) The actual form of the works with a view to practical production.

While one must not be dogmatic, these are the two points which a composer must consider, either for himself or in conjunction with his author.

It is quite conceivable that a composer might choose a subject simply because he 'liked' it, and that its emotional appeal might be the more sincere and direct through the very absence of ideas subtler or more intense. My own choice of texts will serve to illustrate the trend of alternatives. A composer once sent to me the outline of a drama and asked me to work it up. It lay untouched for a couple of weeks, when events happened in my own life that so associated themselves with the idea that there was no escape from it, if only as a relief from the pressure of actuality. Another composer once outlined a story as we rode on the top of a 'bus. It seemed so hopeless that nothing resulted for several weeks. Then all the difficulties vanished, the poem, its scene, characters, and even colours, were there before me. Another short opera I practically dug out of a book, when once more personal and poignant incidents made me revise and really create, and the work was finished with the utmost care and laid aside as a possession interesting enough to me, but hopeless as a production. Curiously enough, three composers and its future producer were keen on it, though its origin was so unpromising. I suggest, with a good deal of deference, that for public success it is essential that author and composer should both regard a work as human experience in artistic form as well as subjectively.

Returning for a moment to the treatment of legend, it is as well openly to state that one can alter a legend to fit in with the needs of the case, whereas one cannot alter history.

Mr. Newman laughed genially at 'Arthur of Britain' as a drama of ancient savages. 'I do not care a rap,' he wrote, 'whether Igraine had a baby or not, or whether Britain be "saved," whatever that may be.' That is a very general view. Igraine's baby does not appear on the Census paper, nor does the dramatic 'saving' of Britain force the Dardanelles. But we need an ideal of Motherhood, and Britain is a reality. I found no difficulty in expressing by legend my personal feelings regarding Love, the State, national unpreparedness, the need for leadership, the chaos of the present, the meaning of the Graal, and the Nature of Death, beside many other matters.

And similarly in a modern West African story touching the colour question the late Mr. Coleridge-Taylor and I found a subject upon which we were about to work just before he was taken away.

Whatever interests author and composer is good for opera.

The subject of form, however, is even more important to a British composer than to one in France, Russia, Italy, or Germany. There is no sense in composing music-drama for a problematical first performance, and then the shelf for ever!

Is there nothing to learn from the condition of choral singing, and the rise of competition festivals?

Certain works, such as 'The Dream of Gerontius' and 'Sea Wanderers,' are epic in character. But how many oratorios and cantatas are music-dramas spoiled?

What is going to happen if composers and poets produce music-dramas with two or three leading parts (inevitably for professionals), smaller parts (for amateurs), and a good deal of choral commentary, interludes, and emotional colour?

* 'Daily Bread' (Elkin Mathews).

This is what happened in the two choral dramas of Rutland Boughton.* The form of 'Boris Godounov' approximates to it, though the choruses appear always dramatically, and not with the 'hidden orchestra' or as a shadowy choral ballet, as in the English works.

The form has the supreme advantage of freeing the principals from such Hackenschmidtian love-making as one gets in 'Tristan.' The lovers only sing when in normal life they would utter their feelings. When the feelings become too intense for speech the choral orchestra (instruments and voices) comes in, the principals standing silent, but not necessarily without gesture.

Such work can be (and now actually has been) produced visually, and could be performed without scenery on a platform; and any other works written on similar lines could be tried out on the stage, improved if need were, and reproduced with or without scenery. This kind of opera-production is done at schools with 'operettas.' Why not glorified operetta at competition festivals?

There are good reasons against using plays and dramatic poems as they stand, and setting them to music. Literary construction is an art, and the adaptation of words to music a rather special and untried branch of it. The fact that music is so much more mechanical an art than that of merely writing words with a pen misleads musicians as to the relative technical differences between the two forms of composition—poetic and musical.

The advantages of a music-drama theatre for holiday productions are obvious. But even the tentative stage of makeshift, without full orchestra, and in a badly adapted building, is full of instruction. One hint, based on the small experience as yet available, is that the composer should begin with brief works, capable of simple setting as regards scenery.

The advantage to a young singer of joining in such work, with a musical director as keen and able as Boughton or Kennedy Scott, is obvious.

It by no means follows that such trials will produce a British school either in the professional theatre or at competition festival and choral concerts. But a proportion would survive, and therein lies the Repertory concerning the possible growth of which we have been speaking.

PURCELL IN PRAISE OF PRINCES.

By Percy A. Scholes.

It was in the year of his appointment as organist of Westminster Abbey (1680) that Purcell commenced the regular series of Odes welcoming Charles II. back to London after his summer holidays. Five such annual Odes did he set before the King's death, in February, 1685, brought the tale of them to a close. It seems curious, by the way, that this task fell to Purcell before he became organist of the Chapel Royal. Perhaps Edward Lowe (then seventy years of age) was failing in health; he died two years later, when Purcell succeeded him.

Windsor, Newmarket and Winchester were the King's haunts during the summer months. Then, in October, he would return to Whitehall, his loving subjects welcoming him with 'bells and bonefires,' as the public diarist, Luttrell, invariably records. How Charles was missed by these loving subjects is very evident from the poems Purcell set. They abound in touching expressions and overflow with loyalty. Here, for instance, is a verse or two from the 1680 'Song to welcome home His Majesty from Windsor':

> When the Summer, in his glory,
> Was delightful, warm and gay,
> All was but a Winter's story
> While our Sovereign was away:
>
> Now decrepid Winter's coming,
> Yet the presence of a King
> Makes him young and still a-blooming,
> Turns his Autumn into Spring.

It is difficult, by the way, to see exactly who is the 'him' referred to here. However, nobody listens to the words of a song, and especially a loyal one, so a little ambiguity need not concern us. There is no question, at any rate, of the clearness of the concluding couplet of this ode. It provides, as will be seen, both for singers and shouters (and as a matter of fact such provision is made by our Coronation Service to the present day):

> Then all that have voices, let 'em cheerfully sing,
> And those that have none may say: 'God save the King.'

The next year's 'Welcome Song' is addressed partly to the River Thames (under her name of Isis) and partly to Charles himself. The author of the words is unknown; he penetrated a little nearer the poetical than most of his kind:

> Swifter, Isis, swifter flow,
> Muster all your streams together,
> Then in a full body go,
> And guard Great Britain's monarch hither.
> Charles, lord of the exhaustless main,
> From whose fountain every tide
> Your dead low waters are supplied,
> Land him safely on her shore,
> Who his long absence does deplore,
> He with joy her walls does fill,
> As high spring tides your channels swell,
> Fills her walls to that excess,
> As lovers' hearts with happiness,
> Tender lovers when returned
> To those dear arms whose loss they mourned.

'Lord of the exhaustless main' is good! And this was the King who habitually starved the Navy, whose sailors were constantly in mutiny because they were not paid, and who allowed the enemy actually to sail up the Medway! As will have been evident from the preceding lines, and the following, the last stage of the King's return was by water:

* 'The Immortal Hour' (Heinemann), 'Arthur of Britain' (Williams & Norgate). Vocal scores in MS.

Hark, hark! just now my listening ears
Are struck with the repeated sound
Of labouring oars, and it appears,
By growing strong, they're this way bound.
See, see, it is the royal barge,
Oh, how she does my eyes delight,
Let bells ring, and great guns discharge,
Whilst numerous bonfires banish night.

Peace for the King is the last wish expressed by the poet:

No trumpet be heard in this place or drum beat,
But in compliment or to invite you to eat,
Or this happy palace with any shouts ring
But the loud acclamations of 'Long live the King!'

The next year's Song (1682) refers to the growing movement in favour of the succession of the Protestant Monmouth as against the Catholic James:

And when late from your throne Heaven's call you attend,
In peace let your crown on the next head descend,
Let no sham pretences give birth to a guilt
Which would injure the blood of the Martyr was spilt.

The conspiracies which were to culminate in the Rye House Plots and to bring to the scaffold Russell and Algernon Sidney are referred to:

But amidst all our stores some who surfeit on peace
The infection had spread of a mortal disease:
To the plague of rebellion the mischief was growing
And the life of the State to your conduct is owing.

By the following year, the Plots have thickened. Here is the opening of that year's 'Welcome Song':

Fly, bold Rebellion, make haste and be gone!
Victorious in counsel great Charles is returned,
The plot is displayed and the traitors, some flown
And some to Avernus by Justice thrown down.

An appeal to the crowd is included:

Come then, change your notes, disloyal crowd,
You that already have been too loud
With importunate follies and clamours;
'Tis no business of yours
To dispute the high powers,
As if you were the government framers;
But with heart and with voice
Join all to rejoice
With welcomes redoubled to see him appear
Who brings mercy and peace
And all things to please
A people that knew not how happy they are.

The pleasures of a country life is the thought of the next year's song (1684): 'From those serene and rapturous joys.' The Court had gone to Windsor in April, and Winchester in August, and returned to Whitehall in September. The holiday is referred to by the poet, Thomas Flatman, as one of those pleasant times

Where Kings forget the troubles of their reigns,
And are almost as happy as their humble swains.

Flatman refers to the Rye House Plots in such passages as:

Behold th' indulgent Prince is come
To view the conquests of His mercy shown
To the new Proselytes of His mighty town,
And men and Angels bid him welcome home.

and approaches the outskirts of the irreverent in such lines as:

. . . with an Olive branch adorn'd
As once the long-expected Dove return'd.

and:

Welcome, more welcome does he come
Than life to Lazarus from his drowsy tomb,
When in his winding sheet at his new birth,
The strange surprising word was said—'Come forth!'

A furtive hope that the Royal procession should get a good wetting almost seems to peep out in the lines:

With trumpets and shouts we receive the World's Wonder,
And let the Clouds echo His welcome with thunder.

It was but a few months after this that the clouds had to welcome Charles in good earnest, and his brother James reigned in his stead. 'The King is dead; long live the King,' was Purcell's note. Monmouth's unfortunate venture receives no gentle treatment from the anonymous poet:

Accurs'd rebellion reared his head,
And his proud banners vainly spread,
Back'd by all the Powers of Hell,
Pride, Ambition, Rage and Zeal.

The pensioner of Louis XIV. is thus flattered:

. . . from abroad obsequious nations come,
From Cæsar to receive their doom.
In the equal balance laid
Europe's fate by him is weighed.
This or that nation must prevail
As he thinks fit to turn the scale.

The 1686 welcome song, 'Ye tuneful Muses,' is largely an appeal to music:

Try, try ev'ry strain,
Excite ev'ry vein,
Tune all your strings to celebrate
His so much wish'd return;
To welcome home the best of kings
And make him welcome as the general joy he brings.

. . . . . .

. . . . in music and verse our duty we show,
And though we can never pay all that we owe,
Yet all we can raise,
Our little mites we humbly throw
Into the boundless treasury of their praise.

The odes to James seem to have been birthday offerings: his anniversary was on October 14, and thus it is likely that the welcome home from his summer progress was combined with birthday celebrations—'bells, bonefires, and a ball at Court' being Luttrell's description. In the odes for Charles, his much-wronged life-partner is unmentioned; in those for James, the Queen plays Urania to the King's Cæsar. The 1687 song, 'Sound the trumpet, beat the drum,' is a particularly noteworthy expression, since it won, and long retained, much popularity. One manuscript of it bears the statement: 'After Mr. Purcell's death other words were adapted to this music, and it was performed as a Welcome Song to King William.' The duet 'Let Cæsar and Urania live' was so much admired that later composers were wont to insert it in their own birthday odes, and this practice continued for over a century.

King William had no special fondness for music, and when he came to the throne Birthday Odes to the Queen (Mary) seem to have taken the place of the Welcome Songs of the two previous reigns. 'The Yorkshire Feast Song' (1689) was an expression of joy on the arrival of 'the renowned Nassau,' but was not addressed directly to the King, nor performed before him. The following year there was, however, an ode for the King, 'Sound the trumpet.'

Criticism of the words of Queen Mary's odes is partly disarmed by the fact that in a large measure she deserved the kind things the poets found it in their hearts to say of her. It is, however, perhaps a little far-fetched to call her birthday 'the mightiest day of all the year,' and to wish 'Farr above all let this the Kalendar adorn.' The undoubted love her husband bore her is, too, perhaps a trifle extravagantly expressed in such words as :

> Her Hero too, whose Conduct and whose Arms
> The trembling Papal World their Force must yield,
> Must bend himself to her victorious Charms,
> And give up all the Trophies of each Field.

Sometimes she is compared with Queen Elizabeth :

> No more shall we the great *Eliza* boast,
> For her Great Name in Greater *Mary's* will be lost.

which seems rather unnecessary, and D'Urfey, in the 1650 ode, boldly adopts the name used by the poets of Elizabeth's Court and applies it to Queen Mary—'Gloriana.'

William's Irish Campaign, which was, two-and-a-half months later, to culminate in the Battle of the Boyne, is alluded to : he is spoken of as going

> To hunt the Savages from Dens :
> To teach 'em Loyalty and Sence :
> And sordid Souls of the True Faith convince.

The Church (under the name 'Eusebia') is spoken of as 'drowned in tears' :

> Ah wretched me, must *Cæsar* for my sake,
> These fatal dangers undertake.
>
> . . . . . .
>
> But Glory cryes go on :
> On, on, Illustrious Man ;
> Leave not the Work undone,
> Thou hast so well begun.
> Go on, great Prince, go on.

A few sympathetic words of cheer for the Queen conclude this effusion of Tom D'Urfey's genius :

> And never, never let her Mourn ;
> Great *Cæsar's* Absence short will be, and Glorious
> His Return.

There is a well-known anecdote attached to the 1692 ode, 'Love's Goddess sure was blind.' It contains a song 'May her blest example,' the bass of which is the tune of the ballad 'Cold and Raw'; Hawkins's allusion may perhaps once more be repeated :

> This tune was greatly admired by Queen Mary, the consort of King William ; and she once affronted Purcell by requesting to have it sung to her, he being present. The story is as follows : the Queen having a mind one afternoon to be entertained with music, sent to Mr. Gostling, then one of the chapel, and afterwards sub-dean of St. Paul's, to Henry Purcell and Mrs. Arabella Hunt, who had a very fine voice and an admirable hand on the lute, with a request to attend her ; they obeyed her commands ; Mr. Gostling and Mrs. Hunt sang several compositions of Purcell, who accompanied them on the harpsichord ; at length the Queen, beginning to grow tired, asked Mrs. Hunt if she could not sing the old Scots ballad, 'Cold and Raw.' Mrs. Hunt answered yes, and sang it to her lute. Purcell was all the while sitting at the harpsichord unemployed, and not a little nettled at the Queen's preference of a vulgar ballad to his music ; but seeing Her Majesty delighted with this tune, he determined that she should hear it upon another occasion ; and accordingly in the next birthday song, *viz.*, that for the year 1692, he composed an air to the words, 'May her bright example,' the bass whereof is the tune to 'Cold and raw'; it is printed in the second part of the *Orpheus Britannicus*, and is note for note the same with the Scots tune.

The Birthday Odes for 1693 and 1694 cannot be more than alluded to here. It must be just mentioned that on the Queen's death, Purcell contributed two Latin elegies to a book containing thirty-six musical offerings from various composers. They are to be found in a book published in 1695. The first is for a solo voice ('Incassum Lesbia') and the second for two voices ('O dive custos auriacae domus'). In the same volume appears another setting by Blow of the former (in English).

Are we to think the worse of Purcell and his poets for the fulsome flattery with which they bedaubed their monarchs? Here is Dr. Johnson's view of a similar (but much milder) case a century later than Purcell's first boyish initiation into the art of prince-praising :

> Goldsmith having said that Garrick's compliment to the Queen, which he introduced into the play of 'The Chances,' which he had altered and revised this year, was mean and gross flattery :
>
> Johnson : 'Why, Sir, I would not *write*, I would not give solemnly under my hand, a character beyond what I thought really true ; but a speech on the stage, let it flatter ever so extravagantly, is formular. It has always been formular to flatter kings and queens ; so much so, that even in our Church service we have "our most religious king," used indiscriminately, whoever is king. Nay, they even flatter themselves—"We have been graciously pleased to grant." No modern flattery, however, is so gross as that of the Augustan age, where the emperor was deified. "Praesens Divus habebitur Augustus." And as to meanness (rising into warmth), how is it mean in a player—a showman—a fellow who exhibits himself for a shilling, to flatter his queen?'

A musician is also, more or less, 'a player—a showman.' So presumably Purcell must be pardoned!

The following is believed to be a complete list of Purcell's pieces composed for Royal or State occasions. 'The Yorkshire Feast Song,' which does not strictly fall within the terms of this description, is included for the sake of completeness. Where no name of author follows the entry, the information cannot be given :

REIGN OF CHARLES II.

1669. The Address of the Children of the Chapel Royal to the King and their Master, Captain Cooke, on his Majesties Birthday, A.D. 1670, composed by Master Purcell, one of the Children of the said Chapel.

1680. A Song to Welcome Home His Majesty from Windsor, 1680.
'Welcome, Viceregent of the Mighty King.'
1681. A Welcome Song in the year 1681, for the King.
1682. A Welcome Song for his Majesty at his Return from Newmarket, Oct. ye 21st, 1682.
'The Summer's absence unconcerned we bear.'
1682. A Welcome Song for His Royal Highness at his Return from Scotland in the year 1682.
'What shall be done on behalf of the man.'
1683. 'From Hardy climes,' for Prince George of Denmark, on his marriage with Princess Anne (afterwards Queen).
1683. The Welcome Song performed to his Majesty in the year 1683.
1684. The Welcome Song performed to His Majesty in the year 1684.
'From those serene and rapturous joys.'

REIGN OF JAMES II.

1685. Coronation Anthems: 'I was Glad,' and 'My heart is inditing.'
1685. Welcome Song, 1685. Being the first performed to King James.
1686. Welcome Song, 1686: 'Ye tuneful Muses.'
1687. Welcome Song, 1687: 'Sound the Trumpet, beat the drum.'
One MS. bears statement 'After Mr. Purcell's Death other words were adapted to this Music, and it was performed as a Welcome Song on King William's return from Flanders.'
1688. Ode, or Welcome Song, for the King.
1688. Thanksgiving Anthem for the Queen's Pregnancy: 'Blessed are they that fear the Lord.'
1689. A Welcome Song at the Prince of Denmark's coming home: 'Celestial Music.' (Performed at Mr. Maidwell's, a schoolmaster.)

REIGN OF WILLIAM AND MARY.

1689. The Yorkshire Feast Song (D'Urfey).
1689. Ode for the Queen's Birthday: "Now does the glorious day" (Shadwell).
1690. Ode for the King: 'Sound the trumpet.'
1690. Ode for the Queen's birthday: 'Arise, my muse' (D'Urfey).
1691. Ode for the Queen's birthday: 'Welcome, glorious morn.'
1692. Ode for the Queen's birthday: 'Love's godess sure was blind' (Sedley).
1693. Ode for the Queen's birthday: "Celebrate this festival" (Tate).
1694. Ode for the Queen's birthday: 'Come, ye sons of art.'
1695. Two Latin elegies for the Queen: 'Incassum Lesbia' (for a solo voice), and 'O dive custos auriacae domus' (for two voices).
1695. Birthday ode for the Duke of Gloucester: "Who can from joy refrain?"
1695. Funeral Anthem for the Queen: 'Blessed is the Man' and 'Thou knowest, Lord.'

The original source for most of the various Royal Odes is a book in the library of Buckingham Palace. This is almost entirely in the composer's autograph, and seems to have been his private chronological record of his works from 1682 to 1690; perhaps his appointment as organist and composer of the Chapel Royal prompted his commencing such a record. Generally he has entered the pieces himself, but sometimes he has employed an amanuensis.

After Purcell's death the book continued in the family for some time, for his son, Edward, has added a title 'Score Booke, Anthems and Welcome Songs, and other Songs, all by my Father,' and in the next generation the inscription has been made, 'Ed. H. Purcell, grandson to the author of this book.' It came into the Buckingham Palace collection as a gift from Dr. Philip Hayes, but how he got it nobody knows.

The book has anthems at one end, and, turning it the other way round, miscellaneous compositions (chiefly secular and largely Welcome Songs and Odes) at the other.

'The Yorkshire Feast Song' exists not only in the volume above mentioned, but also in two autograph scores and a transcript, all (until his death) in the possession of Dr. Cummings.

Occasional Notes.

THE ABSENTEE BRITISH MUSICIAN.

In the September number of the *English Review* Mr. Edwin Evans makes some strong comments on the languid interest shown by professional musicians in concerts of music by their own brethren. He says:

> It is only too apparent that if professional musicians love music at all, which is not always the case, it is emphatically *their* music that they love and nobody else's. Last year the concert-hall of one of our leading institutions was taken for a programme of music by one of the most prominent composers of British birth, including one or two new works. Scarcely a single member of the professorial staff put in an appearance, and the students abstained with a unanimity which almost suggested that they had been warned.

The conspicuous absence of the profession from important concerts has often been the subject of remark. While we may feel that this is deplorable, it is fair to note that most professional folk are forced to give up their evening time to teaching, and a large percentage cannot often afford the time and expense involved in a journey to the West-End, to say nothing of the cost of seats.

A MUNICIPAL MUSICAL MISSIONARY.

The educational possibilities of the organ recital are not often realised so fully as they seem to be at Nottingham. We have been much interested in an account of the Sunday afternoon recitals given by Mr. Bernard Johnson, the Borough organist, at the Albert Hall in that city. The audience averages 2,000, the majority being working men. The programmes usually contain a pianoforte concerto, the orchestral part being of course provided by the organ. In February a chamber music week will be a feature, five concerts being given. Before playing an important work, Mr. Johnson gives an analysis orally, playing the principal themes and explaining development and construction. This undoubtedly is an important factor in the success of the recitals. The programmes planned for the forthcoming season include, apart from organ music proper, the following pianoforte concertos: Tchaikovsky in B flat minor, Glazounov in F minor, MacDowell in D minor, Walthew in E flat, and Bach in D minor and C major (three pianofortes and organ). An interesting item is Rheinberger's Trio for violin, violoncello, and organ. On November 28 Dvorák's 'Stabat Mater' will be performed, conducted by Mr. Allen Gill. We wish this excellent scheme continued success, and would like to see all our municipal organs and organists equally well employed.

Shakespeare and Grand Opera, from 2*d.* upwards.

Another enterprise, very different in character, but equally courageous and deserving, is that of the Royal Victoria Hall, Waterloo Road, S.E. We have received the prospectus for the coming season, from which we learn that performances of Shakespearean and classical plays will take place on Mondays, Wednesdays, and Fridays at 7.45, and on Wednesdays at 2.30, from October 4 to January 14. These are under the direction of Mr. Ben Greet. Grand Opera will be given on Thursdays and Saturdays at 7.45. Twopence admits to the gallery, while a shilling purchases a stall. The management have this year adopted a system of subscription ticket-books, each containing twenty-five. We wish the 'Old Vic.' a successful season, and suggest to sympathetic readers the purchase of a book of tickets for distribution among clubs and schools. Full particulars of the season's arrangements can be obtained on application to the lessee and manageress, Miss Lilian Baylis, at the Hall.

A good Music-Hall Turn.

Last month we mentioned our depressing experience of the inanity and vulgarity of the 'entertainment' presented at a 'first-rate' metropolitan music-hall. We now note the commendable enterprise of the Coliseum (which was not the hall we visited) in engaging Madame Kirkby Lunn as one of its star turns. The Coliseum has done a great deal to encourage British musical art, and deserves reciprocal support.

Symphony Concerts.

Elsewhere we give the announcements issued by the London Symphony Orchestra and the Royal Philharmonic Society. By these schemes, with which the ubiquitous Mr. Beecham is closely associated—the Queen's Hall Saturday Afternoon Concerts—metropolitan audiences will during the winter be provided with at least two orchestral concerts of the best description every week. No doubt the Sunday Societies that organize orchestral concerts will also resume their usual activities.

'Some' Opera.

It is a notable and curious fact that in these times there is to be an unusual output of opera performances. The gratifying aspect of the 'boom' is that entrepreneurs appeal not to society patronage but to the ordinary public, who pay their money and expect to get their money's worth by being provided with what they like. First there is the admirable scheme devised by Mr. Thomas Beecham and Mr. Robert Courtneidge, which will be inaugurated at the Shaftesbury Theatre on October 2, when Gounod's 'Romeo and Juliet' will be given. All the performances will be in English. Then as we write we have the Carl Rosa Company at the Marlborough Theatre, the Moody-Manners Company at Croydon, and the D'Oyly Carte Company at Hammersmith. Besides all these operatic activities, there are Mr. Frewin's Company and the O'Mara Opera Company in being. This outburst should pave the way to something important. Incidentally these laudable enterprises provide engagements for numerous British performers, and for this reason alone it may be hoped that they will be successful.

The *British Bandsman* has given forty-three lists of civilian bandsmen who have enlisted, the total number amounting to 5,833. This is a splendid record. The names of ninety-five who have fallen—fallen for us—have also been given.

PAGES FROM A BANDMASTER'S DIARY.

By Major George Miller.

(*Continued from September number, p. 537.*)

IN MEMORIAM.

In 1895 the band (R.M.L.I., Portsmouth Division) had a 'busman's holiday, being for five weeks a-soldiering on the Army manœuvres. The weather was glorious, and notwithstanding the fact of being physically untrained the men and I managed to 'stick it' and have a real good time. We returned home as hard as nails and fit for anything—except to play stringed instruments. It was therefore with some musical misgiving that I found an order awaiting us to play during and after the Queen's dinner at Osborne on the following day. The Court had arrived for its regular August visit.

In accordance with the usual custom the band played there about once a week, and one afternoon the cricket team went over and played a match against the Royal servants. There was nothing to 'write home about' in all this of itself, but Fate was at work, and the occasion was destined to prove memorable, for it was the last we were to see of His Royal Highness Prince Henry of Battenberg.

The Prince was intensely fond of music; he had a keen delicacy of perception, but never posed as a musician. He played the violoncello in private and played fairly well, but was too nervously sensitive to grind away at exercises and therefore did not excel. 'When from the first position I shift to the fourth and the note comes not, I can no more.' There is only one instance on record of his emerging from his shell-like reserve, and that is in connection with the Isle of Wight Volunteers. The occasion was a Mess dinner given by Colonel Cradock and the Officers to the Prince on his becoming Colonel of the Regiment, when the music was provided by a small orchestra scraped together by Captain Sweetman, who himself struggled with the violoncello parts. It was after dinner, and Sweetman was still struggling, when Prince Henry came up to him and said: 'Sweetman, I do not play the violoncello very well, but I play better than you. Shall I play that?' Sweetman admits that the provocation was very great.

Previous to his marriage, the Prince had no intimate knowledge of British bands; their economic conditions were entirely strange to him. Continental military systems provide ready-made professional musicians to fill vacancies as they occur; it is for the bandmaster simply a matter of selection from amongst the conscripts of his own regiment. But when a vacancy occurs in our bands the bandmaster has to do the best he can, and under a system of voluntary enlistment it is not an easy matter to maintain a decent state of efficiency, especially in the case of the string band, which is a sort of amateur affair, a second study undertaken by the men for pure love of it. Prince Henry was much interested to know all this, and at once became sympathetic and helpful; he considerably extended our knowledge of musical literature, and at his own expense contributed to our repertory. There are certain delicious old-time Strauss valses, for instance, whose acquaintance and idiomatic appreciation we owe entirely to him.

To return to the August of '95. I thought that the Prince was unwell; he was restless and spoke of a long yachting trip in the *Sheila*, and he consulted me as to the possibility of engaging a small band to go with him to the Mediterranean. What followed is a matter of history—trouble broke out in West Africa, the yachting trip was put off, and the Prince joined the expeditionary force as a volunteer.

He was still in West Africa and not very well in health when the Court returned for the New Year. The usual Twelfth Night tableaux, in which Prince Henry used to take an active part, were abandoned; but later in the month (January, 1896), when reassuring news came along, theatricals were arranged and the band was sent for. The usual round of musical duty was in full swing, we had been there three days, when with tragic suddenness came the report of the Prince's death, and the next programme in which the band took part was of a very different character.

The funeral music was selected by the widowed Princess, and the ceremonial was dictated by H.R.H. the Duke of Connaught.

FUNERAL OF
H.R.H. PRINCE HENRY OF BATTENBERG, K.G.

Wednesday, 5th February, 1896.

MUSICAL ARRANGEMENTS.

Bands — Isle of Wight Volunteers (Princess Beatrice's Own) Mr. G. Hatfield, Bandmaster.
Scottish Rifles (Cameronians) Mr. A. R. V. Laverock, Bandmaster.
Royal Marine Light Infantry (Portsmouth Division) Mr. George Miller (Mus. Bac.) Bandmaster.

The Pipers of the Scottish Rifles (Cameronians) under Pipe-Major Macdonald.

The Drummers of the Royal Marine Light Infantry (Ports. Div.) under Drum-Major E. Keen.

Order of Formation—1. Volunteer Band.
2. Pipers.
3. Scottish Rifles Band.
4. R.M.L.I. Drummers.
5. R.M.L.I. Band.

On the Procession starting from Trinity Pier—

Funeral March on Muffled Drums by R.M.L.I. Drummers (32 paces).

1. 'Marcia Funèbre sulla morte d'un eroe' *Beethoven*
R.M.L.I. Band.

2. 'Crossing the Bar' (*Bridge*) and 'Blest are the departed' (*Spohr*)
Scottish Rifles Band.

3. 'Flowers of the Forest'
Cameronian Pipers.

4. Funeral March ... ... *Chopin*
Volunteer Band.

5. Solemn March (composed for the occasion) *George Miller*
R.M.L.I. Band.

6. Scottish Funeral March 'Oran an doig' ... *Sommer*
Scottish Rifles Band.

7. Lament (on the death of a chief) ... ...
Cameronian Pipers.

8. Funeral March (Farewell) ... ... *Beethoven*
Volunteer Band.

9. Funeral March (from the 'Lieder öhne Worte') *Mendelssohn*
R.M.L.I. Band.

After each of the above (Funeral Marches) the R.M.L.I. Drummers play an Interlude on Muffled Drums (during 32 paces)

On arrival at the Church the whole of the Bands (massed) play the Chorale 'Jesus, meine Zuversicht' (*Krüger*, 1653)

After the 1st volley—A Short Roll by the whole of the Drummers (massed) with drums unmuffled.

,, 2nd ,, Do. do. do.
,, 3rd ,, A Long Roll do. do.

GEORGE MILLER, *Bandmaster.*

'I, TOO, AM A MUSICIAN.'

The custom after the Queen's dinner, at Osborne, was for the band to move to the terrace, where devotees of the post-prandial cigarette assembled. One evening in August (1889), after the Royal Princes and their guests had returned to the House, a solitary individual remained. He was dressed in the uniform of a Naval Lieutenant and appeared much interested in the band's performance even to the extent of going the round of the bandstands and watching individual musicians at their work. The piece over he introduced himself by saying, 'I, too, am a musician. There's nothing like music, is there?' with which, of course I very heartily agreed. 'Then, we will shake hands,' and he warmly suited the action to the words.

A conversation on instrumental music ensued, on terms of perfect equality, for no old bandmaster could have talked with better technical knowledge or with greater enthusiasm.

Finding that I knew very little of foreign bands, he gave a very ample dissertation, clearly proving that he had intimate knowledge of the bands of every nation on earth, and wound up (as was expected from a British Naval Officer) by saying that British bands excelled especially by reason of their composition, and also that they had an additional advantage in the high pitch, this being in his opinion much better for open-air playing. German and Austrian Military bands were better, no doubt, for purely military work, but for purposes such as that in which we were then employed, the wealth of the English reed instruments gave an undeniable advantage. He then startled me by asking if I could manage to play for him one or two real English Hornpipes! Perceiving my perplexity he said, 'You think I am English, but I am a Prussian,' explaining that he spoke our language well because his mother was English. We played him the hornpipes from my 'Voyage in a Troopship.' He thanked me and suggested an exchange, a copy of my piece for a composition of his.

'I suppose if I send my piece to Portsmouth addressed to you, it will find you? Well then, good-night.'

He shook hands, and turned to go.

'Good-night, but how and where will my piece find you?'

And in the same easy, everyday manner, he replied:

'Oh! I forgot. I am Henry of Prussia, and if you send it here, it will find me.'

SOUSA.

The admissions to the Glasgow Exhibition of 1901 amounted to the colossal total of 11,497,220. The 'show' had run smoothly from start to finish and had been worthy in every way, so that all Glasgow from the Lord Provost downwards was very justly proud and elated at the City's enterprise and its reward. The attendance on the last day was 173,266, chiefly composed of ardent spirits bent on giving the bands a good send-off.

The excitement on such occasions reaches a climax at the time 'God Save the King' is played for the last time. It is not an altogether pleasant experience to be lifted off your feet, your arms and legs seized by 'ardent spirits,' probably entire strangers to you and to one another, and not one of them having a definite idea of what he wants to do or where he wants to go. And as this was the prospect in store for us, Sousa and I readily agreed to a suggestion of Manager Hedley's and were spirited away by the police. The bandsmen did not escape so easily, and there was subsequently

quite a long tale of damages for torn uniforms, lost caps, bruised instruments and so forth. 'But 'twas a glorious victory,' and the management readily paid the bill; so readily in fact as to leave a private regret on the parts of some of the claimants. Sousa's black servant 'William' was the object of particular attention when it was realised that Sousa himself had gone. William, however, was equal to the occasion. Surrounded on all sides and finding escape impossible, he himself seized on the nearest man, mounted his back, twined his long arms and legs around him with the grip of an octopus, and never let go until well out of the melée. 'And I had the best carry I ever had since I was a baby' was William's laughing summary of the experience. It is to be doubted whether the other chap, the bearer of the burden, enjoyed it as much, for William was a huge, hefty, Jack-Johnson of a nigger, and had held tight. Gentle reader, you may never be in like demand at the hands of a Glasgow-Exhibition-closing-night crowd, but you will, when doing your grand tour, sometimes be attacked by donkey-boys, touts, cochers, interpreters, guides and other licensed loafers, and you will find William's tactics worth remembering.

My band played at that Exhibition in all for five weeks, so that I had the unusual luck of being able to enjoy the society of, what the Navy calls, the 'opposite number.' As a rule, bandmasters pass each other 'like ships in the night.' It was lucky also that that opposite number should be Sousa, for the association was both pleasant and profitable. He taught me, by example of course, a few things in the art of pleasing people (as was to be expected), and he taught me many things in what might be called militarism (which was *not* to be expected, observing that my band was a military organization whereas his was not). For Sousa's band was a model in smartness, accoutrement from head to foot, discipline and demeanour. It was presentable alike in a hot concert room or outside, great-coated, in a cold bandstand; every member keen and responsive to the conductor's slightest hint. And all these things as well as the thousand-and-one other things which made for the success of 'Sousa and his band' were of Sousa himself. I have never found a more complete illustration of genius, according to Carlyle's definition; for Sousa's capacity for detail was infinite. Among his other qualities was that of being a delightful companion when out of the motley, being especially charming by reason of his personal modesty.

Sousa was none the less a genius for not being extraordinarily clever in an academical sense. He had written books of travel and adventure, and also (I believe) of fiction, but did not claim to be ranked as an author. He wrote a light opera, words and music, staged and stage-managed it, produced and toured it, and all without claiming to be a Gilbert, a Sullivan, or a George Edwardes. (The spirit of 'El Capitan' still romps and frolics in the 'revue' of to-day.) Nor did he claim to be a great conductor; and the fact of his stage-tricks being taken seriously was as good a joke to Sousa the musician as it was to other musicians. The chief merit in his celebrated marches lay in their straightforward simplicity, and all he himself asked was that they should be judged by results—their effect upon people and things. 'I tell you, the very cobbly stones around our Barracks used to curl around when we'd strike up "Semper Fidelis" coming home from exercise. For I was once a Marines bandmaster, like you, and at a concert correctly played my piece for ten minutes, then sat quiet and thought on my family affairs for five minutes, then another piece, and so on. But there was no money in it, so I struck out for myself.'

He was not only the architect of his own fortunes, but found his own constructive materials, and he built up 'Sousa's Band' until, like Harrods' Stores, Pears' Soap, and Beecham's Pills, it became immortal, a superstition, a world-wide belief, a realisation of the potentialities of a concept and the useful art of putting two and two together.

Sousa was a world-caterer, and his commodity was cheerfulness. To run in for an hour or so to one of his concerts was even as a swizzly drink on a long hot day, and I wonder how many millions of blue devils have been routed and put to flight by the irresistible slap-bang of the 'Washington Post' as played by Sousa and his band.

GERMAN BANDS.

The Band was on duty at Osborne in '89, when the new German Emperor 'on promotion' paid a visit to the Queen. He arrived in his royal yacht, with an escort of German warships, the crews of which must have been largely composed of bandsmen. (This is quite possible, remembering the nature and conditions of German naval and military service.) For shore purposes an enormous band of from sixty to eighty was employed, and according to the cap-ribbon it belonged to the Second (Wilhelmshaven) Division. The dress was that of the junior naval petty officers, and the men looked very smart in their shell jackets and brass buttons. Wohlbier, a fine-looking Prussian with a full beard and a presence, was the chief bandmaster; he was a warrant officer ranking 'with but after' the assistant engineers and paymasters.

The playing of the band was well in tune, precise, even brilliant at times, but very mechanical, perfunctory, and soulless, and, 'God forgive me! I never was so little pleased with a Concert of Music in my life' (Pepys). Let an orchestral musician imagine a Queen's Hall Concert with half its usual quota of string players and he will be able to form some idea of the effect of a Prussian regulation-military band (Infanterie-Music) playing a miscellaneous programme. British Bandmasters divide their personnel about equally between reeds and brasses. German bandmasters have no voice in the matter, but have to conform to regulations which give a huge preponderance to brass instruments. Consequently the reeds, being overweighted, have to over-blow to make themselves heard at all. (I have related elsewhere a story of Prince Henry of Prussia which can be read in this connection.)

Wohlbier and I used to meet in the quarters and under the friendly auspices of Campbell, the Queen's piper. Wohlbier was loquacious, and told us lots of interesting things. How 'Unser Wilhelm' had brought over several cases full of decorations for all and sundry, something 'with crossed swords' for these peoples, something 'without swords' for those peoples. The favours were to extend to bandmasters, and there was one even for myself. Then Wohlbier questioned us as to the British decorations which would be given in return, what, for instance was 'ze Bad.' Campbell replied, 'Quite good.' So Wohlbier consented to be satisfied with a K.C.B. But the schemes of the piper's room went badly 'agley,' for in effect Wohlbier received a tie-pin bought in Ryde for the purpose, and Campbell and I received nothing. There was 'nothing doing' in decorations, and so the boxes were carted back to Germany unopened. The Emperor, however, was created an Admiral of the Fleet and Colonel-in-Chief of the First Royal Dragoons, and the Queen graciously accepted the Colonelcy of a Prussian regiment, a circumstance which led to my next experience of German Bands.

In 1891, one of the continental 'star turns' at the South Kensington Exhibition was the band of the 'Zweite-Garde-Dragoner Regiment, Königin von Gross-Brittannien und Irlande,' and a cold-blooded, unimaginative London public wondered, and was disappointed to find that it was only a cavalry brass band of the Prussian regulation strength of twenty-five. It compared, therefore, in point of numbers, with the 'champion' brass bands of Yorkshire and Lancashire. It did not excel those doughty heroes-of-a-thousand-contests in personal prowess, but the constitution of the band was better in some respects, inasmuch as soprano and alto trumpets and flugel-horns, used in addition to cornets, gave a tone variety which was new to us. The tenors and basses however did not come up to Bellevue Gardens standard, either in quality or variety. My adjudication on the whole would have been a win on a narrow margin of points in favour of the John Willies, coupled with the suggestion that they still had something to learn.

At the close of the Exhibition the band of the 'Zweite' (taken as read) was on a loose end. An expected invitation to spend a week at Osborne, in attendance upon its Colonel-in-Chief, had not fetched up. Obviously it had 'miscarried,' and so the bandmaster acted in accordance with his original instructions and came on as far as Portsmouth. There the Zweiters were stopped by His Royal Highness the General Officer Commanding, and presumably not knowing what else to do with the party, it was handed over to the Marines.

Accustomed as the Corps is to odd jobs, this was a bit of a poser, but the Commandant, Colonel Moody was quite equal to it. Quarters were found in Forton Barracks, evening engagements on Southsea Pier, and the Zweiters had an all-round good time. Carl Voigt (informally known as 'Papa' Voigt), the bandmaster, was a fine old soldier, who as a trumpeter had sounded the charge and been wounded at Königgratz. He also served throughout the Franco-Prussian War. The remainder were all young fellows, professional musicians, putting in their compulsory period of service, two years, I think, in a comparatively soft job. The visit lasted for the best part of a week, and a short time afterwards the Marines Sergeants, the band, and I, each received a souvenir in the form of a large photograph of the band on horseback, with the veteran bandmaster at its head, inscribed 'Zur freundlichen Erinnerung an die mit unsern guten Camaraden der Marine Light Infantry verlebten Täge in Gosport.' (Signed) Carl Voigt, Königliche Musik-Dirigent, Zweite (as before).

Subsequent to the Imperial visit in '89 the German Emperor visited Osborne more or less regularly for the Cowes yachting week, and according to whether the visit was to be regarded as official, semi-official, or otherwise, so the strength of the attendant band varied. The visit of '93 was one of importance, because it was dignified by the presence of the full band of the First or Kiel Division under Herr Pott; in its orchestral phase a remarkably fine band, but in its military combination on a par with that of the Wilhelmshaven band already described.

The last entry in my diary relating to a German band is dated November, 1907. This band belonged to the royal yacht, and was not very strong in numbers, only about forty, but was very good, particularly in its orchestral aspect. The practice of calling upon one or other of the Divisional bands for yacht service had been discontinued, and the 'Hohenzollern' now had a band of its own with a smart young bandmaster (Pollinger) in charge. We exchanged musical courtesies and improved each other's repertory, they giving us a Sarabande of Handel and we giving them a Prelude of Bach. Their manner of doing it was particularly graceful, as each bandsman copied his own part, signed it, and presented it to his opposite number in my band. On leaving the port they sent us a photograph of the band, a big box of cigars, a sailor's cap-band, and a letter. The cigars promptly went in smoke, but the photograph, cap-band, and letter remain. The letter was in English-as-she-is-with-lexicon-little-helping geschrieben, and is exactly as follows:

Devotion.

The capelle of the yacht "Hohenzollern' will you give an little present of Legitimate German smokings. To remembrance of the pleasure hours witch we have had be they, allowed we us to give our capband, with the please its in the room of the corporal-camerads hanging up.

In the hope we you see again very well saluted.
Die Kapella. S.M.Y. 'Hohenzollern,'
Portsmouth, 13th Nov., 1907.

SANDHURST AND SULLIVAN IN THE EARLY 'EIGHTIES.

The old college-building was architecturally nothing to boast of, but it was planted in a perfectly ideal spot, the southern corner of Windsor Forest, and the plainness of the edifice simply enhanced the beauty of its surroundings. After four years in Central India, with only a sheet of brown paper between us and—the hottest of all places, the change of appointment came as a veritable salvation, especially as during those awful years my wife had had one long struggle for bare life and I myself had been none too well.

The actual pay was not attractive, but the duties were simple and straightforward and did not extend beyond the college terms: moreover, 'better fifty years of Europe than a cycle of Cathay.' During vacations, in common with all the other residents, one either frolicked or hibernated, according to the weather.

I took up my duties at the beginning of a term. The bandsmen that day were acting as detectives or special constables, for a particularly enterprising set of cadets had to be dealt with. The previous term had ended in something approaching disorder. There had been a battle-royal with the Blackwater gipsies; the cadets had been gated, had then put the field-guns in the lake, and the Duke of Cambridge had been down specially to talk fatherly to them.

The bandsmen 'doubled' the duties of postman and buglers. There were some twenty of them, fine old soldiers, but they did not relish practice at any time, and openly rebelled against it during vacation. (I was officially rebuked for making such an attempt.) The band duties consisted of short programmes of one hour's duration, either in the afternoon during cricket, football, or whatever sport might be going on, or in the evening at one or other of the messes.

Besides the Governor, there were only two executive officers—the Commandant and the Adjutant. The latter was not exactly the beau-ideal of an adjutant, for he wore easy boots and walked circumspectly, and also had an impediment in his speech. His drill was peculiar and parochial, as: 'No. 1 Company will fall in on the third window,' or 'Under-officers will salute on passing the grating.' Away from the college precincts, someone else (probably one of the professors) would take charge, for Adjutancy, in fact, was the least of his many vocations. When he died there was a general upheaval, the old order changed entirely, and several grand old veterans, each with a history like a Ouida novel, were replaced by others, less picturesque but more up-to-date.

The Commandant, one of the old school, was musical to the extent of possessing a tenor voice. Its compass was well within the limits of the stave, and no power on earth could move him to an endeavour to extend

it. As the Governor was musically a non-starter, it devolved upon the Commandant to undertake the principal tenor parts in social musical functions, and he accepted the duty like the fearless old warrior that he was, and tackled the job in the true-blue, do-or-die spirit. But he took no unnecessary risks. 'One G is surely as good as another, so why go a purler over the top of the confounded five-barred gate when you can get through the hedge an octave lower?' and he used to re-arrange his 'part' with the help of one finger on a piano. The melodic results were very peculiar.

There was plenty of musical talent among the cadets. Two instances were remarkable. One I discovered 'seated one day at the organ,' the college organ forsooth, and very 'ill at ease' at being caught, for a report would have meant severe punishment. But he told me his story, and oh! the pity of it. He was the son of a clergyman, had all his life been passionately fond of music, had never had a chance of indulging it, the one pianoforte in his home belonged to an elder sister and he was sternly forbidden to touch it, a friendship struck up with his father's organist had been peremptorily nipped in the bud, and his only enjoyment had been to listen to his sister's practice or the organist's performances. These became indelibly fixed in his mind. 'I will play you almost anything,' and he enumerated a long list of standard compositions. I chose the Mendelssohn Wedding March, and he played it absolutely correctly as to melody and harmony, but in the key of C sharp! Asked if he knew that the key was wrong he replied 'Yes, but I play everything in black keys; they are so much easier than *white* keys.' He then explained that he used to risk a licking and practise on his sister's pianoforte when his people were out, and sometimes get at the church organ with the secret connivance of the organist.

Another man (whose parents also should have been hanged) was more remarkable still, seeing that in addition to melody and harmony he had the gift of absolute pitch and key-colour. 'Please, Mr. Bandmaster, will you come to my room and I will play you some things from Sullivan's new opera which I heard last night.' He sat down to a pianoforte and talking, singing or whistling at the same time, played several numbers perfectly: 'I have got the *right hand* of several other numbers, but shall have to go again to get my *left hand* right.' In a week or two, he had the whole opera off with *both hands*, and in the original keys.

He, even as the other man, did not know B from a bull's foot, or how to finger a scale. And these young gods wanted me to teach them 'Music'!

The Royal Military College Choral and Orchestral Society was the product of the later, regenerate times. Thanks to the enthusiasm and genius of the Lady Jane Taylor, it soon became well established both in numbers and efficiency, and it is (I believe) still going strong. It brought not only experience but some very welcome grist to the 'Miller.' Another contribution was from the Dripping Fund, in cash not in kind, for training a string band out of the college bandsmen. Also I *presided* at the organ. It could not be said that I *played* that organ, for that organ and I had a serious difference in the early days of our acquaintance from the shock of which I never thoroughly recovered. It was thiswise. One Sunday evening I became so touched, so thoroughly absorbed in the sermon that I forgot to look at the registering, and the 'Amen' came, not as the coo of the sucking dove but as the roar of ten thousand bulls of Basan, and then in my fright, I had stood on the pedals!

That organ, however, did me a remarkably good turn later, for it was the means of bringing me into acquaintanceship with Arthur Sullivan, who was then in the very zenith of his popularity; the said popularity was, in fact, part of the scheme. Sullivan knew Sandhurst intimately from the time when his father held my own appointment of bandmaster there; and he used sometimes to escape from the vortex of London and bury himself, incognito, in the environment of his childhood, making his headquarters in a neighbouring village inn of stage-coach repute. His wanderings had one night taken him into the chapel, where I found him amusing himself with the organ. I knew him well by sight from my own old Glasgow Choral Union days, when he sometimes conducted. He, for his part, remembered my father, and so we got on, and continued to get on very well until one Sunday morning someone peeped behind the screen when Sullivan was surreptitiously playing the organ for me at a parade service, and there were thereafter no peaceful week-ends for him, or delightful *tête-à-têtes* for me.

GERMAN MUSIC.

The following letter from Sir Charles Stanford appeared in the *Morning Post* of September 21:

I venture to think that your conclusions as to Wagner and Brahms representing modern Germany are far from being correct. These composers are in reality the last representatives of the German classical school. Wagner, the descendant of Gluck and Weber; Brahms, the descendant of Beethoven and Schumann. Neither had anything typical of modern Prussianised Germany about him. Wagner was the anti-Prussian revolutionary of 1848, and, in his later years, at all events, was an outspoken admirer of England, as I well remember from his visit in 1877, and the many interesting things, sympathetic to this country, which he said to his host, Dannreuther. He would have been the first to pour contempt upon his posthumous son-in-law, Chamberlain.

Brahms was so typically un-Prussian that he chose Vienna as his home, and went to Berlin as seldom as possible. He openly, at the Grand Duke of Meiningen's dinner table, upheld the cause of Japan against China, in the teeth of the official German support of the latter, foretold the success of Japan at the outset of the war, and that, when it was over, Germany would step in and prevent Japan from reaping the fruits of her victory. When the Grand Duke answered: 'You forget, Brahms, that we have interests to safeguard,' Brahms, banging the table with his fist, ejaculated: 'And you, a respectable (*anständiger*) Prince of Germany, and you talk like that!' The incident was related to me shortly after it took place by one who was at the dinner table. I was in Berlin when the German Emperor sent the telegram to Kruger, and heard myself Brahms's dislike of it, expressed very clearly in Joachim's study.

Neither Wagner nor Brahms had any truck with the Prussianised crew who have arisen since their day. To identify the 'frightfulness' of Strauss and the mass formations of Reger with either of them is an insult to them and to their work for musical art. We can no more ignore them than we can Goethe and Schiller. But the beastliness of modern hypnotised Germany was neither of their time nor of their nature. To obliterate their works in England is to cut off our noses to spite our faces. To do so will not hurt present-day Germans at all, though it may give them cause for a little consoling and not ill-founded merriment. On the other hand, it is good policy to show that we are more perspicacious and discriminating than they are themselves in retaining the old artistic work and rejecting the modern muck which they themselves pose as preferring.

I hold a letter from one of the soundest, ablest, and most revered of living French musicians, which breathes a far nobler sentiment than the boycotting of works which the world has, up to 1914, accepted as great. Let it not be forgotten that Paris after 1870-71 continued to perform without interruption the operas of Meyerbeer, who only seven years before was the official head of the Royal Opera House at Berlin.

CALCUTTA CATHEDRAL AND ITS NEW ORGAN.

Our beautiful English Cathedrals and their musical associations have been described in a series of articles in the pages of the *Musical Times* from the pen of the late Mr. F. G. Edwards, better known perhaps under the pseudonym 'Dotted Crotchet.' It was natural and right that these splendid edifices and their interesting history should have the first call upon attention, but this fact should not allow us to ignore the fine work, both ecclesiastical and musical, which has been going on for nearly a century in the numerous dioceses of our overseas Empire, often under exceptionally arduous circumstances. The usual collection for 'Foreign Missions' is in many cases the only visible link between the Church of England and her children overseas.

During the present War, India has played a not inconspicuous part, with her teeming population and difficulties, are quite as noteworthy as the work of the Early Christians. In India to-day one hears of many quiet deeds of the clergy which would vie with those of the martyrs of former days.

English Churchmen commenced their labours in what was in some ways a darker continent than Africa, in the reign of Charles II. Their work was gradually extended with the expansion of British rule under Clive and other Empire-builders; but it was with the foundation of the See of Calcutta that the organization of the Church in India was first put on a sound basis, and from this small beginning in 1814, when Bishop Middleton arrived in Calcutta, the National Church of India, with its thirteen dioceses, has attained its present dimensions. That the work is still proceeding with unimpeded vigour is evidenced by the recent formation of the new See of Assam,

CALCUTTA CATHEDRAL (FROM N.W.).

numerous religions, creeds which were old even at the birth of Christianity, and, in the glamour of the former creeds one is apt to overlook the marvellous progress of the latter in a land hidebound with superstitions, castes and conventions, to an extent amazing to Western minds. India is usually spoken of as being a country, but one must consider it as a continent, with dioceses larger than many a European State. In spite of this, the Church of England has founded a vast community covering several million square miles in something under ninety years.

It is true that, compared with the Hindu, Mahomeddan, Buddhist, and other religions, the following of the Church of England is as yet comparatively small; but when one remembers the centuries that intervened between the introduction of the older religions, more often than not at the sword-point of a conquering race, the peaceful victories of the early Churchmen, which are still proceeding on the same lines at the present day in the face of vast

whose Bishop was consecrated in Calcutta Cathedral on January 12 of the present year (1915).

In spite of much purely missionary work, the Church of India has been able to devote some of her energies to the provision of Mother Churches for her dioceses, and while these in point of size and beauty will not compare with our stately English Minsters, yet there is a certain charm about a Cathedral in India, built as it is for a climate and circumstances which include earthquakes, fire, indescribable heat, both moist and dry, and a variety of other conditions never encountered in England.

In describing Calcutta Cathedral it is only fair to point out that it was constructed at a period when church architecture, even in England, was known as 'early Victorian.'

The Cathedral was built in 1839-47 to the designs of Major-General Forbes, of the Bengal Engineers. It occupies a fine situation at the south-east end of the Maidan—the great park, one might almost call it, which is the finest feature of the European quarter

of the city. The style is perpendicular. Suffering under the afore-mentioned disadvantage, but viewed from the Maidan, the edifice presents an appearance of considerable dignity with its fine spire modelled on that of Norwich Cathedral.

The Cathedral consists of a broad Choir, with two Transepts at the western end of it, also two bays of what might eventually be the Nave, the Choir being the actual body of the building. The extreme length is 247 feet, breadth 114 feet, and the spire is 201 feet high from the ground.

Church-building in India, and more especially in Calcutta, presents some curious problems which make matters rather difficult for the designer. There must be very ample ventilation, or the interior of the building would be intolerable during the hot weather. For this reason, to dispense with columns, there is at Calcutta a single roof over the Choir, and what would be the Choir aisles. All windows on the south side of a church must be masked from the intense glare of the sun. An occasional earthquake is by no means a remote contingency; the spire of the Cathedral collapsed as a result of one in 1897, and it was fortunate that the roof was a simple iron truss (hardly a thing of beauty, and on the lines of that at Cannon Street Station, London), otherwise the damage would have been far greater. Added to all this, heavy stonework cannot be employed without prohibitive cost, owing to the soft and spongy nature of the subsoil. Further, extensive precautions have to be taken in view of the heavy rainfall during the period July-September; so that it will be seen that church-building in Calcutta is no light undertaking.

The Cathedral was consecrated on October 8, 1847, by Bishop Daniel Wilson, the then Bishop and Metropolitan of India. Bishop Wilson died in India, and is the only Bishop buried in the Cathedral, although Bishop Middleton lies in St. John's Church, formerly the pro-Cathedral. The cost of the building alone was five lakhs of rupees (about £33,000), and internally the Cathedral, in spite of certain unprepossessing features, has been skilfully improved at considerable expense in various ways. It has been mentioned that the Choir forms the main portion of the building; the heavy piers necessary to support the weight of the tower rather cut off the Transepts and Nave. Of the former, one is used as a Lady Chapel, while the other is partially occupied by the Choir Vestry. The first bay of the Nave forms a large entrance lobby, and the second has a gallery containing one of the most valuable libraries in the East. Underneath this gallery is a covered carriage drive, a most necessary and useful feature during the rains.

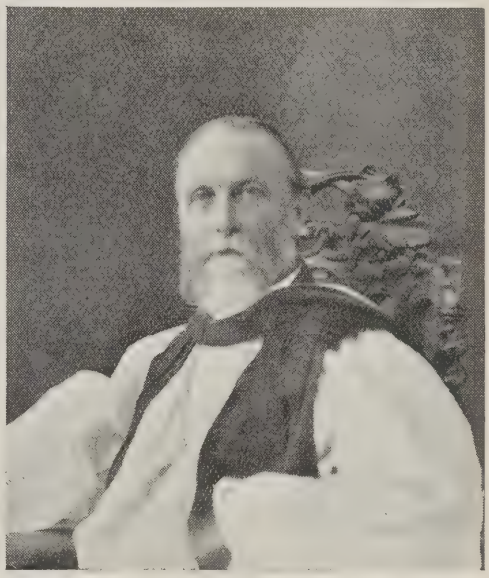
As regards the interior, the view of the massive piers and arches under the Tower is distinctly imposing, but one of the chief glories of the Cathedral is the splendid Burne-Jones west-end window at the back of the library, erected by the Government to the memory of the late Earl of Mayo. There is a fine alabaster reredos designed by Sir Arthur Blomfield, extending the full width of the choir, and incorporating the memorial to Bishop Wilson, who lies under the north side of the Sanctuary. There are three stained-glass windows at the east-end, that in the centre replacing a former window destroyed in the cyclone of 1864; between the east windows are two fine frescoes by Powell, inserted in 1907. Other notable features include a fine marble and stone pulpit to the memory of Archdeacon Pratt, and a beautifully carved Episcopal Throne in memory of Bishop Johnson (1876-98). In 1846 Queen Victoria presented the Cathedral with a valuable service of Communion plate. Immediately under the tower there is a large statue by Chantrey of Bishop Heber, and grouped in the Nave and Transepts are many interesting memorials, notably those to Sir Henry Lawrence and Lord Elgin. A pathetic interest attaches to many of them, often to ladies and young children who perished in the Mutiny of 1857.

The Bishops of Calcutta are Metropolitans of India (and in former days also of Australia). Perhaps one of the best known in England is Bishop Welldon, now Dean of Manchester.

The present Bishop is the Most Rev. George Alfred Lefroy, D.D., formerly Bishop of Lahore, and since his advent to the dignity of Metropolitan of India many improvements have been effected in organization.

There are six Canons attached to the Cathedral, the administration of the edifice being in the hands of the senior chaplain and a committee.

As regards the musical associations of the Cathedral, details of the first organ are somewhat vague, but it cost about £1,500 and occupied a position in a gallery at the west-end of the Choir. In the records there is a letter from Dr. Walmisley stating that the



THE MOST REV. G. A. LEFROY, D.D.

Metropolitan of India.

builders, Messrs. Gray & Davison, had built a very good instrument. This was erected in 1849.

In 1880 an entirely new instrument was built by Messrs. Henry Willis & Sons, and was erected about a year later. This was a fine three-manual organ with thirty-four speaking stops, of typical 'Willis' quality, and a striking proof of the soundness of its construction is shown by the fact that the organ was still in full playing condition in 1913, truly a remarkable record when one considers the extreme climatic changes to which an organ is subjected in India. The only additions during this period were seven wooden pipes F F F F to B B B, added under the direction of Dr. E. Slater, the organist at that time, by Messrs. Hurry Bros., the local (native) organ-builders, and an electric blowing apparatus sent out from England in 1903, which is placed in a chamber outside the Cathedral, behind the organ.

In 1913, over thirty years after the erection of the organ, the instrument had become somewhat out of date, and the Cathedral Committee deputed two of their members, Messrs. W. D. Braithwaite and E. C. C. Haythorn, who were returning to England, to

inspect the latest examples of English Cathedral organs, and on receipt of their report, the order was given to the original builders, Messrs. Henry Willis & Sons, to reconstruct and enlarge the organ. This has resulted in the present beautiful instrument, of which the following is the specification :

The instrument is placed on the north side of the Chancel, the console being detached and placed to the east, with the organist facing west to command a full view of the choir. The new Solo organ stands in the position formerly occupied by the Swell, which is now located in a special new chamber over the blowing chamber, the length of the action from this department to the console being over fifty feet.

There are now four Manuals, CC to C, 61 notes; and a 'Willis' concave and radiating pedal-board, CCC to F, 30 notes; 47 speaking-stops, and 18 couplers, &c., making a total of 65 draw-stops.

Pedal Organ.—9 stops.

			Feet
1.	Double diapason (to FFFF, 5 acoustic)	Wood	32
2.	Open diapason	,,	16
3.	Violone	Metal	10
4.	Bourdon	Wood	16
5.	Octave (18 from No. 2) ..	,,	8
6.	Violoncello	Metal	8
7.	Flute (18 from No. 4)	Wood and Metal	8
8.	Ophicleide (heavy pressure) ..	Metal	16
†9.	Clarion (,, ,,)	,,	8

Choir Organ.—7 stops.

10.	Viola da gamba	Metal	8
11.	Dulciana	,,	8
12.	Stopped diapason	,,	8
13.	Flauto traverso	,,	8
14.	Gambette	,,	4
15.	Concert flute	,,	4
16.	Corno di bassetto	,,	8

Great Organ.—10 stops.

17.	Double open diapason ..	Metal	16
18.	Open diapason, No. 1 ..	,,	8
19.	Open diapason, No. 2 ..	,,	8
20.	Flûte harmonique ..	,,	8
21.	Principal	,,	4
22.	Flûte octaviante	,,	4
23.	Twelfth	,,	$2\frac{2}{3}$
24.	Fifteenth	,,	2
25.	Mixture (17, 19, 22) ..	Metal	3 ranks
26.	Tromba (heavy pressure) ..	Metal	8

Swell Organ.—14 stops and Tremulant.

27.	Lieblich bordun ..	Wood and Metal	16
28.	Geigen diapason	Metal	8
29.	Lieblich gedackt	Wood and Metal	8
30.	Salicional	Metal	8
31.	Vox angelica (Ten. C) ..	,,	8
32.	Geigen principal	,,	4
33.	Lieblich Flöte	,,	4
34.	Flageolet	,,	2
35.	Echo mixture (17, 19, 21, 22)	Metal, 4 rks.	
36.	Vox humana	Metal	8
37.	Hautboy	,,	8
38.	Tremulant	—	—
39.	Waldhorn ..(heavy pressure)	,,	16
40.	Cornopean (,, ,,)	,,	8
41.	Clarion (,, ,,)	,,	4

Solo Organ—8 Stops and Tremulant.

42.	Tibia	Wood	8
43.	Viole d'orchestre	Metal	8
44.	Flûte ouverte	,,	4
45.	Piccolo harmonique	,,	2
†46.	Bass clarinet	,,	16
†47.	Cor anglais	,,	8
48.	Tremulant	—	—

Nos. 42 to 47 in a swell-box.

49.	Tuba (harmonic, heavy pressure)	Metal	8

Stops marked † at present only prepared for.

Couplers, Etc.—16 stops.

50.	Choir to Pedal.	58.	Swell to Great, unison.
51.	Great to Pedal.	59.	Swell to Great, super.
52.	Swell to Pedal.	60.	Solo to Great.
53.	Solo to Pedal.	61.	Swell sub. (on itself).
54.	Swell to Choir.	62.	Swell unison off (,, ,,).
55.	Solo to Choir.	63.	Swell super (,, ,,).
56.	Choir to Great.	64.	Solo to Swell.
57.	Swell to Great, sub.	65.	Spare Knob.

The instrument contains 2,499 pipes.

Accessories.

Four double-acting combination pedals to the Great and Pedal Organs.

Four double-acting combination pedals to the Swell Organ.
Reversible pedal to the *Great to Pedal* Coupler.
Reversible piston to the *Great to Pedal* Coupler.
Reversible piston to the *Swell to Great* Coupler.
Reversible piston to the *Solo to Great* Coupler.
(This piston also brings on the *Tuba* for sforzando effects.)
Lever pattern crescendo pedals to the Swell and Solo Organs.

Wind Pressures.

Pedal. Flue-work. Nos. 4 and 7, 5 inches; remainder $3\frac{1}{2}$ inches; Reeds 8 inches.

Choir. Throughout $3\frac{1}{2}$ inches.

Great. Flue-work $3\frac{1}{2}$ inches; Reed 8 inches.

Swell. Flue-work $3\frac{1}{2}$ inches; Reeds, Nos. 36 and 37, $3\frac{1}{2}$ inches; remainder 8 inches.

Solo. Flue-work 5 inches; Reeds, Nos. 46 and 47, 5 inches; Tuba 12 inches.

Action. 14 inches. 12 inches and 8 inches.

The Action, with the exception of the (mechanical) *Manual to Pedal* Couplers, is entirely tubular pneumatic on the latest 'Willis' pressure system, specially designed for extreme climates; this is applied to the Manuals, Manual Couplers, Pedal, and Drawstop actions, the Key-action being instantaneous in repetition and attack.

THE CATHEDRAL ORGAN (FROM S.W.).

The detached Console is enclosed in polished mahogany casework. The Drawstop Jambs are at an angle of 45 degrees to the Keyboards, and the Drawstops are of solid ivory, with engraved lettering, and are fitted with rosewood stems and bushings. The Keys are laid with heavy plates of ivory, without surface joints, and the Sharps are of ebony, each plate being screwed down in view of the climatic conditions. The Pedal-board is of teak, with detachable facing-pieces. Mahogany and other hardwoods have been very extensively employed throughout the instrument.

The new pipe-work is of the finest construction and workmanship, all metal pipes down to 4-ft. C being of spotted metal. The original Diapasons have been re-scaled and re-voiced to give a much greater body of foundation tone. All new wooden pipes down to 4-ft. C are fitted with metal foot-tips for regulation purposes. All reeds down to 8-ft. C are of spotted metal and are fitted with rustless tuning springs. All the old reeds and much of the old flue-work have been re-voiced in England, in certain cases on enhanced pressures.

The electric blowing apparatus consists of the blower sent out in 1903, which now supplies the heavy-pressure wind, and is driven by a $3\frac{1}{2}$ h.p. motor; the low-pressure installation is new, and consists of a silent rotary blower direct-coupled to a $2\frac{1}{2}$ h.p. motor. The starting and stopping of both installations simultaneously is accomplished by two 'pushbuttons' placed at the console.

The instrument was to have been completed by Christmas, 1914, but owing to the activities of the German cruiser *Emden* some of the new work was delayed in shipment, and the organ, in an incomplete condition, was first used at the previously mentioned consecration of the Bishop of Assam in January. The completed instrument was formally opened on Shrove Tuesday, February 16 last, when the Organist, Mr. H. D. Statham, Mus.Bac., played the following programme :

Fantasia and Fugue in G minor	*Bach.*
Largo (from the 'New World' Symphony)	*Dvorák.*
Anthem 'It came even to pass'	*Ouseley.*
Songe d'enfant / Chant de Printemps	*Bonnet.*
Choral song and Fugue	*Wesley.*
Anthem 'The radiant morn'	*Woodward.*
Toccata (from the Fifth Symphony) ...	*Widor.*

There was a very large congregation, and Mr. Statham's masterly handling of his splendid instrument created considerable stir.

Apart from the general excellence of the fine diapasons and reed-work, the 16-ft. Waldhorn on the Swell and the Solo Tibia, both the personal voicing of Mr. Henry Willis, junior, may be singled out as particularly successful stops. It is also interesting to know that, following their reconstruction of the Bombay Cathedral Organ in 1908, Messrs. Willis have definitely proved that tubular-pneumatic action (if of proper design) is far more suitable for the climatic changes of India than is tracker action, and the new three-manual 'Willis' Organ for Nagpur Cathedral will have the same type of action as at Calcutta.

As regards the choir, it is one which would compare very favourably with those of the best English Cathedrals. It is composed of six basses, four tenors, four altos, and eighteen boys. The choir-men are paid, although some voluntary members on probation are included. The boys are drawn from the La Martinière College, the famous School in Calcutta which owes its foundation to the munificence of General Claude Martin, and choir scholarships at this school are held by some of the boys. The music performed is in every way up to the standard of English Cathedrals, the only unusual feature being the Calcutta Cathedral Psalter, commenced by a former organist Mr. T. H. Webb, and completed in book form by Dr. E. Slater.

With such a comparatively short existence, there are few entries of note in the records about the choir ; but in 1862 there occur the minutes of a committee to discuss the conduct of the bass singer, and it was unanimously resolved 'that he be requested to moderate his voice.' Even the heat of India will not suppress some people !

The writer has been unable to obtain an exact list of former organists at Calcutta Cathedral. The first was a Mr. Lissant, a pupil of Turle, who went out on the recommendation of Dr. Walmisley for five years. Having completed this agreement, he returned to England after training a pupil for the position. Several changes followed, until the appointment of Mr. T. H. Webb in 1879 ; he was succeeded in 1885 by Dr. E. Slater, who retained the position until 1912, when he was succeeded by the present organist.

Mr. H. D. Statham, the present organist, was musical scholar at Caius College, Cambridge, where he studied under Sir Charles Villiers Stanford and Dr. Charles Wood, obtaining the degree of Mus. Bac. After leaving Cambridge he was for some time at the Royal College of Music, where he studied the organ under Sir Walter Parratt, and composition under Stanford. Shortly after he left the Royal College he was appointed to Calcutta Cathedral. The beautiful rendering of the services reflects the greatest credit on his skill as a choir-trainer and accompanist. He contributes a constant series of organ recitals, which are very acceptable in a land where good music is rather scarce. Recital work is no pleasant occupation with a temperature over 80° in the shade.

No account of an Indian cathedral would be complete without drawing attention to the punkhas, which are the only means of making life tolerable in the hot weather. In outlying districts these are broad overhanging screens, which, when set in motion by coolies, maintain some sort of ventilation. In Calcutta and other large centres, however, electric punkhas are employed, not merely one or two. Calcutta Cathedral has scores of them, there being one suspended over the heads of every eight or nine seats. These all tend to give a strange effect to a service in India. One must sympathise with the feelings of an unfortunate organist out East. If he

MR. H. D. STATHAM, MUS.BAC., AT THE CONSOLE.

enjoys the cooling effects of a punkha, his music periodically floats across the Cathedral ; on the other hand, if he dispenses with it he is practically boiled alive, for there can be no diminution of his energy even in that temperature if services are to be maintained at the proper standard. Truly an occupation not entirely congenial to some organists.

In conclusion the writer would like to express his deep thanks to the Metropolitan ; to the Rev. Canon Stuart, M.A., Senior Chaplain of the Cathedral; the Rev. J. Godber, M.A., Domestic Chaplain to the Bishop ; Mr. W. D. Braithwaite ; Mr. H. D. Statham, the Cathedral organist, and to Messrs. Willis for their kind assistance in the preparation of this article, and also to Messrs. Bourne & Shepheard, of Calcutta, for their excellent photographs.

A. S. C.

The Classical Concerts Society provides some of the finest chamber concerts to be heard in London. We are glad to note that the prospectus for the Autumn season at Æolian Hall announces ten weekly concerts (on Wednesdays alternately in the afternoons and the evenings), commencing October 13. A most attractive list of works and artists is given. The agent is the Concert-Direction G. L. Robinson, Wigmore Street, W.

Church and Organ Music.

M. Joseph Jongen, the distinguished Belgian composer and organist, gave a recital at St. Peter's Church, Harrogate, recently, when the following interesting programme was played:

1. Fantasia et Fugue in G minor ... *J. S. Bach*
2. Choral ... ... *J. S. Bach*
3. Air ... ... *Glück*
4. Scherzo-Caprice ... ... *E. Bernard*
5. (*a*) Cantilène (*b*) Scherzando ... ... *G. Pierné*
6. Piéce Héroïque ... ... *César Franck*
7. (*a*) Cantabile (*b*) Improvisation-Caprice ... ... *J. Jongen*
8. (*a*) Petite Pastorale (*b*) Prélude (*c*) Cortège ... ... *M. Ravel* / *C. Debussy* / *C. Debussy*
9. Symphonie No. 5 (Part 1) ... *C. M. Widor*

An extraordinary record of a Leigh musical family has been established by the completion of fifty years' service as organist of James Boydell, of Pennington Church, Leigh. His blind grandfather, Joseph Kerfoot, was organist at Leigh Parish Church for fifty-four years, and during fifty-three consecutive years never missed a service. He died in 1860. His great-uncle, Thomas, was an organist for over fifty years, and his uncle, Joseph Kerfoot, was organist at Winwick Church for fifty-three years.

We have received the first year-book and register of members of the National Union of Organists' Associations. The Union seems to have made a vigorous start, and we wish it success in its endeavour to bring the various organists' Associations into touch with one another, for both social and musical reasons.

The Sheffield Organists' and Choirmasters' Association has issued its syllabus for the coming winter. Dr. Keighley opens with an address on the text 'Wake up, organists,' and future papers are to be by Mr. C. H. Moody, Mr. T. W. Hanforth, Rev. W. F. Moulton, Mr. Herbert Antcliffe, and Dr. Coward. Seven organ recitals have also been arranged.

The Newcastle Centre of the Free Church Musicians' Union sends us its fixture-card for the coming season. The arrangements include lectures by Mr. George Dodds ('Breath control for singers'), Mr. W. G. Whittaker ('North country folk-music'), Mr. H. Y. Dodds ('Anthem preparation'), and Mr. E. E. Hastie ('The effect of the Commonwealth and Restoration on Church music'). On February 19 a solo cantata of Bach will be sung by Mr. E. J. Potts, with explanatory notes by Mr. W. G. Whittaker.

ORGAN RECITALS.

Mr. Greenhouse Allt, at Overstrand Church (three recitals)—Meditation, *Bubeck;* Summer Sketches, *Lemare;* March in A, *Best.* At St. Nicholas Cole Abbey (four recitals)—March in G, *Smart;* Scherzo from Sonata No. 5, *Guilmant;* March in B♭, *Tombelle;* Toccata in A♭, *Hesse.*

Mr. Herbert Hodge, at St. Stephen's, Walbrook (two recitals)—Impromptu in G, *Alcock;* Fugue from Sonata, *Reubke.*

Mr. Herbert Walton, at Glasgow Cathedral (four recitals)—Choral No. 3, *César Franck;* Finale from first Symphony, *Louis Vierne;* Fantasia and Fugue, *Parry;* Prelude and Fugue in C minor, *Healey Willan.*

Mr. Fred Gostelow, at Luton Parish Church—Concerto No. 2, in B flat, *Handel.*

Mr. C. E. Blyton Dobson, at Wesleyan Chapel, Mablethorpe—Fugue in D, *Bach.* At Central Mission, Nottingham (three recitals)—Choral Song and Fugue, *Wesley;* Chanson de Matin, *Elgar;* Fantasia and Toccata in D minor, *Stanford.*

Mr. John Connell, at Kelvingrove U. F. Church—Prelude in $\frac{7}{4}$ time, *W. S. Vale.*

Mr. J. A. Sowerbutts, at St. Paul's, Herne Hill—Intermezzo (first Symphony), *Augustin Barié.*

Mr. Herbert Pierce, at Union Chapel, Highbury—Chorale Prelude, 'Christe Redemptor omnium,' *Parry.*

Mr. S. Stephen Evans, at the English Congregational Church Aberystwyth—Prelude in C sharp minor, *Rachmaninov.*

Mr. George Rathbone, at Cartmel Priory (two recitals)—Sonata in C sharp minor, *Harwood;* Sonata No. 1, *Mendelssohn.*

Mr. H. F. Ellingford, at St. George's Hall, Liverpool (four recitals)—Allegretto from Symphony in E, *Sullivan;* Marche militaire, *P. C. Buck;* Triumphal song, *A. H. Brewer;* Prelude and Fugue in D, *Bach.*

Mr. Arthur B. Robinson, at St. Oswald's, Flamborough—Allegretto in E flat, *Wolstenholme.*

Mr. H. Egbert Lane, at St. Catherine's, Feltham—Epilogue, *Healey Willan.*

Mr. Albert Orton, at Walton Parish Church, Liverpool—Sonata in F, *Silas.*

Mr. W. Lynnwood Farnam, at the Exposition, San Francisco (two recitals)—Chaconne in B flat minor, *Karg-Elert;* Choral No. 3, *César Franck.*

Mr. J. M. Preston, at St. George's Presbyterian Church, Sunderland—Adagio and Toccata, *Widor.*

Mr. E. Ernest Hastie, at St. George's Presbyterian Church, Sunderland—Scherzo, *Claussman.*

Mr. F. Gandy Bradford, at St. Andrew's, Exmouth—Fanfare, *Lemmens.*

Mr. George Rathbone (four recitals)—(at Cartmel Priory Church), Finale (Sonata in F minor) *Rheinberger;* Sonata in C sharp minor, *Harwood;* (at Ambleside Parish Church), Fugue in E flat, *Bach;* (at St. James's, Arnside), Chorale Song and Fugue, *Wesley.*

Mr. F. J. Livesey, at St. Bees Priory Church—Three Choral Preludes, *Bach.*

Mr. R. W. Strickland, at Masonic Hall, Northampton—Rhapsodie (No. 3) on a Breton Melody, *Saint-Saëns.*

Mr. W. W. Starmer, at St. Barnabas, Tunbridge Wells (two recitals)—Pastorale and Fantasia in D minor, *W. W. Starmer;* Concerto in D minor, *John Stanley.*

APPOINTMENTS.

Mr. G. Virgil Dawson, organist and choirmaster at Old Independent Church, Haverhill, Suffolk.

Mr. H. W. Woolhouse, organist at St. Paul's Church, Peterborough.

Reviews.

PIANOFORTE MUSIC.

School of Legato and Staccato. By Charles Czerny, Op. 335. (Novello Edition, No. 19.) Edited by Franklin Taylor. 1*s.* net.

New School of Velocity. By Charles Czerny, Op. 834. (Novello Edition, No. 22.) Edited by Franklin Taylor. 2*s.* net; or in two books, 1*s.* each.

Etudes. By Aloys Schmitt, Op. 16. (Novello Edition, No. 148.) Edited by Franklin Taylor. 1*s.* 6*d.* net.

Etudes. By H. Bertini, Op. 134. (Novello Edition, No. 206.) Edited by Franklin Taylor. 1*s.* net.

Woodland Dances. By Ernest Newton. (Novello Edition, No. 227.) 2*s.* net.

[London: Novello & Co., Ltd.]

Four more books of pianoforte studies have been published in the Novello Edition. In each case Mr. Franklin Taylor (who ably edits this new edition) has eliminated the weaker numbers, thereby considerably reducing the bulk of the volumes. Time for practising is so precious that only the very best of exercises must be given; these should be well varied and contain the material most likely to produce speedily the desired technique. Thanks are due therefore to the editor for his judicious judgment in deciding what to retain and what to discard. The four new books are known to most teachers. Bertini's 'Etudes,' Op. 134, of which seven numbers have been selected, are suitable for pupils between the Higher and Intermediate Grades. Czerny's

'New School of Velocity,' Op. 834 (sixteen numbers), is rather more advanced; here the four studies with irregular time-groups are of very special value. Schmitt's 'Etudes,' Op. 16 (fourteen numbers), are still more advanced; they are of particular service for the practice of *legato* extensions, and the benefit will be further enhanced if they are transposed a semitone up or down with the same fingering, not a difficult task in some cases. Czerny's 'School of Legato and Staccato,' Op. 335 (ten numbers), is excellent for *staccato*, and for brilliancy in chord playing.

Youthful pianists will be delighted with Ernest Newton's 'Woodland Dances.' The composer has hit upon very happy titles—which go a long way with most young people—suggesting woodland scenes quite out of the ordinary beaten tracks. Thus we have 'The Squirrel's dance,' 'The Hedgehog's dance,' 'The Grasshopper's dance,' 'The Cuckoo's dance,' and 'The Magpie's dance.' The music throughout is whimsical, rhythmical, very tuneful, and admirably written for young players. Teachers should certainly add this set of dances to their list of teaching pieces.

For the Fallen. Poem by Laurence Binyon, set to music for chorus and orchestra by Cyril Bradley Rootham.

[Novello & Co., Ltd.]

Both in regard to words and music 'For the fallen' strikes a note too often absent from elegiac works called forth by war. There is genuine feeling, but there are pride and dignity as well. Mr. Rootham makes use of thematic material drawn from widely different sources. A quotation from the plainsong of the Mass for the dead has a prominent part in the introduction, and is referred to effectively from time to time, while at the words:

> They went with songs to the battle, they were young,
> Straight of limb, true of eye,

the orchestra makes combined use of fragments from 'The girl I left behind me,' 'Men of Harlech,' 'The Campbells are coming,' 'The British Grenadiers,' and the rattling old Irish tune 'Garyone.' In striking contrast is the studied simplicity of the passage commencing 'They mingle not with their laughing comrades again.' There are some fine climaxes, and the work throughout, with its rhythmic interest, its modern feeling, and its subtle and fitting flavour of austerity, is an impressive and worthy tribute to our gallant dead.

New Century Organ solos. Nos. 1—10.

[G. Schirmer, Ltd.]

Of this well-produced series, we like especially the three numbers by Frank Bridge, and the Prelude Archaïque by Paul Hillemacher.

Missa Festiva. A short and easy Communion Service in modern style. By Francis Burgess.

[Novello & Co., Ltd.]

Mr. Burgess's setting will be found useful in Churches where music making no great demands on either singers or organist, but at the same time tuneful and devotional, is required. It is commendably brief, with no long interludes and but two trifling instances of repetition of words. The organ part is mainly independent, without removing the centre of interest from the voice parts. Though modern in style, the service has an ecclesiastical tone imparted to it by the composer's occasional use of older idioms.

Correspondence.

VERSIONS OF THE 'MARSEILLAISE.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Concerning Gossec's version of the 'Marseillaise,' quoted by Mr. Wotton in your current issue, I should like to point out that the 'tame quavers' alluded to were not intended to be sung as written. In his text, Gossec was only following the custom of the time; he knew that the correct interpretation was understood by everybody. In actual performance, the second of these apparently even quavers became a demisemiquaver, whilst the first carried an implied double dot or a dot followed by a demisemiquaver rest. These conventional alterations of rhythm were very common in the old music; they are fully discussed in my book on 'The Interpretation of the music of the 17th and 18th centuries,' which Messrs. Novello have now in the press.—Yours faithfully,

Arnold Dolmetsch.

Hampstead, September 8, 1915.

ILLEGAL COPYING OF MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,—The attention of the Composers' Sub-Committee of the Society of Authors, Playwrights and Composers, has been called to the fact that many schools, church choirs, and bodies of a similar nature, buy one or two copies of church and other music and then proceed to make written copies of these in order to save the expense of further purchase of the sheet music. As this process is contrary to the Copyright Act, and a serious loss to the composers whose work is concerned, I trust you will give the matter the widest publicity in order that it may be known to the authorities that such copying is contrary to the law and will be stopped whenever it is brought to the notice of the Society.—I beg to remain, yours faithfully,

G. Herbert Thring,
Secretary of the Incorporated Society of Authors, Playwrights, and Composers.

September, 1915.

[This notice refers only to music that is still copyright, and we presume that the threatened action by the Society relates only to copyrights owned by its members. The infringement is not only a loss to the composers, but also to publishers and all other assignees of copyright property, as they have very good reason to know. The law on the subject has been stated in these columns on several occasions.—Ed., *M. T.*]

OLD ENGLISH SERVICE MUSIC.

Mr. Royle Shore writes pointing out that what appeared to be a slip in regard to dates was the result of the address from which the passage was taken being 'cut' in delivery, and by an oversight reprinted without the omitted part being restored. The passage in full was as follows:

> 'To the middle of the 15th century we led in the world of music. We then fell back, but recovered ourselves in the following century, the first signs of a recovery showing themselves about 1518, when we were apparently beginning to sit at the feet of the Flemings, whose predecessors we had originally taught under Dunstable. The Reformation to some extent discouraged polyphonic development, though not to the extent supposed, for many composers ignored all attempted restrictions, and there was a wonderful culmination in the work of Orlando Gibbons and others.' The general preface to the 'Cathedral Series,' so sympathetically dealt with in Mr. Harvey Grace's article, contains a fuller account of polyphony under the English Reformation.

[We have received another letter from Mr. Edward U. Ireland on the subject. Mr. Royle Shore's remarks will, we hope, clear up the matter for him.—Ed., *M. T.*]

Miss Amy M. Barton, of Kingsford Hill House, High Bickington, North Devon, writes to protest against Mr. Ashton Ellis's tirade against Nietzsche in our September number. She heartily endorses Nietzsche's attack on Christianity, p. 528, second column.

Obituary.

We regret to record the following deaths:

On September 10, at his residence, Gloucester Row, Clifton, Mr. Thomas Sherwood Smith, in the ninety-fourth year of his age. He had been a member of many choirs, beginning as a boy in the church choir at Walford in 1832. For some time he was the sole survivor of the Ross Choral Society, of which he was a founder and secretary in 1843. He took part in ninety-nine concerts out of the hundred given by the Bristol Musical Association under Mr. G. Gordon, and was a member of the Bristol Philharmonic Society, Mr. Trimnell's Cecilian Choir, the Bristol Choral Society, and the Keynsham Choral Society.

Tom Stephens, at Newport (Monmouth), suddenly, on September 4, at the age of fifty-two years. He was best known as the conductor of the Newport Co-operative Choir, which under his able direction won many victories at important musical competitions, including international events at Paris, Ghent, Dieppe, and Welsh Eisteddfodau.

Mr. and Mrs. Neilson, who were killed in the Old Trafford railway accident on August 14. Mr. Neilson was the secretary of the Manchester Hallé Choir, and was deeply regarded by the members.

Emily Jane Armes, on August 31, at The Bailey, Durham, wife of the late Prof. Philip Armes, Mus. Doc., and daughter of the late Sir Henry Davison, Chief Justice at Madras, aged seventy-two.

George Peter William Augener (founder of the firm of Augener & Co.), on August 25, at Clapham, London, in his eighty-sixth year. He was born in Germany, and became naturalized in this country in 1871.

Much sympathy is felt for M. Vassili Savonov, the well-known Russian conductor, on the loss of his son at the War. The young officer had greatly distinguished himself and had won a coveted Russian decoration.

CHORAL SOCIETY PROGRAMMES.

PROVINCIAL.

The Edinburgh Royal Choral Union.—This old-established body announces its fifty-eighth season. Recognising the impossibility of carrying out an ordinary programme, it is intended to give the usual afternoon performance of the 'Messiah' on New Year's Day and a Scottish Concert on the same evening, and on January 3 the Union will unite with the Scottish Orchestra in performing, *inter alia*, Stanford's 'The Revenge,' the National Anthems of the Allies, and the first chorus from Elgar's 'Caractacus.' Mr. W. Greenhouse Allt has been elected conductor of the Union.

[The arrangements of many other Societies will be found in our Country News.]

METROPOLITAN.

Ealing Choral and Orchestral Society (conductor, Mr. Albert Thomson).—'Hiawatha,' Parts 1 and 2, and 'Messiah,' and musical entertainments for wounded soldiers.

Canning Town, Mansfield House (conductor, Mr. C. E. Coward).—Parry's 'Ode on St. Cecilia's Day.'

Hither Green Choral and Orchestral Society (conductor, Mr. Ernest Dumayne. Coleridge-Taylor's 'Bon-bon' Suite, Stanford's 'The Revenge,' and 'The Dream of Gerontius.'

The Lavender Hill Choral Society (conductor, Mr. George Lane).—Rossini's 'Stabat Mater' and Haydn's 'Creation' are to be rehearsed. The Society will co-operate with the Battersea, Clapham, and Wandsworth Choral Union.

South-West Choral Society (conductor, Mr. A. R. Saunders).—'Hiawatha,' Part 3, Elgar's 'The Banner of St. George,' Montague Phillips's 'Death of Admiral Blake,' Bridge's 'Flag of England,' and Gounod's 'The Redemption.'

Ealing Philharmonic Society (conductor, Mr. E. Victor Williams).—'King Olaf,' 'Gems of the Allies,' and 'The Golden Legend.'

The Bach Choir (conductor, Dr. H. P. Allen).—Bach's 'Christmas Oratorio' and the Motets 'Be not afraid' and 'Come, Jesu, come,' Parry's 'Songs of Farewell,' and Elgar's Part-song 'Evening Scene.'

The South London Choral Association (conductor, Mr. L. C. Venables).—Bach's Motet 'Praise ye the Lord,' Cowen's 'John Gilpin,' Gilbert and Sullivan's opera 'The Sorcerer,' Handel's 'The King shall rejoice,' and Hubert Bath's 'The Wake of O'Connor.'

Streatham Choral Society (conductor, Mr. E. J. Quance).—Parry's 'Pied Piper' and Rossini's 'Stabat Mater.'

South London Philharmonic Society.—Conductor, Mr. Wilfrid Bruin. 'Elijah,' 'News from Whydah' (Balfour Gardiner), and a concert version of Verdi's 'Il Trovatore.'

The New Wandsworth Harmonic Society (conductor, Mr. George Lane).—This is a new body. 'St. Paul' (Mendelssohn) is to be rehearsed.

The Central London Choral and Orchestral Society (conductor, Mr. David J. Thomas).—'Les Cloches de Corneville' (Planquette), concert version, and Fletcher's 'For Empire and for King.'

COMMITTEE FOR MUSIC IN WAR TIME.

We have to acknowledge with many thanks the receipt of £5 from a 'Well-wisher'; Mrs. Helen C. Duncan, 3, Carter Road, Shanghai, China, £1 1s.; Mrs. S. C. Philson, Rockville Hotel, Darjeeling, India, £3.

The Professional Classes War Relief Council (of which the above Committee is a section) announces a

CHRISTMAS IN WAR TIME SALE

which is to take place at the Royal Albert Hall during two or three days in the second week of December. Many persons of high social standing will take a prominent part. The appeal of the Council says: 'We do not ask for your money, but only a little of your time. We want you to make some article that you know you *can* make, which we can sell for five shillings for the benefit of the members of the professional classes who have been hit by the War. The articles sent will be sold as stated above at the Royal Albert Hall, and all the money obtained will be available for relief, as the expenses of the hall will be paid out of a separate fund. The gift of an article made with your own hands is asked for, but if this cannot be managed a gift of five shillings will purchase an article for sale.'

Ten thousand gifts are hoped for. At the sale the price of admission will be five shillings, in return for which one of the 'gifts' may be selected, and others can be purchased as desired. The circular gives a long list of articles that will be suitable, classified under the heads: (1) Knitted goods; (2) needlework; (3) handicrafts and cretonne work and cretonne paper; (4) children's toys and woodwork; (5) cooking (jam, plum puddings, cakes, pickles, sweets, &c.).

A competition is part of the scheme. Prizes of £5, £3, and £2 will be awarded for the best present for (*a*) the Fighting Forces, (*b*) the Wounded, (*c*) the British Prisoners; and, in addition, special prizes of the same amounts will be awarded for articles made by wounded soldiers.

Gifts should be sent to the Gifts Secretary, Professional Classes War Relief Fund, 13 and 14, Princes Gate, London, S.W. All further particulars can be obtained from the same source.

We hope fervently that this excellent project will meet with all the success it richly deserves. Recently we made an appeal for funds especially for the music section. The proceeds of this great sale will go to the funds of the General Council, but the music section will have its due share.

THE ASSOCIATED BOARD EXAMINATIONS:

NEW SYLLABUSES FOR 1916.

The Syllabuses for the Associated Board Examinations for 1916 contain no alterations of importance in the rules and regulations in force for 1915. The 'General inspection of school music' is now extended to a teacher's private pupils, and the fee for the first hour is reduced from three to two guineas. The inspection may include any or all of the following subjects: Instrumental music, solo or concerted; solo singing; singing classes; orchestral classes; classes in ear-training and sight-singing; harmony, counterpoint, and rudiments.

THE PIANOFORTE EXAMINATIONS.

The fact that the Board has changed its official publishers partly accounts for the many new names appearing in the pianoforte lists of studies and pieces. The eighty-one works are chosen from compositions by fifty-five different composers, of whom no fewer than twenty-one now appear for the first time. Of the eighty-one pieces, sixty-three are newly added to the lists; and probably a large proportion of these will be quite unfamiliar to the average teacher.

The Board has at last seen its way to give adequate recognition to the just claims of British composers. Let us hope that this departure will be fully justified by at least its popularity, and that it will constitute a precedent to be followed in future years.

The names of the composers, with the number of their works used, are as follows: Bach (5), *Scott-Baker* (1), Beethoven (4), Bennett (3), Bertini (1), *Felix Borovski* (1), Burgmüller (1), *Mark Calmond* (1), A. von Ahn Carse (1), *Cécile Chaminade* (1), Chopin (3), Clementi (1), Le Couppey (3), *Sir F. Cowen* (1), Cramer (1), Czerny (4), Duvernoy (1), *Lionel Elliott* (1), Esipoff (1), Farjeon (1), *H. E. Geehl* (1), Grieg (1), *A. Hamaton* (1), Handel (2), Haydn (1), Heller (3), Hummel (1), *W. Y. Hurlstone* (1), *Frank Jephson* (1), Köhler (1), Kuhlau (2), Kullak (1), Liszt (1), Loeschhorn (1), *Tobias Matthay* (1), Mendelssohn (2), *Graham Moore* (1), *Charles Morley* (1), Moscheles (1), Mozart (4), *Norman O'Neill* (1), *Florian Pascal* (2), *Percy Pitt* (1), Reinecke (1), *E. Sauerbrey* (1), Scarlatti (1), Schubert (1), Schumann (2), Somervell (1), Steibelt (1), *Felix Swinstead* (1), *Charles Tourville* (1), Tchaikovsky (1), *N. Van Westerhout* (1), and *Bernhard Wolff* (1). The most notable omission is that of Gurlitt, the children's friend *par excellence*. The twenty-one names in italics are those which appear for the first time in these lists. It is difficult to classify the composers exactly according to their nationality, as some of the names are well-known *noms de plume*, and others may be such; but, as nearly as possible, one may put it that about twenty-five of the total works are by British composers, whereas in previous years, since the foundation of the Board, the average has been three! For the second time only, out of a full total of 1,706 studies and pieces, has the work of a female composer been selected, the *Arlequine* by the gifted French lady Madame Chaminade having been placed on one of the Intermediate Lists. It is rather a remarkable fact that the first movement of Beethoven's Sonatina in G minor, Op. 49, No. 1, previously used for the *Lower* Division, is now given for the *Higher* Division, and the same composer's first movement from the Sonata in C minor, Op. 10, No. 1, previously used for the *Advanced* Division, is now given for the *Intermediate*.

The new volumes published by Messrs. Joseph Williams, Limited, are arranged in the same order as hitherto; they are excellently printed on good paper. Their green covers are rather striking; but considering the objection many heads of schools have to abbreviations, the heading—in very small type, certainly—'Associated Board Exams.' is unfortunate.

The following *tempi* are suggested for the *average pupil*, due allowance being made for the grades in which the studies and pieces occur. A star is placed against the most suitable list—again for the average student:

PRIMARY.

List A.*		List B.	
Köhler	♩ = 88	Le Couppey	♩ = 138
Sauerbrey	♩ = 80	Reinecke	♩ = 120
Swinstead	♩ = 132	Morley	♩ = 112

List C.			
Bertini	♩ = 88	Tourville	♪ = 132
Pascal	♩ = 132		

ELEMENTARY.

List A.*		List B.	
Duvernoy	♩ = 108	Wolff	♩ = 116
Elliott (A)	♩ = 96	Handel	♩ = 116
,, (B)	♩ = 84	Kuhlau	♩ = 116
Hummel	♩ = 126	Carse	♩ = 69
Jephson	♩. = 72		

List C.			
Czerny	♩ = 120	Kullak	♩. = 76
Calmond	♩ 120	Esipoff	♩ 100

LOWER.

List A.		List B.*	
Czerny	♩ = 116	Le Couppey	♩ = 126
Heller	♩. = 76	Loeschhorn	♩ = 108
Haydn	♩ = 116	Kuhlau	♩. = 84
Farjeon	♩. = 112	Hurlstone	♩ = 132

List C.			
Bach	♩ = 92	Mozart	♩ = 108
Burgmüller	♩ = 126	Pascal	♩ = 76

HIGHER.

List A.*		List B.	
Le Couppey	♩ = 138	Heller	♪ = 126
Bach	♩ = 120	Grieg	♩. = 72
Mozart, *Andante*	♩ = 84	Beethoven	♩ = 72
,, *Adagio*	♩ = 60	Pitt	♩ = 160
,, *Allegretto*	♩ = 116		
Borovski	♩ = 63		

List C.			
Bennett	♩ = 126	Mendelssohn,	
Tchaikovsky	♩ = 108	*Andante*	♩ = 92
Moore	♩ = 126	*Allegro*	♩. = 104

INTERMEDIATE.

List A.		List B.	
Steibelt	♩ = 126	Cramer	♩ = 120
Bennett, *Prelude*	♩ = 72	Heller	♩. = 72
,, *Lesson*	♩. = 112	Schumann	♩ = 126
Bach	♩ = 100	Beethoven	𝅗𝅥 = 72
Schumann	♩ = 104	Bennett	♩. = 126
Chopin	♩ = 80	Geehl	♩ = 120
Chaminade	♩ 120		

List C.*			
Bach	♩ = 116	Mozart	♩. = 96
Czerny	♩ = 152	Chopin	♩ = 69
Mendelssohn	♩ = 138	Cowen	𝅗𝅥. = 54

ADVANCED.

List A.		List B.	
Handel	♩ = 116	Czerny	♩ = 160
Clementi	♩ = 132	Bach, *Prelude*	♩ = 132
Somervell	♩ = 126	,, *Fugue*	♩ = 76
Mozart	♩. = 120	Chopin	♩ = 138
Liszt	♩ = 176	Beethoven,	
O'Neill	♩ = 126	*Andante*	♩ = 84
		Allegro	♩. = 84
		Matthay	♩ = 84
		Hamaton	♩ = 126

List C.*			
Scarlatti	♩ = 126	Schubert	♩ = 132
Moscheles	♩ = 76	Beethoven	♩. = 76
Westerhout	♩ = 132	Scott-Baker	♩ = 132

THE SUMMER SCHOOL OF CHURCH MUSIC.

OXFORD, AUGUST 23-28.

BY HARVEY GRACE.

Despite Juliet's query, there is much in a name. With such well-worn and somewhat forbidding words as 'congress' and 'conference' lying round asking to be used, the founders are to be congratulated on having passed them over in favour of such a pleasant title as 'Summer School of Church Music.' Pleasant, and descriptive as well, for although we conferred much, both as a body and in groups (the latter long after steps should have been taken bedward), we were primarily at school, all eager and willing to learn. The severe associations conjured up by 'school' are nicely tempered by 'summer, which gives an attractive holiday touch, and hints at *al fresco* proceedings—nor hints vainly, for much informal discussion took place in the beautiful garden of Wadham, while the 'quad' has not often echoed to more pleasant sounds than those raised one sunny morning by the school choir practising old English polyphonic music.

We numbered, with local friends, about a hundred, and were a very 'mixed bag.' From the first, however, we became a family party—with the proper traditional family right of frankness in disputation. This early breaking down of the barrier of reserve was largely due to a homely method of introduction by label. On arrival cardboard discs were served out. These, bearing the name and address of the wearer inscribed in characters so fair and round that they who ran were able to read, were safety-pinned to the lapels of coats. Thenceforth Smith of London, Brown of Biggleswade, and Robinson of Cothlestone Magna needed no further introduction, and became at once 'old chap' with linking of arms. Indeed, so successful was the School on the social side, that even without the educational advantages it was well worth while.

The presence of a large number of clergy (some of whom came in company with their organists—a delightful feature) and the cordial and sympathetic relations between them and the assembled musicians, was one more proof that the mutual antagonism of which we hear so much at times is largely exaggerated.

In cases where it exists it is mainly due to relations beginning and ending at the church door. Carried occasionally a few yards farther (into the vicar's study, for example, not without consumption of tobacco) many discords would not have their resolutions so long deferred.

Before leaving the social side of the School for the educational, it must be recorded that the arrangements as to hospitality were admirable. To the Principal of St. Stephen's House, to Mr. and Mrs. Heath for their excellent catering, to the authorities of Wadham and Hertford Colleges for giving us the freedom of Hall and Chapel respectively, the hearty thanks of all were due and forthcoming.

The music used at the services was a wonderful collection of strong, simple fare, chiefly ancient: Plainsong, Genevan, old English and Scottish psalm tunes, modern Welsh hymn melodies, 18th century English hymn tunes, French hymn melodies, faux bourdons and other polyphonic music by Byrd, Tallis, Gibbons, Vittoria, and Palestrina; in short, a little of most kinds save that made in Germany. (Such, at least, was the intention of the committee, but one Teutonic ewe lamb somehow got in at the very first service in the shape of a fine old Koln hymn tune.) The chief modern item was the Modal Communion Service of Martin Shaw,—a simple but very effective and devotional work, especially when sung unaccompanied, as on this occasion.

The objects of the School were outlined by the Rev. A. S. Duncan Jones, the hon. secretary, who was chairman throughout the week. He began by pointing to various evidences of dissatisfaction in recent years with the state of church music, and showed that this dissatisfaction was not confined to our branch of the church. 'What,' he asked, 'are the principles underlying this widespread desire for improvement?—

> 'First, a strong feeling that music performed in church should be worthy of the Liturgy, to which it is an adjunct, a handmaid;
>
> 'Second, that it should be severe and restrained, like the Liturgy;
>
> 'Third, that it should be objective and impersonal in character;
>
> 'Fourth, that it should have no flavour of the world.
>
> 'Most of the music used in churches at home and abroad at the end of the Victorian era had none of these characteristics, because it had not sprung out of a study of, and affection for, the Liturgy. It was merely tacked on. And here let me point out as a significant fact that in the "Encyclopædia Britannica" church music is dealt with primarily as a sub-section of the article on "Liturgy," and only secondarily as a sub-section of the article on "music." That is to say, the most important music performed in church is that which is wedded to and grows out of the Liturgy. This is the essential music, so far as any is essential. All the rest—anthems, unliturgical hymns, voluntaries, and so forth—are extras, and justify their inclusion only so far as they approach the devotional standard set up by the liturgical music.'

He concluded by pointing out that doubts as to whether their School might fitly meet in this time of trial and sorrow had been set aside, since it was widely felt that now, more than ever, we needed a more solemn and religious ideal of worship. Because church music was a part of the life and activity of the Church, and because those present were members of the Church, therefore the daily services in connection with the School would not be expositions of various kinds of church music, but real services of worship and intercession. On their programmes they had printed as their motto, A.M.D.G.—*Ad majorem Dei gloriam*. That, and the edification of the Church, would be the object of their meeting.

On the following day the School got well to work with three lectures and a discussion. Mr. Francis Burgess opened with a very lucid and interesting exposition of 'The principles of Plainsong.'

There is no need to report any of this, since, with much other information on the subject, it will be found in his book on the subject, recently published by Novello & Co.

Mr. Geoffrey Shaw followed with a Paper on 'The Organization of Singing.' He pleaded for a congregational singing that should be not the haphazard affair it too often is, but a definite musical effect, the result of rehearsal and organization, and he clearly showed that fine—even thrilling—results can be obtained at the cost of comparatively little trouble. Speaking of the communal value of such singing, he well said that it was as fine to sing with a few other men as to dine with them. He admitted the difficulties of the question. If the choir sang everything, the congregation was defrauded. If the congregation sang everything, the choir resigned. What was to be done? The obvious but rarely tried solution was organization. Decide what the people should or should not sing, make them definitely responsible for certain parts of hymns or psalms, and they would rise to the occasion, with excellent results. He was of opinion that unison-singing should be the basis, as being not only excellent in itself, but likely to exercise a good influence on composers by drawing attention to the melodic side of music. For a long time Church composers had been too much concerned with harmony. More unison-singing would encourage them to write tunes,—real, strong melodies, instead of nicely ordered successions of pleasing chords. Congregations who demanded a part in the singing as a right, should be taught that the right carried with it a responsibility, and they should have frequent opportunities of practice. Such practices were quite feasible, and had proved of enormous value in parishes of widely different character. (Evidence as to this was forthcoming from clergy and organists during the subsequent discussion.) He pleaded for more care in the choice and performance of hymns at children's services, and pointed out that in far too many parishes the worst music the children took part in was the trivial tunes provided for them by the Church on Sunday—a miserable contrast to the excellent national and other songs sung in the elementary schools during the week. He then gave some interesting examples of what may be done by such simple devices as alternation of choir singing unaccompanied in harmony and congregation in unison, a few voices representing the choir and the rest of the audience the people. He used a few well-known hymns for the purpose. The Magnificat was sung to an Anglican chant, with the audience singing the melody in unison, while the

(Continued on page 614.)

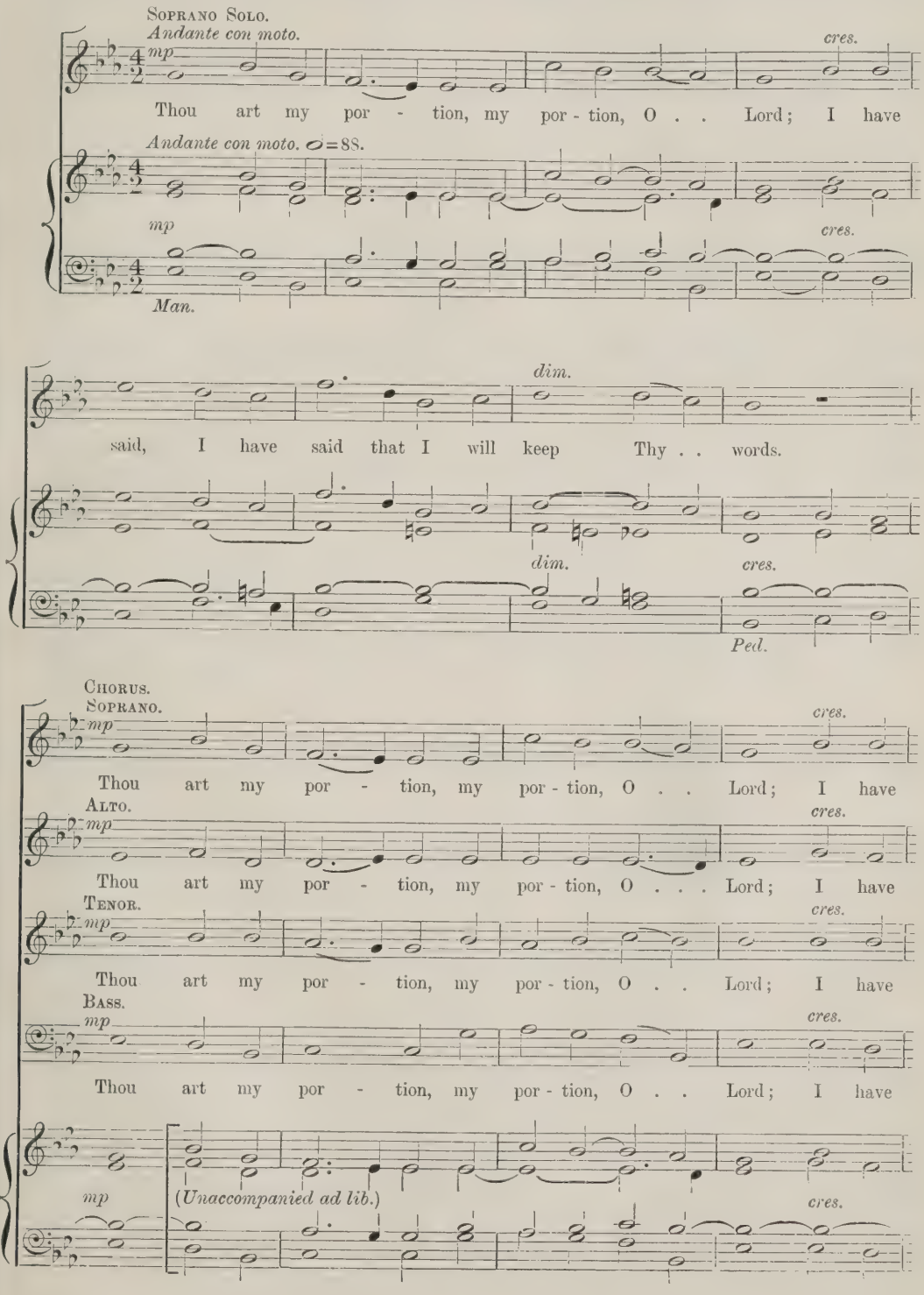
Thou art my portion.

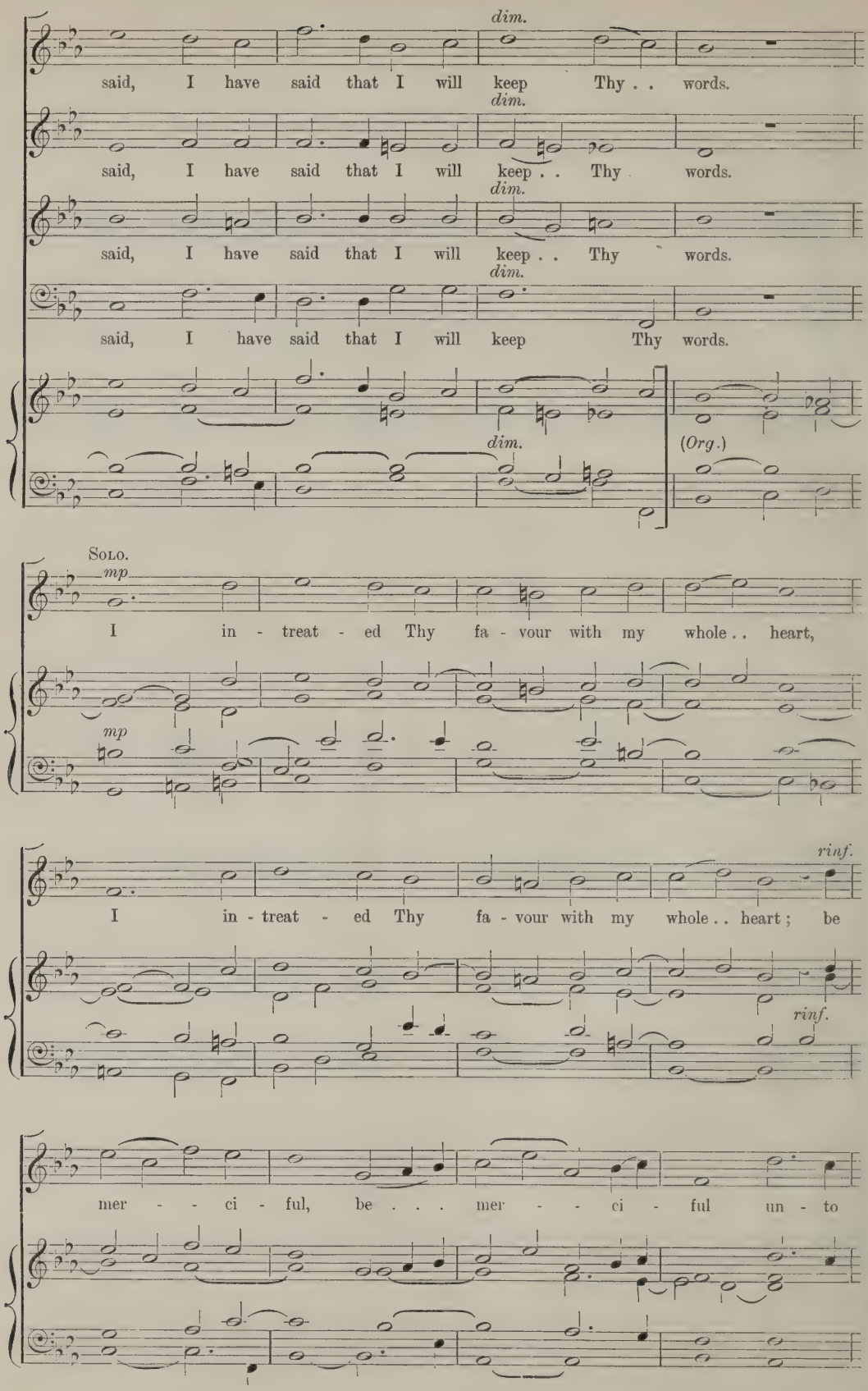
ANTHEM FOR SOPRANO SOLO AND CHORUS.

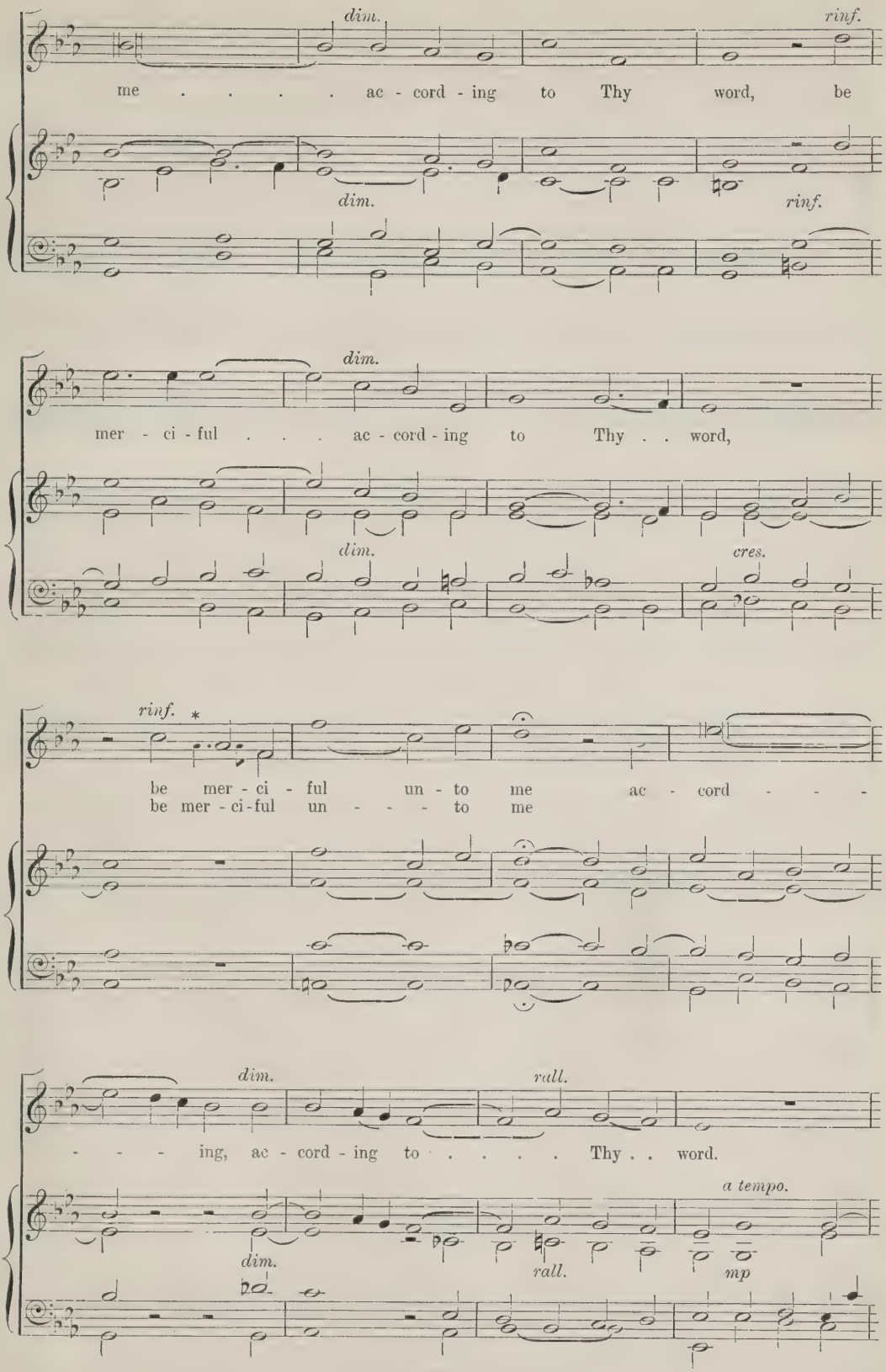
Psalm cxix. 57, 58.

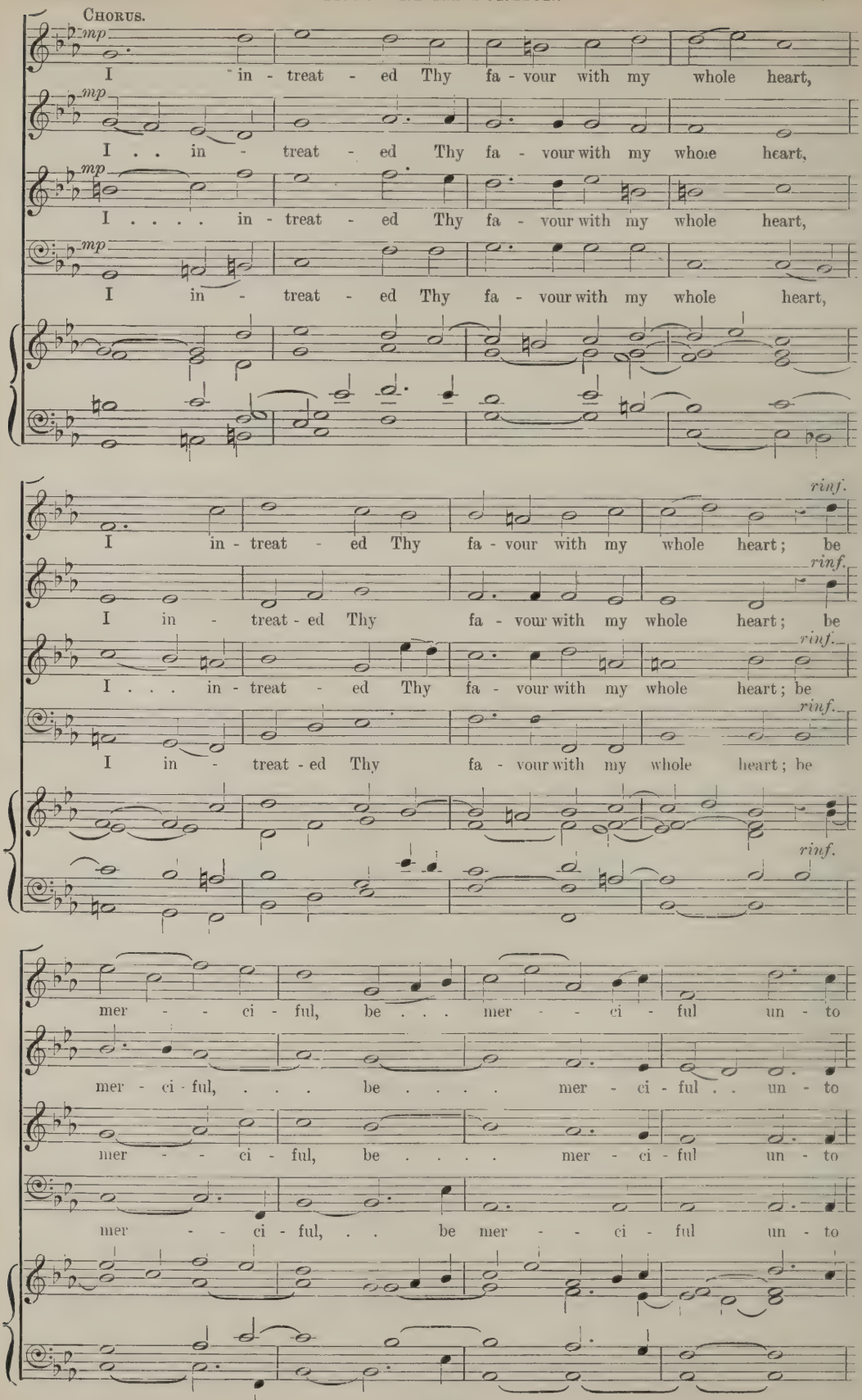
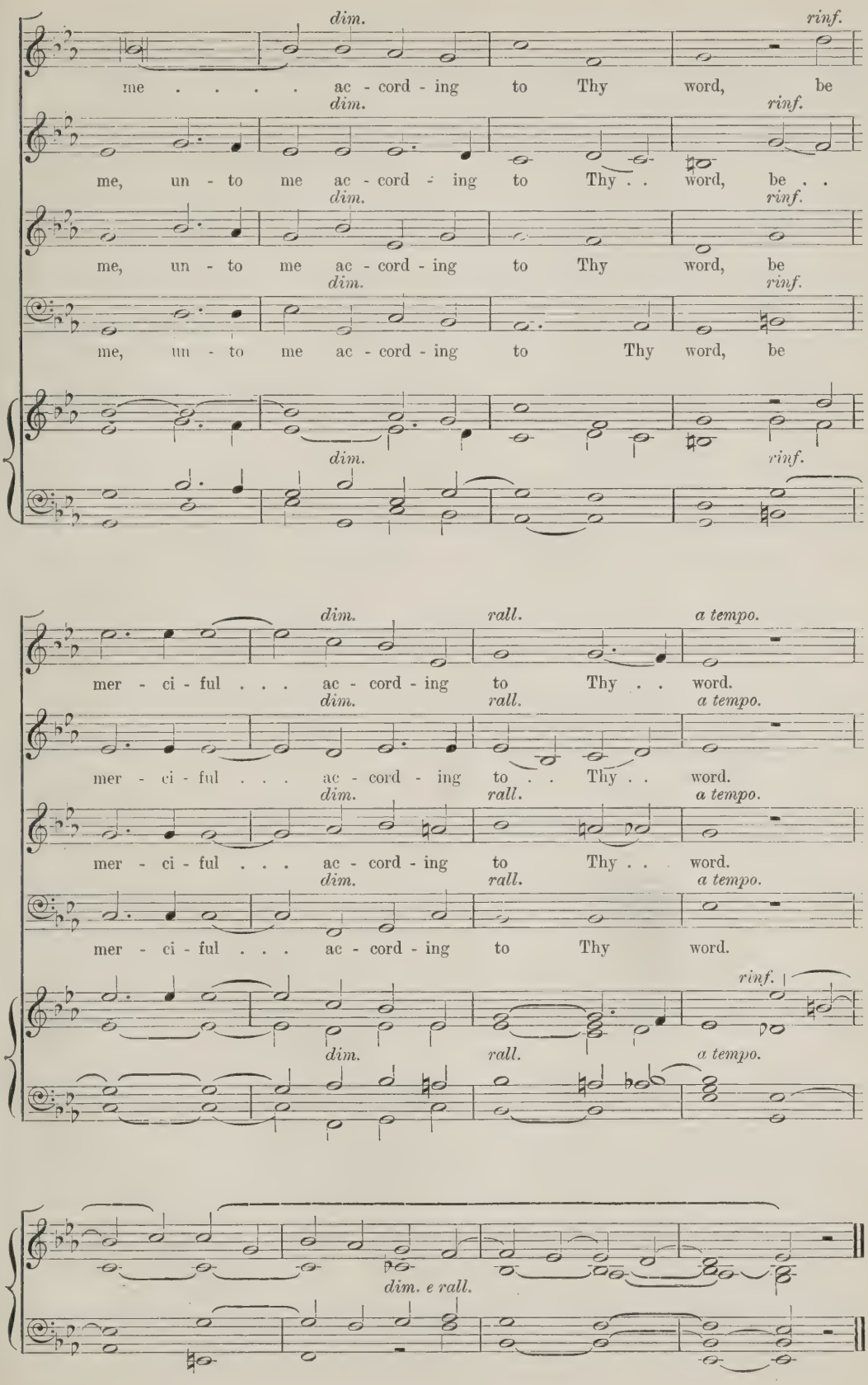
Composed by The Rev. Sir Frederick A. Gore Ouseley, Bart.
(Edited by John E. West.)

London: Novello and Company, Limited; New York: The H. W. Gray Co., Sole Agents for the U.S.A.




dim.
said, I have said that I will keep Thy . . words.
dim.
said, I have said that I will keep . . Thy words.
dim.
said, I have said that I will keep . . Thy words.
dim.
said, I have said that I will keep Thy words.
dim.
(Org.)
Solo.
mp
I in - treat - ed Thy fa - vour with my whole . . heart,
mp
rinf.
I in - treat - ed Thy fa - vour with my whole . . heart; be
rinf.
mer - - ci - ful, be . . . mer - - ci - ful un - to


dim.
rinf.
me . . . . ac - cord - ing to Thy word, be
dim.
rinf.
dim.
mer - ci - ful . . . ac - cord - ing to Thy . . word,
dim.
cres.
rinf. *
be mer - ci - ful un - to me ac - cord - - - -
be mer - ci - ful un - - - - to me
dim.
rall.
- - - ing, ac - cord - ing to . . . . . Thy . . word.
a tempo.
dim.
rall.
mp

* The version given in small notes is recommended as an improvement in the accent.

Chorus.
mp
I in - treat - ed Thy fa - vour with my whole heart,
I . . in - treat - ed Thy fa - vour with my whole heart,
I . . . . in - treat - ed Thy fa - vour with my whole heart,
I in - treat - ed Thy fa - vour with my whole heart,
rinf.
I in - treat - ed Thy fa - vour with my whole heart; be
I in - treat - ed Thy fa - vour with my whole heart; be
I . . . in - treat - ed Thy fa - vour with my whole heart; be
I in - treat - ed Thy fa - vour with my whole heart; be
mer - - - ci - ful, be . . . mer - - - ci - ful un - to
mer - ci - ful, . . . be . . . . mer - ci - ful . . un - to
mer - - - ci - ful, be . . . . mer - ci - ful un - to
mer - - - ci - ful, . . be mer - - - ci - ful un - to

dim.
rinf.
me . . . . ac - cord - ing to Thy word, be
dim.
rinf.
me, un - to me ac - cord - ing to Thy . . word, be . .
dim.
rinf.
me, un - to me ac - cord - ing to Thy word, be
dim.
rinf.
me, un - to me ac - cord - ing to Thy word, be
dim.
rinf.
dim.
rall.
a tempo.
mer - ci - ful . . . ac - cord - ing to Thy . . word.
dim.
rall.
a tempo.
mer - ci - ful . . . ac - cord - ing to . . Thy . . word.
dim.
rall.
a tempo.
mer - ci - ful . . . ac - cord - ing to Thy . . word.
dim.
rall.
a tempo.
mer - ci - ful . . . ac - cord - ing to Thy word.
rinf.
dim.
rall.
a tempo.
dim. e rall.

(*Continued from page 608.*)

choir at given verses sang a fauxbourdon made by the simple expedient of transposing the tenor and treble parts. The various illustrations were entirely impromptu, but there could be no doubt about their musical effectiveness, while their simplicity was such that they could be sung by any choir able to manage an average hymn-tune in harmony. Altogether an admirable paper, full of suggestive points, and, moreover, from start to finish thoroughly practical.

The Rev. Maurice F. Bell, in speaking of 'Hymns,' put in a strong plea for a drastic blue-pencilling of our hymnals, even the best of which contained a large proportion of unworthy specimens. He advocated a systematic winnowing process both as to words and music. At present far too many hymns were sung. We should choose only the best and strongest, and not be afraid of repeating them. He expressed his amazement at the complacency with which folk would sing anything in the way of a favourite hymn or tune, no matter how inappropriate, and mentioned two cases that had recently come under his notice at weddings. At one the bride chose for two of the hymns, 'Lead, kindly Light, amid the encircling gloom,' and 'The day Thou gavest, Lord, is ended,' being evidently moved by a desire that the occasion should be graced by her favourite tunes. On another occasion the organist failing to appear, the officiant rushed to the organ to fill the gap as the bridal party arrived at the church. To him came a choirboy demanding the number of the hymn. The parson didn't know the number, but he hummed the tune, Gauntlett's 'St. Alphege,' and left the boy to work out things for himself, which he did with the result that a few miuutes later he and his fellows were leading the bride up the nave singing 'Brief life is here our portion.' Nobody minded: the assembled guests, more concerned with looking than with listening, realised in a dim sort of way that the tune of 'The Voice that breathed' was going on, and so all was well!

Mr. Bell drew a distinction between genuine hymns and religious songs and poems, the latter of which should be used with discretion, and ended an earnest plea for a smaller and more carefully selected répertoire, both of words and music, by saying that he was 'waiting for the bonfire.'

(So are others of us, and the first to be consigned to the blaze should not be the inferior tunes in hymnals, but the generally far worse ones composed by clerical and other amateurs, and thrust on choirs and congregations. Such a tune lies before me now. It consists of twelve bars, and contains eleven bad errors in part-writing, besides other points weak rather than grammatically incorrect. If the melody were strong, these eccentricities might be looked at with a kindly eye, but the tune is as weak as its harmony. Yet this 'music' has actually got itself into print, set to some equally poor words about our soldiers and sailors, and will no doubt be sung with pleasure by an average congregation. Clergy and organists should jealously guard their local répertoires, and as firmly reject a poor tune as they would anything else shoddy, whether in woodcarving, painting, or organ-building.)

On Wednesday we had our only sermon of the week, preached by the Venerable George Gardner, Mus.Bac., Archdeacon of Aston, who gave a thoughtful discourse, taking as his text the last two lines of Browning's 'Abt Vogler.' The sermon was printed *verbatim* in *The Challenge* of September 3.

The lecturers for the day were Mr. Francis Burgess ('The Singing of Plainsong'), and Mr. Sydney H. Nicholson ('Anglican chants'). With the audience becoming for a time a singing class under the direction of Mr. Burgess (with blackboard), the first of these functions filled an hour in a pleasant and practical way. When Mr. Nicholson took the floor, prepared to defend the Anglican chant against all comers, we became an audience again, and an audience rent in two, agog for the fray. Mr. Nicholson began by saying that he was no opponent of Plainsong, being indeed much interested in it. His object was not to show that plainsong was bad, but that the Anglican chant was good. Comparing the two systems, he said that in Plainsong we had very simple melodies of small compass, set to recur at each verse of a psalm, and sung in unison, with the possible alternation of boys (or women's) and men's voices. For harmony we had to depend on a few simple chords on the organ, strictly confined to the ancient ecclesiastical Modes. The music was free in time, and the accents did not occur with regularity, at any rate in the same sense as in barred music. In the Anglican chant we had a melody of any required range, set to recur at each verse or at each pair or group of verses, to be sung usually in harmony, which might be in any required tonality. The music was only partially free in time, and the accents recurred with more or less strict regularity.

Mr. Nicholson admitted that if the *only* question to be considered were verbal accent, Plainsong might be superior to any form of barred music, but the possible gain in verbal accent was not compensated by the loss in freedom of melody and harmony, with their attendant potentialities of colour and expression.

He then considered the question of the comfort of singers, and pointed out that as voices grouped themselves into high or low, it must be obvious that what suited one would not suit another. Consequently if Plainsong was sung at a pitch comfortable to basses and contraltos, the sopranos and tenors present would be using the least effective part of the voice. In the matter of expression, while not advocating dramatic or sentimental rendering of the Psalms, he claimed that the Anglican chant was much more successful than Plainsong, and pointed out that in one of the best Plainsong psalters four psalms of widely different character were set to the same Tone.

After dealing with some interesting points in regard to the difference between Latin and English in regard to chanting, he summarised the main arguments thus:

For Plainsong—

(*a*) Its antiquity, historical and Catholic associations;
(*b*) Its freedom of rhythm, which necessitated little or no distortion of verbal accent;
(*c*) Its solemnity, and its peculiar and exclusive association with sacred words.

For the Anglican chant—

(*a*) Its essentially English nature, and its association with the adoption of the vernacular in our services;
(*b*) Its modern idiom, as an art-form in touch with contemporary musical thought and capable of development;
(*c*) Its power of expressing definite musical ideas appropriate to the varying sentiments of the psalm; and
(*d*) Its greater suitability to the peculiarities of the English language.

He concluded by going fully into the principles of Anglican chanting and the choice of chants.

Mr. Nicholson's well-written paper was received with acclamation, and led to an interesting discussion. The company were about equally divided, and if argumentative shrapnel and high-explosives left us all of the same opinion still, it was because we were too solidly entrenched in our preferences. For after all, as was shrewdly remarked at a midnight unofficial continuation of the debate, if folk will be quite honest, the reason they use a particular method of chanting, is that, temperamentally and musically, they prefer it. They might bring forward all kinds of good reasons, but the scale is turned, not by such questions as verbal accent or free rhythm but by the solid one of personal liking. So, as the Anglicanites were delighted at hearing their case so well put by Mr. Nicholson, and the Plainsongites enjoyed the lecture *qua* lecture, without having their convictions shaken in the least, everybody was satisfied.

On Thursday, Mr. Francis Burgess lectured on 'Plainsong and Polyphony,' his fluency and colloquial style making what might easily have been a somewhat dry historical lecture into an informal and informing chat grateful to the lay mind. He began by speaking of various performing editions of the traditional Plainsong, and passed on to consideration of the quasi-Plainsong (or folk-song) species which arose in the 17th and 18th centuries, such as the 'Missa de Angelis' and the 'Missa Regia' of Henri Dumont. He then dealt with the work of the polyphonic writers in composing verses for use alternately with the Plainsong in unison, *e.g.*, fauxbourdons like those of Tallis, Byrd, Gibbons, &c., now published and widely used. He showed that this was a much bigger field than was generally

supposed. For instance, the whole of one volume of the complete works of Palestrina was devoted to settings of the Plainsong Office hymns. These settings were not complete in themselves, as only the alternate verses were set, the remaining verses being intended to be sung to the Plainsong in unison. This method gave scope to the skilled choir without silencing the congregation, besides providing a fine musical effect by the contrasting of simple unisonous melody with elaborate unaccompanied singing. Even better than the work of Palestrina in this respect was that of Vittoria. The London Gregorian Association has included striking examples of these settings at its last three Annual Festivals at St. Paul's Cathedral. It is to be hoped that more of them may be made available for use in churches where the ancient Office hymns are used, and where there is a well-trained choir available. Their use would be one more step in the direction of apportioning the singing between choir and congregation, on the lines advocated in the lecture on 'The organization of singing.'

Mr. Martin Shaw was to have followed with a paper on 'Some Principles of Accompaniment to Liturgical Music.' In his unavoidable absence, the lecture was given by his brother, Mr. Geoffrey Shaw. It will be found *in extenso* below.

Friday's discussion on 'The choice of organ voluntaries,' opened by Mr. Sydney Nicholson, was disappointing, because, before the proceedings had got fairly under way, we organists found ourselves defending the use of voluntaries of any kind. Evidently some of the assembled clergy had suffered like the *Spectator* of 1712 from 'Jigging Voluntaries,' and instead of demanding good organ music, demanded none at all. One of the clerical speakers described the voluntary before the service as useless, because it was spoilt by the noise of the squeaking boots of the assembling faithful, and objected to the voluntary after the service because he liked his flock to disperse in perfect silence, those who wished for organ music returning therefor after a decent interval! One can only suppose that if his congregation came into church with protesting boots, and left in meditative silence, they must have changed their footgear during the service. On the whole we heard no convincing reason why good organ music should not be played. There are reasons galore in its favour. This country is rich in good organs, large and small, and there is a generally high and rapidly rising standard of playing. We have, too, a magnificent library of beautiful organ music, much of which, being based on traditional church melodies, is most fittingly played in connection with divine service. Why should it not be heard? We may regard it as a tonal decoration of our churches, just as helpful to the musical as pictures and carving are to other folk. Those to whom voluntaries and recitals are an offence may easily avoid them. But there are in most congregations a very considerable number of people to whom some well-chosen, well-played organ work is as edifying as any other church music outside the Office.

It struck some of us organists that the leading spirits of the school adopted a superior pooh-pooh-ing attitude towards organ music. The first four or five services in chapel were preceded and followed by bleak silences, although there was an excellent three-manual organ available. That this was not to the liking of the majority was proved when Mr. Nicholson arrived and gave us some excellent Bach solos, practically the entire congregation remaining throughout such long works as the Prelude and Fugue in B minor, and the 'Wedge' Fugue. Moreover, as a matter of practical politics, this slighting of what is now an important, if supplementary, branch of church music is a mistake. No society working for the betterment of church music can make any appreciable progress unless it commands the sympathy of the organist. It will hardly do that by sniffing at the instrument and music in which he takes a very proper pride and pleasure.

The final lecture was given by the Rev. H. M. Bannister, Litt.D., on 'The art of expressing musical signs in writing in its earliest forms.' Dr. Bannister had already kindly given an informal chat on the subject in the Bodleian Library, where we were able to see his monumental work on the subject, the result of many years' work in the Vatican Library. He now dealt more fully with a very fascinating branch of musical history.

Simultaneously, a discussion took place at St. Stephen's House on 'The accompaniment of Anglican music.' Mr. Alan May opened the debate, and a most useful one it proved to be, numerous difficulties peculiar to villages and poor town parishes being considered.

The last evening discussion was spent in considering suggestions for next year's School, which it is hoped will take place at Cambridge.

That it will differ very considerably from its two predecessors is inevitable. The recent gathering was more than double the size of the first, with the result that in some respects the organization had to be more or less improvised. The committee recognise that given a School equally large or larger next year, it will be necessary to break up into small teaching centres. On this occasion the lecturers were often in the difficult position of addressing a gathering consisting in almost equal proportions of people requiring elementary and advanced instruction. Moreover the discussions would be more profitable if carried on by smaller groups. Many who wished to ask questions were intimidated by the size of the gathering, and those who did summon up courage, finding themselves on their feet in a large hall, were too apt to fall to a-speechifying.

The shortcomings of the School, however, were mainly the result of its sudden growth from a semi-picnic party of forty to an earnest gathering of nearly a hundred. The committee may be trusted to adjust its machinery to this new state of affairs—indeed, it has already set about the business. This done, the 'Summer School of Church Music' should become a hardy annual of great value both on social and educational grounds.

SOME PRINCIPLES OF ACCOMPANIMENT TO LITURGICAL MUSIC.

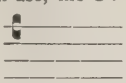
By Martin Shaw.

(An Address delivered to the members of the Summer School of Church Music in Wadham Hall, Oxford, on August 27.)

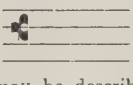
What I have to say to-day will deal principally with the organ accompaniment of Plain-song, particularly with reference to the Psalms; though I want also to talk about another most interesting, though little used, form of accompaniment, which will be found very useful in those churches where, during Lent, the organ is silent. I think we have got too much into the way of thinking that accompaniment is necessarily something played on the organ. I want to show later on that it is quite possible for the choir to act as an accompanying instrument, and that in doing so some very noble and beautiful effects are obtained.

I will take organ accompaniment first. As it is quite probable that some of us here to-day are not acquainted with even the notation of Plain-song, a few words on this point will perhaps be useful.

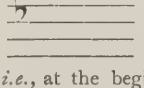
There are two clefs in use, the C:



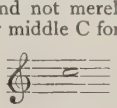
and the F:



Occasionally what may be described as another clef will be found. I mean the B♭, which is simply a large ♭ thus:

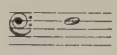


When used as a clef (*i.e.*, at the beginning of a piece) the space filled by the sign is always B♭. It must be borne in mind that the C shown by the C clef can represent various C's on the pianoforte, and not merely middle C; though in practice it will stand for middle C for men, and:

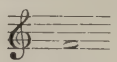


for women and boys.

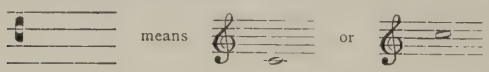
Similarly, the F clef does not necessarily mean :



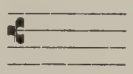
For women and boys it would mean :



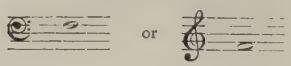
When confronted then for the first time by the tone-table, all the organist has to remember is that :



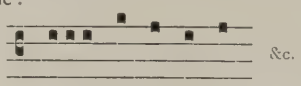
and that :



means :



The relation of the other notes is then easy to determine. Of course, in accompanying, most of the Tones will have to be transposed to suit the pitch of the voices. For instance, in the vijth Tone :



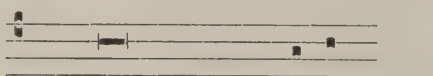
the dominant or reciting-note D is much too high for basses or altos. A common dominant (A or B♭) will be found necessary.

I believe that Plain-song would be introduced into many more churches if it were not that it presents greater difficulties to the organist as regards accompaniment than what is called—for want of a better name—Anglican music.

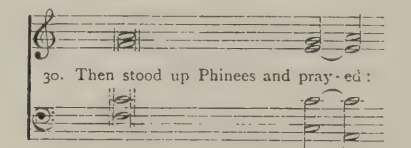
The difference in the method of accompaniment is obvious. When we are accompanying the psalms to Anglican chants, the notes we have to play are in black and white before us. But if the psalms are sung to Plainsong we have to invent our own accompaniment, which will vary with each verse. This must be so in the nature of things, as few verses contain accents in exactly the same places. For instance, it would be wrong to use the same accompaniment for these two successive verses (Ps. 106, v. 30-31) :

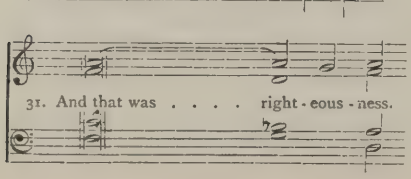
30. Then stood up Phinees and *pray*ed ; &c.
31. And that was counted unto him for *right*eousness ; &c.

Let us take this to the 1st Tone :



In verse 30 the note to '*pray-*' (G) is the strong one ; in verse 31 the note to '*right-*' (A). The accompaniment will therefore have to be modified in each verse in some such way as the following :





Of course, if you really want to hear what I take to be the ideal treatment of the organ during the singing of Plain-song, I will tell you in three words—lock it up. Unless you have an exceptional congregation, however, this is hardly fair to your vicar, and the following Sunday will probably find you on the organ seat once more.

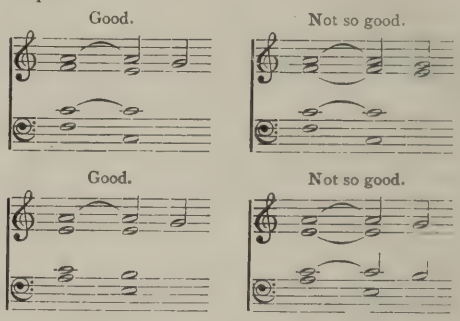
Here are some general principles in accompanying Plain-song, particularly in reference to the psalms :

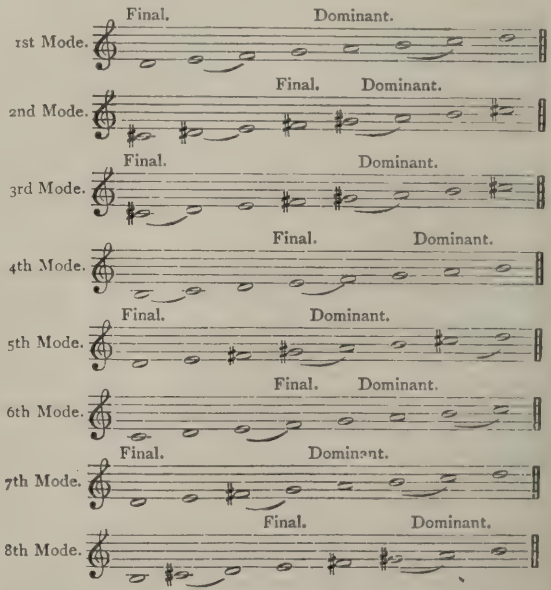
1. The accompaniment should be no louder than is necessary to sustain the pitch of the choir. That is to say, it is desirable never to use more than a soft Swell as a background, with an occasional Flute on the Great or Choir.

2. Use the pedals very sparingly. The accompaniment to Plain-song is an ever-changing panorama which they are apt to cloud. If your soft Bourdon is nimble it may be used, in verses which do not require much change of chord, as a concession to the British householder, who will certainly complain to the churchwardens if he doesn't hear a pedal note now and again.

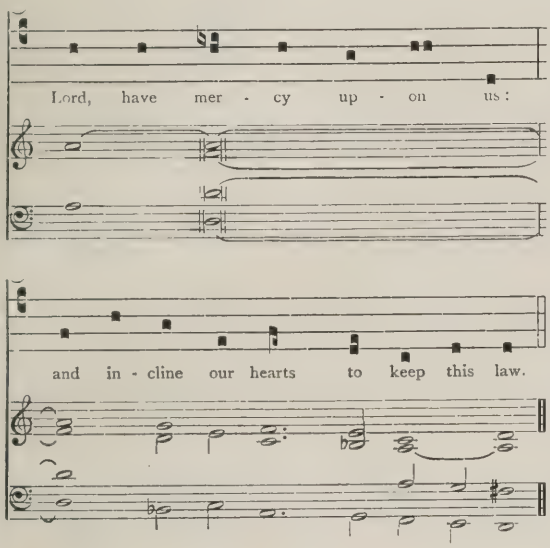
3. Two chords only may be used, viz., the common chord and its first inversion. The chord of $\frac{6}{4}$ is only admissible as a suspension, and even then it is better to use a 4 to 3 or a 6 to 5 instead.

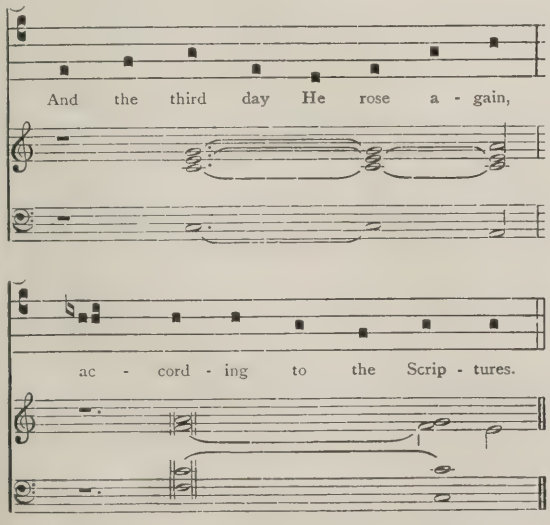
Example :

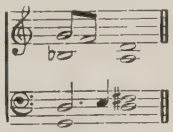


4. The accompaniment should be strictly diatonic, and notes foreign to the mode should be regarded as a license, and very sparingly used. It will be found helpful to reduce all the eight Tones to a common dominant or reciting note—A or B♭—and to write the scales out and keep them before you while playing. You will then, while accompanying a particular Mode, only use the notes in the scale of that Mode. Suppose we take A as the dominant* :

* It is hardly necessary to point out that in Plain-song the word 'dominant' is not used in the harmony book sense.

We have now at a glance the notes we may use in each Mode. In practice, however, a few licenses are allowed. For instance, it is permitted in the 1st Mode to flatten the B. The chord of the final, too, may be major instead of minor. (Compare the 'Tierce de Picardie' of the harmony books.) It is curious to observe that the modern major scale as we use it cannot be found once in the eight Modes; for although the actual notes do occur in the 6th Mode, the final, or what we should call in modern tonality the key-note, is not on the first, but on the fourth degree of the scale. This may be held to be a distinction without a difference; but in principle, at any rate, the modern major scale is avoided.

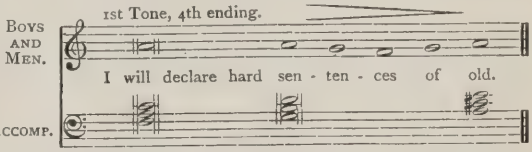
5. Use as few chords as possible. Thus a single chord will often serve for a whole phrase or more:

6. When you do change the chord, it should be as far as possible on an accented syllable, particularly in accompanying the psalms.

7. It is not necessary to accompany every note. A good effect is produced by letting the voices sing unimportant syllables without organ, reinforcing them with a chord on an accented syllable. Thus:

8. Passing-notes may be used freely, and also all the suspensions allowed in strict counterpoint. I think also it might be allowed to proceed from a discord to a concord by skip in such cases as the following (1st Tone, 8th Ending):



(The above is an example of a healthy false relation which I call thoroughly sturdy and English.)

9. I seem to remember having read somewhere that in actual life it is a sign of ill-breeding to be rude unintentionally, and this very excellent guiding principle applies also to plainsong accompaniment. The use of consecutive fifths is a solecism when committed unawares, but sometimes most salutary when done purposely. Thus:

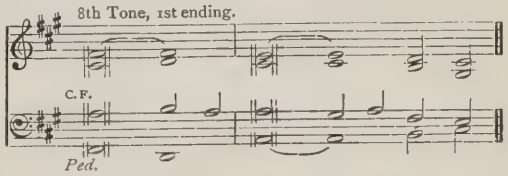


Speaking generally, what church music wants most is less Art and more life; or, as it might be put, less Bach and more 'bite.'

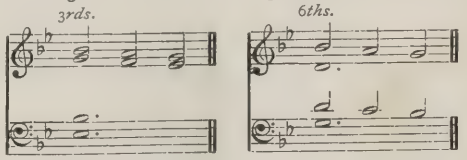
10. Accompany in four or three parts; never more.

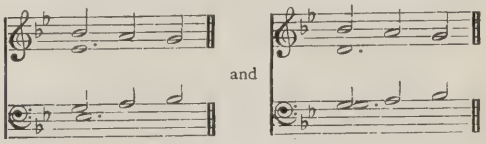
11. Do not move on the reciting-note. One chord is enough.

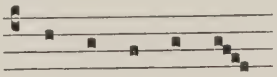
12. An excellent effect may be produced by treating the melody as a tenor part and playing it with the left hand on, say, the Gt. Claribel (or Ch. Clarinet if soft enough), while the right hand is playing on a soft Swell in some such manner as the following:



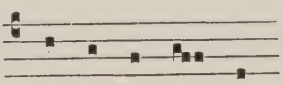
13. When you get, as part of a melody, three descending notes of a scale (as is very common), do not accompany with consecutive 3rds or 6ths on a bass pedal note:



A more characteristic way of accompanying such a passage is:

14. It must be remembered that very few of the Endings of the Psalm Tones finish on the final of the Mode. Thus, if we take the 1st Tone, we find that of the nine endings only two finish on the final, viz., i. 5:



and i. 8:



In the 2nd Tone both endings have the last note on the final.

In the 3rd Tone, of the six endings none finish on the final.

In the 4th Tone, of the nine endings two only finish on the final (the 1st and 4th).

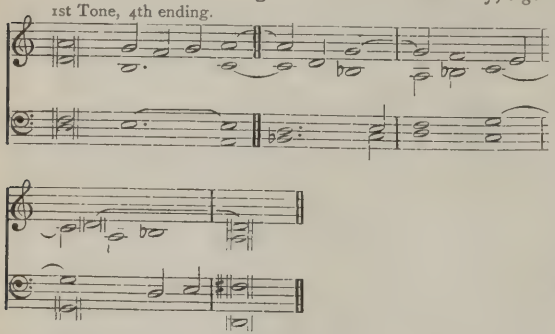
In the 5th Tone, of the three endings only the last finishes on the final, and with regard to this ending Mr. Burgess claims it for the 7th Tone.

The 6th Tone has only one ending, which is on the final.

The 7th Tone has seven endings, none of which are on the final, unless we count the ending v. 3 (alluded to above).

The 8th Tone has four endings, the first only being on the final. The Irregular or Peregrine Tone is in the 1st Mode, and ends on its final. Thus it will be seen that of forty-two endings only seven have the last note on the final.

The Antiphon, which was formerly sung before and after each psalm, always finished on the final. But in churches where Antiphons are not used—that is to say, in most churches—a few bars leading to the final are necessary, *e.g.*:



15. In the rendering of the Psalms I think the following procedure is best for choir and organist.

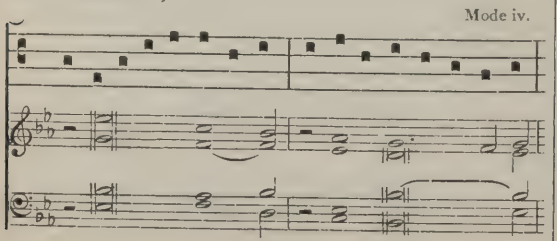
Give out the intonation on the organ (the mediation as well, if you like). The two chanters (baritones), facing the altar and in the middle of the chancel, sing as far as the colon of the first verse unaccompanied. The choir and the congregation sing the second half accompanied on a Gt. soft 8-ft. or 4-ft. Flute coupled to a soft Swell. The chanters then sing the 2nd verse to a soft Swell manual accompaniment. The 3rd verse is sung full, the 4th by the chanters, and so on alternately, the Amen at the end of the Gloria being sung full. Do not allow the singing to be slower than the time of ordinary reading.

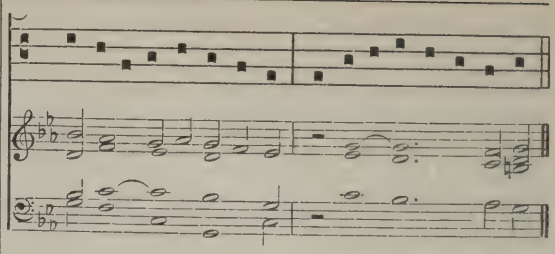
The singers should make a distinct silent pause at the colon of each verse (the ancient rule was, about long enough to imagine 'Ave Maria' being said). During this pause the organ should sustain the last chord *pp*. (Complete silence always has rather a disconcerting effect.) There should be no pause between the verses.

I will conclude this part of my remarks by a further illustration of principles 5, 6, and 7 (using as few chords as possible, changing chords on accented syllables, and not accompanying every note). Let us take the Office Hymn for Advent, *Conditor alme siderum*, No. 1 in the English Hymnal, No. 43 in Hymns A. & M. (1904 ed.):

Creátor of the stárs of night,
Thy péople's éverlasting líght,
Jésu, Redéemer, sáve us áll,
And héar Thy sérvants when they cáll.

In both the books referred to this tune is harmonized in the manner of a chorale, with a chord to each note. I think that a more fitting way is to follow the principle of changing the chord as far as possible only when the rhythm of the words demands it, so:





I come now to the treatment of the *choir* (the singers, I mean) as an accompanying instrument. Let us suppose that in Lent the organ is not being used. (The congregation will be very annoyed, but may just stand it as part of the Lenten penance of going without things they like.)

This is how I would render a simple hymn-tune such as the Old 100th. Choir and congregation sing the first verse in unison. For the 2nd verse the congregation will sing the tune as before, in unison, while the choir will accompany them in harmony as set by J. Dowland (1563-1626) in the English Hymnal, No. 365.

Choir and congregation sing the 3rd verse in unison, the 4th will be sung like the 2nd to Dowland's setting, and the last verse will be sung by all in unison.

There are many fine tunes that can be sung in this way, and it adds that touch of variety which is absolutely essential if a hymn is at all lengthy.

To conclude, let me quote the words of our President's address, that Church music is really a sub-section of the article 'Liturgy' in the Encyclopædia, rather than a sub-section of the article 'Music.'

[Mr. Martin Shaw was unable, through illness, to deliver this address. It was read by his brother, Mr. Geoffrey Shaw.]

ROYAL CHORAL SOCIETY.

The prospectus announces seven concerts: 'Elijah' November 6, 'Creation' and Elgar's 'Carillon' December 4, 'Messiah' January 1, Verdi's 'Requiem' February 5, 'The Dream of Gerontius' March 4, 'Israel in Egypt' April 1. All these dates are Saturdays, and all the concerts commence at 3 p.m. This policy of Saturday afternoon concerts is adopted because of its pronounced success last season. It is obvious that there are great numbers of suburban lovers of choral music who are willing to devote their half-holiday to concerts, and who shrink from all that is involved in travel late at night.

Besides the above subscription concerts an extra concert will be given in December, the programme for which will consist of Carols and Yuletide music, and the usual Good Friday afternoon performance of 'Messiah' will be given.

In these times no one will be likely to complain that no new works are to be brought forward.

THE LONDON SYMPHONY ORCHESTRA.

Twelve concerts are announced to be given at Queen's Hall during the season October, 1915, to May, 1916. Mr. Thomas Beecham will conduct at six, M. Savonov at two, M. Emil Mlynarski at one, and Mr. Henri Verbrugghen at two (it is a long, long way from Sydney, where we all thought he was a fixture). First-rate artists are named as solo performers. No German music later than Brahms figures in the programme. British composers will be represented by Parry's Symphonic Variations; a poem, 'Pan,' by C. B. Rootham; part-songs by Ethel Smyth; the 'Cockaigne' Overture, 'Carillon,' A flat Symphony by Elgar; a Symphonic-poem, 'Grey Galloway,' by J. McEwen; the Rhapsody 'In a summer garden,' by Delius, and Preludes to Parts 1 and 2 of 'Omar Khayyám' by Bantock. Russian music is well in evidence. Four of Beethoven's Symphonies (Nos. 5, 6, 7 and 8) and the C minor Symphony by Brahms will be given. Great interest will doubtless be excited by the performance of Berlioz's Dramatic Choral Symphony, 'Romeo and Juliet,' which, with the co-operation of the Manchester Hallé Choir, is to be performed on March 20, 1916. At the opening concert on October 25, Madame Réjane will be the reciter in the Cammaerts-Elgar 'Carillon.'

TRINITY COLLEGE OF MUSIC.

The following elections have been made as a result of the competition for Scholarships in July last. The awards are for one year (except where otherwise arranged), and are subject to renewal at the discretion of the College. Violin—Glyn John, Mildred Flora Mackay, Phyllis Novinsky, William Tookey, and Reginald Whitehouse. Singing—Isobel F. M. Derry, Gladys Winifred Fry, and Gertrude Eugenie Harrison. Pianoforte — Doris Rose Drewery. Organ — Donald Ivo Priestley. Violoncello — Marjorie Rosie Da Silva. Exhibitions for one year with possible renewal were awarded as follows: Harmony — Edric Greiffenhagen. Flute — Phyllis Mary Watt. Clarinet — Grace Flashman and Francis J. Hughes. Violin—Walter H. Whitaker. Violoncello—Mabel Apperly. Double-Bass—Fred Taylor.

ROYAL PHILHARMONIC SOCIETY.

The Directors announce eight concerts to be given at Queen's Hall on November 1, 15, 29, December 13, January 31, February 14, 28, and March 13. These are all on Mondays, and they are all to begin at 8.30 p.m. The entire series will be conducted by Mr. Thomas Beecham. No German music later than Beethoven is included in the programmes. New works by Arnold Bax, Balfour Gardiner, Frederick Delius, Norman O'Neill, and Percy Pitt are promised.

ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY.

We are glad to note that notwithstanding the fact that the Alexandra Palace has been taken over by the Government, the Society will continue its activities. Concerts under Mr. Allen Gill will take place at the Northern Polytechnic.

PROMENADE CONCERTS, QUEEN'S HALL.

In our September number we reported these concerts up to August 19. Since that date the scheme announced has with some modifications been carried out always with artistic success, and with varying fortune as regards audiences. It has been evident that there is no general reluctance to listen to Wagner's music or to the works of the 'classic' composers, even of the Teutonic brand. It is impossible in this monthly journal to notice in detail the performance of the innumerable works brought to a hearing. We must confine our brief remarks to the interesting novelties and other comparatively unfamiliar music. The Orchestral suite, 'Fragments Symphoniques,' of four movements, which Debussy developed from the incidental music he composed to go with d'Annunzio's mystery-play 'St. Sebastien,' was performed for the first time in England at the concert given on August 24. The Suite exemplifies the composer at his best, the mannerism with which his name is associated not being apparent. There is much to fascinate and little to puzzle. On the same evening Mr. Cecil Baumer played very finely MacDowell's Pianoforte concerto in D minor. On August 25 a Symphonic-poem, 'The Isle of Death,' by Rachmaninov, was the novelty, the poetic basis of which is the picture by Böcklin. Its mood is lugubrious, and there is not much contrast; but, withal, one feels there are power and emotional significance in the music. On August 26 Dr. Ethel Smyth was well received when she conducted her lively overture, 'The Boatswain's mate,' and on the same occasion Haydn Wood's Pianoforte concerto was played with considerable spirit by Miss Auriol Jones. A new 'African Suite' for orchestra by Hubert Bath was introduced on August 31. The title suggested ructions, but as a matter of fact there is much delicacy, melodiousness, and piquancy in the work. The third movement, a 'Kaffir war dance,' brings forward some local colour, but it has a musical appeal. This Suite should find its way to many orchestras. September 1 was made a Russian night, and drew an overwhelming audience. Of course Tchaikovsky was the mainstay, but Stravinsky's 'Fireworks' and Sibelius's 'Finlandia' were also in the programme. An interesting example of old English music was given on September 2. It consisted of a Hornpipe composed by Purcell which had been deftly arranged for small orchestra by Mr. H. C. Colles. It was a very welcome draught from a cool and limpid stream. On the same evening Debussy's 'Printemps' Suite for orchestra and pianoforte (four hands) was performed. This is an early work, and exhibits the composer's fluency before he acquired his characteristic style. It is melodious in the popular sense. Elgar's 'Carillon' was also given at this concert. A Wagner night on September 6 again proved the drawing power of the great magician.

On the 7th Mr. Montague Phillips conducted his 'Heroic' Overture (which was produced by the London Symphony Orchestra last spring), and had an excellent reception. It seems imperative that heroism must be expressed by a liberal employment of brass, but although there is an excess of this flavour in Mr. Phillips's work, there are compensating points of brilliancy. Delius's 'Dance Rhapsody' was beautifully performed on this evening, and the boy Solomon played the B flat Concerto of Beethoven. The 8th was a French night, and compositions of Berlioz, Debussy, Massenet, Bizet, Chabrier, and Saint-Saëns, formed a fine programme. Mr. Warwick Evans gave a distinguished performance of the Saint-Saëns Violoncello concerto. On the 9th Cowen's Overture, 'A Phantasy of Life and Love' was a feature, and Mr. William Murdoch played the solo in César Franck's fine Symphonic variations for pianoforte and orchestra. On the 10th Stanford's Irish Rhapsody in D minor was given. A notable performance was that of Delius's Pianoforte concerto in C minor by Benno Moiseivitsch. On the 14th a first performance was given of the Preludes to Acts 1 and 2 of Paul Corder's Opera 'Rapunzel.' Divorced from the opera, these movements make their appeal as music with, of course, a dramatic rather than a formal appeal as abstract music. The first Prelude did not make a very definite impression, but there was more to interest in the second one. Evidently Mr. Corder has something to say. The programme as originally announced for the 15th was abandoned, and an attractive 'Italian night' was substituted. Rossini, Mascagni, Ponchielli, Mancinelli, and Puccini, were represented, and in addition a new work—a 'Lament' for stringed orchestra, by Frank Bridge—was produced. The composition was born of a private grief, and had a ring of pathos and sincerity which showed that the composer can express his inward emotions through the medium of music. Mackenzie's Canadian Rhapsody was a welcome feature of the concert given on the 16th. There was nothing notable on the 17th, except that Miss Clara Butterworth again vindicated her claim to public favour as a dramatic concert-singer. On the 18th a varied programme drew a good audience.

During the period under review the following solo performers have appeared:

Vocal—Clara Butterworth, Edith Evans, Edna Thornton, Lily Fairney, Kathleen Peck, Nellie Walker, Margaret Balfour, Elsie Cochrane, Doris Woodall, Aileen Cochrane, Gleeson-White, Mary Fielding, Louise Dale, Una Austin, Viola Damory, Ethel Hook, Ada Forrest, Aileen d'Orme, Mabel Corran; Robert Radford, Fraser Gange, Norman Allin, Charles Tree, John Adams, Walter Hyde, Frank Mullings, William Samuell, John Booth, George Baker, Joseph Cheetham, Herbert Heyner.

Pianoforte—Benno Moiseivitsch, Irene Scharrer, Mlle. Berthe Bernard, William Murdoch, 'Solomon,' Cecil Baumer, Auriol Jones, Tosta de Benci.

Violin—Arthur Catterall, Daisy Kennedy, Arthur Beckwith, Marjorie Hayward, Elsie Dudding.

Flute—Albert Fransella. *Bassoon*—Wilfrid James.

'The curate sitting near me at the last Leeds Festival was a touching example of the music lover who doesn't know but is anxious to learn. (I cannot remember if I have told the story before, but if so, perhaps it will bear repeating.) When Miss Edyth Walker and Mr. John Coates had finished the great duet from the first Act of the "Götterdämmerung," our curate said to the lady next to him, "Was Siegfried *engaged* to Brynhilda?" I could hardly be restrained from rushing up to this priceless person with open arms; I wanted to take him home with me and keep him as a pet.'—Ernest Newman on 'The Humours of Opera' in the *Birmingham Daily Post*.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BATH.

The 'Pump Room' Orchestra is about to enter on a new lease of life, and much is anticipated. Mr. G. B. Robinson, the conductor of the Bath Municipal Band, who has already demonstrated his exceptional ability, is the new director. The leader of the Orchestra will be Mr. Ben Whitman, an American, who received his musical education at Budapest and Petrograd; otherwise the Orchestra is an all-British one. The services of Mr. J. Bossi, who is a well-known cornet expert, are retained. Symphony concerts will be given on Thursdays. It is proposed to present an historical series of symphonies in chronological order, from Haydn to Glazounov and Franck. This may be very good for students, but ordinary folk will hardly want to follow such a scheme. But this is a small matter. We shall hope to hear that the efforts of Mr. Robinson and his Orchestra are warmly appreciated.

BIRMINGHAM.

With the exception of one concert only, the month of September was entirely devoid of any musical function, but the present month will be a busy one, and we are promised a number of concerts and operatic revivals of considerable interest and variety. Our Town Hall having been requisitioned for September by the National Registration the concert referred to above had to be held at the Central Hall, the date of which was September 25. It was given by Madame Gell's Ladies' Choir (winner of the Challenge Shield at the 1914 Midland Musical Competition Festival) in aid of the Lady Mayoress's Prisoners of War Fund.

In addition to the outline of coming concerts in connection with our autumn and winter season given in the September number of the *Musical Times*, the following further particulars will be of interest. The Birmingham Choral and Orchestral Association, conducted by Mr. Joseph H. Adams, will again give four concerts, on October 30, December 11, 1915, February 26 and April 8, 1916. The programmes will include a concert-version of Edward German's popular opera 'Tom Jones,' Coleridge-Taylor's Rhapsody for solo, chorus and orchestra, 'Kubla Khan,' Stanford's 'The Revenge,' a concert-version of Wallace's 'Maritana,' and Handel's 'Judas Maccabæus.'

The Midland Musical Society proposes to give, under Mr. A. J. Cotton's conductorship: 'Messiah,' October 9; Bach's Motet, 'Be not afraid,' and Stanford's 'Sea songs,' November 10; Berlioz's dramatic legend, 'Damnation of Faust,' February 19, 1916; and at the customary Good Friday evening concert the Society will again give a performance of Bach's 'St. John' Passion.

The Birmingham Festival Choral Society will give three choral concerts in addition to the customary Yuletide performance of 'Messiah,' and has also decided to perform Brahms's 'Requiem,' November 25; Coleridge-Taylor's 'Hiawatha' Trilogy, February 24, 1916; and Dr. Walford Davies's 'Everyman' and Wesley's 'In Exitu Israel' on March 30, 1916. The conductor will be Dr. Sinclair, as usual.

The Birmingham Symphony Orchestra's first popular Saturday night orchestral concert is to take place in the Town Hall, October 2, when our talented English pianist, Miss Fanny Davies, is to appear. The conductor will again be Mr. Julian Clifford, of the Harrogate Kursaal Orchestra.

Mr. Percy Harrison has now made public his syllabus for the coming season, which will comprise four concerts, the last of which is to be orchestral as usual, the executive being the London Symphony Orchestra, conducted by Sir Edward Elgar. The programme will include the conductor's latest orchestral composition, 'Polonia.' A novelty will be the first appearance in Birmingham of the Princess 'Iwa,' a British subject of Maori nationality, who will sing a typical Maori song in the picturesque costume of her country.

The artists engaged for the four Max Mossel Drawing-room Concerts are Miss Irene Scharrer, M. Maurice Dambois, Miss Ada Forrest, Miss Daisy Kennedy, M. Benno Moiseivitsch, Mr. Gordon Cleather, the Philharmonic String Quartet, Miss Edith Clegg, Miss Myra Hess, Miss Carrie Tubb, and Mr. Max Mossel.

BOURNEMOUTH.

Matters musical are now beginning to shape themselves for the coming season; in fact, preparations are in a fairly advanced stage, and although the usual prospectus of the Winter Gardens arrangements has not yet been issued at the time of writing, still we are in a position to satisfy readers of this column that the whole outlook is most encouraging.

The Symphony Concerts in particular promise many attractive features, the novelties being of special interest. During the first eight weeks, for instance, there will be given for the first time here Borodin's 'In the Steppes of Central Asia,' Hubert Bath's 'African Suite,' Lalo's Symphony in G minor, Dr. Walford Davies's Solemn Melody, Dr. Ethel Smyth's Overture 'The Boatswain's mate,' and Jongen's Fantasia on two Walloon carols, in addition to which we note such already accepted works as Beethoven's ninth Symphony and G major Pianoforte concerto, Mozart's 'Figaro' Overture, Brahms's Symphony in D, Wagner's 'Mastersingers' Overture and Prelude to 'Tristan and Isolde,' and Schubert's 'Rosamunde' Ballet music. Mr. Dan Godfrey has shown his wisdom in declining to ostracise those great German masterworks of the past which, since the war began, certain musical (?) cranks have discovered as possessing all the attributes of insanity and inmorality. The living German is of course taboo: musically speaking alone, quite apart from the natural feelings of the times, the modern Teuton, with one or two rare exceptions, has fallen from the high estate bequeathed to him by the mighty race of musicians from which he is descended.

It is to be feared that present conditions will somewhat impair the efficiency of the Municipal Choir, as the younger men-singers will (we hope) be otherwise employed. But an attempt to carry through a scheme of concerts will be made, the opening concert consisting of Elgar's 'Banner of St. George,' Bridge's 'Flag of England,' and some miscellaneous patriotic items. Would that the bulk of British patriotic music were worthier of its theme!

Consideration of the engagements of distinguished performers must be left to a future occasion, for it is necessary here and now to allude briefly to the two concerts which we have been enabled to attend since our last month's notes appeared.

On the evening of September 10 Mr. Mark Hambourg, in conjunction with the Municipal Orchestra, played the beautiful Pianoforte concerto by Grieg. The pianist was not quite at his best, his reading of the work being open to question in places; but his splendid technical resources were as usual abundantly apparent, and called forth a storm of applause from an intent audience.

At the seventeenth Symphony Concert of the summer series on September 15 a most interesting programme was provided, comprising, on the purely instrumental side, Glazounov's fine sixth Symphony with the wonderful contrapuntal Finale, Edward German's merry 'Nell Gwyn' Overture, and C. V. Stanford's 'Irish Rhapsody' (No. 1), one of the most beautiful compositions ever produced by a native of these islands. In addition, some excellent songs were contributed by Mr. Frank Mullings, whose ringing voice and virile style made a strong impression.

BRISTOL.

In connection with the visit of the Trades Union Congress to Bristol, a concert was given on September 10 in the hall of the Young Men's Christian Association. The Harmonic Male-Voice Choir under the direction of Mr. J. Jenkins contributed several part-songs with effect, and the programme was varied by songs in which Miss Abigail Dodds, Miss Florence Smith, Mr. C. Bates, Mr. M. Hall, and Mr. A. Mason were heard to advantage.

The organ recitals at the Church of St. Mary Redcliffe were resumed on September 13, when Mr. R. T. Morgan, the organist of the church, gratified a large congregation by his fine interpretation of well-contrasted compositions.

West Bristol Choral Society started its ninth season on September 13 at Hamilton's Rooms, the works selected being Stanford's 'Last Post' and 'The Messiah.' Mr. C. Read, who has been conductor since the formation of the Society, continues to occupy that position. Owing to special circumstances the usual concerts were not given last season, but the committee hope the Society will be able to prove that it has not lost prestige through enforced absence from the concert-platform.

Owing to the present crisis some important musical Societies at Bristol are undecided whether or not they shall commence their practices. The following, however, have again met in their respective centres: Bristol Madrigal Society, under the direction of Mr. Hubert Hunt, at the Montague Hotel; Bristol Royal Orpheus Glee Society, under the direction of Mr. George Riseley, at the Montague Hotel; and the Sunday Society, though having music at all its meetings, will during the season have only one concert, at which an orchestra under Mr. W. C. Ace will perform.

DEVON AND CORNWALL.

TORQUAY.

The difficulty of the Torquay Municipal Council concerning the Municipal Orchestra has been arranged more satisfactorily in the consideration of art than had been anticipated. The Orchestra is to be replaced on its original footing, with Mr. Basil Cameron as conductor, the extra £400 for this purpose being subscribed by 100 residents. The resolution of the Council to limit expenditure in this matter to £3,500 has not been revoked, but the extra money will be paid to the band 'from another channel.' For the present everyone is happy, and what will happen at the end of the next financial year remains to be seen. It is obvious that the band is valued and its performances are appreciated by those who are ready to pay thus for its retention.

On August 18, M. Sapellnikov in conjunction with the Orchestra played Saint-Saëns's Concerto No. 2 in G minor. The pianist also played solos by Liszt, Chopin, and Tchaikovsky, and the Orchestra pieces by Tchaikovsky, Beethoven, and Percy Grainger. For the seventh Symphony concert of the current series, Mr. Cameron selected Dvorák's 'From the New World,' and Mr. Barry Squire was the solo violinist in Lalo's 'Symphonie Espagnole.' Three Fantasy pieces for solo clarinet and pianoforte were played by Mr. Manuel Gomez and Mr. Edgar Heap.

PLYMOUTH.

M. Sapellnikov visited Plymouth on August 19, and in the Theatre Royal gave a recital of music by Chopin, Tchaikovsky, Scriabin (Etude, D sharp minor), and Liszt. Miss Gladys Moger was the vocalist, singing some new songs by Hamilton Harty, Vaughan Williams, and O'Connor Morris (who was at the pianoforte).

In aid of the British Prisoners of War Fund, a recital of sacred music was given at Plymouth on September 15 by Madame Amy Dewhurst, vocalist; Mr. H. G. Dyer-Smith, organist; Mr. C. G. Pike, violoncello; Mr. Lewis G. Sydenham, accompanist.

CORNWALL.

Belgian refugees were the object of a concert organized at Newquay on August 24 by Mr. Pendarves Trist. The town being full of visitors, the hall was crowded. M. Richard Debever played violoncello solos; Miss Phyllis Dare contributed songs, and some beautiful classic dancing was performed by Miss Molly Burton in interpretation of music by Grieg and Chopin. Other vocalists contributed, and Mr. D. Parkes was the accompanist. This last-named artist collaborated with Mr. H. C. Tonking on August 25 in playing Merkel's Organ sonata for two performers, Op. 30. Mr. Tonking, who was the recitalist, played music by Wagner, Weber, and Sibelius.

The choir of Bugle Wesleyan Church performed a cantata named 'Victory' on August 29, Mr. Arthur Crowle conducting; and on September 5, at Madon, Penzance Baptist Choir gave a concert of choruses and vocal quartets directed by Mrs. Kellynack.

In celebration of Harvest Festival, special efforts were made by Paul Church Choir, by Penzance Primitive Methodist Choir (cantata 'From sowing to reaping'), and Penzance United Methodist Choir (cantata, 'The Angel of the harvest'). Penzance Y.M.C.A. Male Choir gave a concert on September 6.

Chamber music was provided at Bude on August 30 at a concert for Red Cross funds by the four Misses Whyte. They played a Pianoforte trio by Hans Sitt, a Duet for violins by Papini, and movements from String quartets by Schubert, Brahms, and Beethoven.

An attractive programme of glees (the Misses Berry, Messrs. Jago and Woodleigh), violoncello music (M. Debever), and Morris dances (arranged by Miss Adams) was given at Fowey on September 8.

On September 9 Count de Riberia Grande, an accomplished violoncellist, was the chief performer at St. Ives at a War Fund concert, his collaborators being Mrs. Cuthbert (pianoforte) and vocalists. On September 13 the Y.M.C.A. Choir at Madron gave a concert conducted by the Rev. J. H. Duerden, including good performances of 'Martyrs of the arena' (de Rillé), Adam's 'The comrades' song of hope,' and several quartets.

GLASGOW.

Mr. Herbert Walton has just concluded his eighteenth season of organ recitals at the Cathedral. In no previous year have these recitals attracted such crowded audiences, and a feature of the programmes was the large number of new and less familiar compositions included. It goes without saying that Mr. Walton's playing was of the first order. Conspicuously was this so at the third recital, where he achieved a remarkable success in a transcription of Sibelius's Tone-poem 'Finlandia.'

It is impossible to give at present a complete forecast of the coming musical season, especially with regard to the smaller organizations, but the following arrangements are announced. The Choral and Orchestral Union will proceed with its scheme on the usual lines, with M. Emil Mlynarski as conductor and Mr. Horace Fellowes as leader of the Scottish Orchestra. It was proposed to discontinue the People's Orchestral Concerts given under the City Corporation's auspices, but wiser counsels have prevailed, and these concerts will again be included in the scheme. Much interest will attach to the choral concerts (Berlioz's 'Faust,' 'Messiah,' 'Choral Symphony,' Selections from 'Israel in Egypt,' Coleridge-Taylor's 'A tale of Old Japan,' &c.), inasmuch as they will serve to introduce the newly-elected conductor of the Choral Union, Mr. Warren Clemens, who comes to Glasgow with an established reputation as a first-rate chorus-master, and a musician possessed of the right temperament. A series of chamber concerts, organized by Mr. Philip Halstead, will be given at the Royal Institute of Fine Arts. With Mr. Halstead will be associated Mr. Horace Fellowes and the wind instrument players of the Scottish Orchestra, with Miss Jean Waterston and Mr. E. Hedmont as solo vocalists. The Orpheus Choir, under Mr. Hugh S. Roberton, will give two concerts at which new choral works or arrangements by Bantock, Stephen, Stewart Macpherson, and Mr. Roberton, will be produced. Mr. Harrison announces a series of four concerts, at the last of which the London Symphony Orchestra will appear, and Messrs. Paterson, Sons & Co. promise a pianoforte recital by M. Pachmann.

LIVERPOOL.

The Philharmonic Society's choir, which is nominally 200 strong, has been augmented by several picked tenors and basses from local choirs belonging to the Church Choir Association. It is rather a pity that Mr. R. H. Wilson, the choirmaster, is not disposed to admit male altos to the choir, as was the practice in former years. Probably the reason is that there is no lack of contraltos. Strange to say, the division relatively weakest is the bass, for it is usually the tenor department which is most difficult to fill. The newly-constituted choir is considered to possess excellent tone. In view of the strenuous work ahead, with the preparation of Bantock's 'Omar Khayyàm,' no other choral work of exacting nature will be put in rehearsal. At the first concert, on October 5, the only choral item in the programme will be Mozart's 'Ave Verum,' a rather well-worn favourite at these concerts, but it is hoped that the committee will be able before the end of the season to offer some examples of part-songs, glees, or madrigals by modern English masters.

The Chairman of the Philharmonic Society, Mr. H. E. Rensburg, has recently received cordial congratulations on the celebration of his golden wedding. A native of Holland, Mr. Rensburg has long been resident in Liverpool as a stockbroker, and as a keen lover of music he has rendered most useful service as a member of the Philharmonic committee.

The New Brighton Tower Company continues its spirited policy at the Sunday evening orchestral concerts, conducted by Mr. T. Rimmer, and on September 19 Elgar's 'Carillon' was performed with Madame Réjane as reciter of the poem. A notable performance on another occasion was that given by Miss Isolde Menges and Mr. Eric Gritton of a work of wonderful beauty,—César Franck's Violin and Pianoforte sonata.

Mr. Percy Harrison has outlined his usual series of four concerts in the Philharmonic Hall. In a well-worded prospectus attention is drawn to the fact that the artists Mr. Harrison has engaged are all of British nationality, and that all of them have in the most generous and patriotic way recognised the present deplorable state of affairs by offering to accept such a friendly reduction of their usual fees as will enable the prices of the ticket to be fixed at amounts which cannot possibly interfere with the many appeals for charitable or national purposes.

There can be small doubt that Mr. Harrison will receive his usual appreciation and support from the public for whom he caters so generously. At the first concert, on October 6, the singers will include Miss Carrie Tubb, Madame Edna Thornton, Mr. Maurice D'Oisly, and Mr. Robert Radford, with Miss Marie Hall as solo violinist, and Mr. R. J. Forbes at the pianoforte. At the second concert, on November 24, the Maori Princess Iwa will sing, and Miss Fanny Davies will play. We are to hear Mr. Albert Sammons as solo violinist at the third concert on January 26.

The London Symphony Orchestra, conducted by Sir Edward Elgar, will sustain the programme of the fourth concert on March 1, when a first performance of 'Polonia' is promised.

Harvest festivals in the churches are this year necessarily somewhat tempered in their tone of jubilation, if not of thankfulness, but it is interesting to find that feelings of human gratitude for the blessings of the harvest were expressed in solos and duets taken from Sankey's hymns sung in Chinese by the worshippers in the Chinese Christian Church which recently held its first Harvest Festival. There is a large floating Chinese colony in this great seaport (almost exclusively males), and it appears that Evangelical Christianity has made many converts from among these followers of Confucius and Buddha. How well disposed they are towards this country was shown by the collections, which were given to needy families of soldiers at the Front; and by the gifts of fruit and flowers sent to the hospitals.

Miss Olga Harte, a young violinist whose technical skill is governed by native musical taste and expression, gave a violin recital in the Waterloo Town Hall on September 18, with Mr. A. E. Roland at the pianoforte.

Among the prospective events for the coming winter season are Messrs. Rushworth & Dreaper's new series of Saturday Musical Evenings to be given at popular prices in the Picton Hall, the huge circular basement of the Picton Library, which adjoins the Walker Art Gallery and forms part of the cluster of fine buildings which are a notable feature of the city's architecture. There is great need of a roomy concert hall, centrally situated, which can be hired at reasonable outlay.

Another experiment as regards a locale is to be tried by Mr. Adrian Boult, who has arranged to conduct six fortnightly orchestral concerts, commencing October 6, in the David Lewis Club Theatre, a more central and cosy music-room than the Sun Hall, where Mr. Boult's concerts were previously held.

The Liverpool and District Organists' and Choirmasters' Association is to be favoured with addresses by the Rev. James Eckersley, Dr. Lyon, Dr. Pollitt, Dr. Lofthouse, and Messrs. H. F. Ellingford, A. Benton, Norman C. Woods, and W. S. Woods, so that there is a prospect of useful and interesting meetings. Mr. Eckersley's subject will naturally be his 'Responsive Psalter.'

Local Choral Societies which have definitely made plans to continue work during the winter months, and have resumed rehearsals, include the Walton Philharmonic, conducted by Mr. Albert Orton, who has chosen Handel's 'Acis and Galatea' and Mendelssohn's 'St. Paul'; the Liverpool Cecilian Ladies' Choir, conducted by Miss Gwladys Pritchard, and the Liverpool Ladies' Choir, with which is combined the Liverpool Vocal Union of male voices, and conducted by Miss Fanny Boufflers. This able lady has selected Gounod's 'Messe Solennelle,' to be sung at the first concert, and 'Elijah' is contemplated to be given at a later date.

Mr. Vasco Akeroyd has drawn up admirable programmes for the first three of his six orchestral concerts, which commence on October 26, when Miss Lucy Nuttall will recite Cammaerts's 'Carillon' with Elgar's music, and M. Moiseivitsch will play Rachmaninov's second Pianoforte concerto. The 'Eroica' Symphony will be played at the second concert, and at the third Mr. Albert Sammons will be heard in Elgar's Violin concerto, and Mr. Plunket Greene will sing Stanford's 'Songs of the Sea,' with chorus of male voices.

MANCHESTER AND DISTRICT.

The British Association held its eighty-fifth meeting in Manchester from September 7-10, and its handbook contains several observations on music and the cultured side of the city's life which seem peculiarly appropriate at the opening of the winter's musical activities.

Prof. C. H. Herford writes: 'Music has been said to divide with Mammon the devotion of the people of Manchester. Possibly this sets their musical enthusiasm too high; but music has some chance of being that one of the fine arts to which her climate is least unkind. The great age of English music had long gone by before any note at all distinctive was heard in Manchester, and that came from the organist at the Collegiate Church, who in 1767 provided a tune for "Christians, awake." . . . The history of the "Gentlemen's Concerts" goes back, however, far into the century; and tradition even has it that the Young Pretender attended one of them on his southward march in 1745.'

And then of the Manchester of to-day Mr. William Haslam Mills says: 'Manchester has grown too big to accommodate the old coherent communal spirit. It has grown too big and too diffuse for there to be anything like a discoverable common centre of social life. . . The Free Trade Hall on Thursday nights in winter still contains a large infusion of the social essence of the city.' The night of the Hallé concert is announced in the procession of motor-cars along the roads that come into the city from Cheshire, and the tramcars to Withington and the suburban trains are loquacious after the concert with the higher musical criticism—a Hallé audience inclines as much to analysis as appreciation.'

Musically speaking, it will be true to say that during the coming winter life will be better worth living in Manchester than in any other centre: the city's energies in music, as in munitions, are mobilized as never before, and the output is vastly increased. It would not be untrue to say that in the war-crisis Manchester has found herself. From the middle of October until Easter there will be fifty orchestral concerts, and not a poor or completely unworthy programme in the lot: Wood, Beecham, Ronald, Hamilton Harty, Elgar, Julius Harrison, Savonov, Mlynarski, all conduct in varying degree, and no previous season has witnessed such eclecticism in the drafting of programmes; the young and ardent modernist is getting his heart's desire just as much as the old-stagers. The twenty-one Hallé Concerts roughly embrace about a hundred works by some fifty composers, and practically every European nation is represented. Basing on the draft programmes of the illustrated prospectus the leader writer in the *Manchester Guardian* says 'the works by German composers of past generations both double in quantity and more than equal in magnitude those, whether classical or modern, from any other nation,' and this, although the music of living German composers is rigorously debarred. That fact is a tribute to the fair-mindedness as well as to the musical sympathies of Beecham and his colleagues in the conductorship of this Society. Many works new to us are promised for performance: 'In a summer garden,' 'On first hearing the cuckoo,' 'Summer night on the river,' all by Delius; Balakirev's

'Tamar'; Overture to 'Ivan the Terrible' and Act 2 of 'Le Coq d'Or' by Rimsky-Korsakov; extensive selections from Moussorgsky's 'Khovantchina' and 'Boris Godounov'; Stravinski's 'L'Oiseau de Feu' Suite and a repeat of 'Petrouchka'; Arnold Bax's 'In the faery hills'; Elgar's 'Polonia' and Tchaikovsky's third Symphony (called the 'Polish')—these two in the same programme; Debussy's 'Iberia'; Maurice Ravel's 'Daphnis and Chloe'; Vincent d'Indy's 'Un jour d'Eté de la Montagne'; Glazounov's Prelude from the 'Isle of Love' Suite; Liadov's 'Enchanted Lake'; Ippolitov-Ivanov's 'Circassian Village' from the 'Caucasus Sketches'; Sgambati's 'Te Deum'; De Sabata's Scherzo 'In the Boughs'; Sibelius's 'Elegie and Musette' from the Suite Op. 23; Alfven's Rhapsody of Swedish Folk-songs entitled 'Midsummer Feast,' and Boerresen's 'The Normans.'

As there are two programmes not yet sketched in, even this lengthy list may be extended. César Franck's D minor Symphony in Beecham's glowing reading might well be repeated; Sibelius's 'En Saga,' has never been heard in Manchester, while Ronald's reading of Elgar's second Symphony would be most welcome, and Frank Bridge's Concert Overtures are worth an introduction here.

Performers new to Manchester are Mesdames Rollet and Baron, and M. Jean Vallier (French); M. Maurice Dambois, Miss Weber-Delacre, and M. August Bouilliez (Belgian); Miss Licette, Mr. William Murdoch, and Mr. William Samuel (British).

The four orchestral concerts of the 'Gentlemen's' series will be conducted by Ronald, Mlynarski, Julius Harrison, and Hamilton Harty; the soloists so far booked include Miss Licette, Miss Flora Woodman, Messrs. John Clarke, Campbell McInnes, Jean Vallier, Rubinstein, Albert Sammons, and Savonov.

Encouraging as are the prospects of these two parent Societies, a consideration of the 'Proms' series affords even more satisfaction. This Saturday night ground has been tilled by the Manchester Orchestra, Ltd., for eleven years, and for the last three by Mr. Brand Lane as well, with Sir Henry Wood as his conductor. The older series was initiated by a few energetic and far-seeing members of the Hallé Orchestra, who realised there was a potential public at moderate prices. The War has brought Beecham back to his native county; he and the Hallé executive having joined forces are determined to re-model the 'Proms.' Maintaining still the original status of the Manchester Orchestra, Ltd., the Concerts, as heretofore, will be given for the benefit of the original founders of the institution, but with new conductors, new composers, new artists, it is morally certain that the eleventh season will reach a higher level than had ever before been experienced; many of the concerts will be directed by two conductors, and as a *finale* we are to have a plébiscitary programme in which all the season's conductors will share. After the lapse of several years a choral element will be re-introduced, and Mr. R. H. Wilson is to revive 'Acis and Galatea,' two of Percy Grainger's choral songs are to be performed, and Act 2 of Gluck's 'Orphéo.'

Many of the artists performing at the Hallé Concerts will also appear before the Saturday audiences, who will hear a few who are not in the Hallé scheme: Mr. Howard-Jones, M. Sapellnikov, Mr. Gerald O'Brien, Miss Bessie Tyas, Mr. Herbert Langley, Miss Lillie Wormald, Mr. Frederic Blamey, Mr. Foster Richardson, and Mr. Frederic Austin.

In the character of the programmes to be played at the 'Manchester Proms.' and Mr. Brand Lane's Orchestral Concerts there is one clear line of demarcation. Two of the former series of twelve are choral and operatic. At the remaining ten concerts six symphonies and seven concertos will be performed; at an equal number of concerts under Mr. Lane's management there will be six concertos and only one symphony (the 'Pathetic'). Sir Henry Wood's programmes are undoubtedly attractive, and more eminent soloists Mr. Brand Lane could not possibly secure. These gentlemen need not fear lack of appreciation of symphonies, and a larger admixture of such works would at once lift their scheme on to a yet higher plane. In three short winters we have witnessed the creation of a new orchestra and a new public for orchestral music, thanks entirely to the zeal and initiative of these two alert personalities; this new public has 'trained on' very quickly and is ripe for further development. Thanks to Sir Henry Wood we shall hear the new Suite or Moussorgsky (orchestrated by Sir Henry Wood), 'Pictures from an Exhibition,' as well as his Fantasia, 'Nuit sur la montagne chauve'; Hubert Bath's new 'African Suite' is to be played on February 19. Mr. Lane's old Miscellaneous Concerts now take on a new character as well as a new name —'Festival Series.' They are six in number, and the orchestra is to be heard at four; two of these are choral ('Messiah' and the 'Faust' music of Berlioz); to the first come Mesdames Clara Butt and Réjane in the Elgar-Cammaerts 'Carillon' (this will be heard at least three times in Manchester during the winter); MM. Vallier, Ysaÿe, and Pachmann give a joint-recital on October 23, and on March 4 the Brand Lane Orchestra winds up its season with a Wagner programme (as does the Hallé Society a few days later).

This will give a fair bird's-eye view of the orchestral promise during the coming season, although it does not pretend to exhaust all the features of interest. Mention of chamber music and further choral effort must be reserved until next month.

I shall not be misunderstood when I say that the most striking feature of the Harrison series is one affecting musical economics rather than artistics. These four concerts include one orchestral and three of more conventional order, and three shillings buys an unreserved ticket for the series. I believe it correct to say that Manchester has experienced nothing like this, although a sixpenny admission obtains frequently in Blackpool, where the halls have abnormal seating capacity. If the Harrison audiences are not large the fault will not be with the entrepreneur.

The massed choir performance instituted in the Parks by the City Council took place on September 18, when 320 singers performed under Mr. Thomas Corlett in nearly ideal weather. It was repeated on September 25.

NOTTINGHAM AND DISTRICT.

Despite the evil influences of War, the Nottingham Sacred Harmonic Society is facing the situation with a bold front. On November 4, 'Elijah' is to be given, and of course 'Messiah' on Boxing Day. On February 4, Coleridge-Taylor's 'Hiawatha' will be presented, and a performance of Elgar's 'Dream of Gerontius' follows on March 9.

The orchestral concerts which have hitherto been given by the Sacred Harmonic Society are to be taken over by the University College, but will be directed as before by Prof. Allen Gill. Two concerts will be given, as usual.

Three interesting lectures (illustrated) are promised for next February by the College. These are to be on 'Plain-Song,' by Mr. Royle Shore; on 'Russian Music,' by Dr. Markham Lee; and on 'Programme Music,' by Prof. Allen Gill. The annual 'College Concert' is also announced for March 23.

Though the War stopped the Subscription Concerts last year, they are to be resumed this season for the benefit of the British Red Cross Society as well as for the Lord Mayor of London's Professional and Artistic Classes Relief Fund. The attractions presented include Madame Ada Crossley and MM. Ysäye, Pachmann, Moiseivitsch, and Sapellnikov, along with the Hallé Orchestra, with Mr. Thomas Beecham as conductor, and should prove adequate to swell the funds of the societies in question.

SHEFFIELD AND DISTRICT.

A prospective reduction in the supply of public music during the coming winter is due almost entirely to the preoccupation of the ordinary amateur musical workers—choralists and instrumentalists. Choirs are depleted of singers—men and women alike—and normal audiences have little leisure for concert-going. There will, however, be a musical season of sorts, and probably every concert will be crowded, for the paying public was never more eager for the relaxation and help which music affords. Of the chief choral bodies the Amateur Musical Society, as was the case last year, is following a normal course in giving two subscription concerts. At the first, on December 14, Sir Henry Wood will conduct 'St. Paul.' Mr. J. A. Rodgers will conduct the second concert, the date and programme of which are not yet announced. The Musical Union will perform 'Messiah,' under Dr. Coward, but the usual subscription concerts will

not be given. Rehearsals are however being resumed, the work studied being 'Hiawatha.' The arrangements of the Sheffield Choral Union are not yet completed.

The Victoria Hall Choral Society, attached to the Central Wesleyan Mission, has already started work, and has given an excellent performance of 'The Creation' under Mr. H. C. Jackson, and will continue with various standard works.

The Grand Opera Society is preparing a performance of 'Carmen,' to be conducted by Dr. Duffell, and the Teachers' Opera Society is giving a week's light opera in the Albert Hall during this month. It is hoped that the Sheffield Promenade Concerts may be resumed. The Symphony Orchestra, an amateur organization, puts forward a busy programme. Five concerts will be given. The co-operation of various choral Societies has been secured. The Grand Opera Society (conductor, Dr. Duffell), the Doncaster Musical Society (Mr. Wilfred Sanderson), the Barnsley St. Cecilia Society (Mr. H. N. Horton), and the Chesterfield Musical Union (Mr. J. F. Staton) will be the guests of the Society during the season. The orchestral conductors will be Mr. J. H. Parkes, Mr. O. C. Owrid, Mr. Clifford Richmond, and Mr. Joseph Holbrooke. Among the works promised are Elgar's 'Polonia' and 'Carillon'; Sullivan's 'Irish Symphony,' MacDowell's 'Lancelot and Elaine,' and Holbrooke's 'The Song of Gwyn Ap Nudd' for pianoforte and orchestra. The Wednesday Afternoon Chamber Concerts arranged by the Misses Foxon will be resumed, and Mr. Claude Crossley will give a series of afternoon pianoforte recitals. The Sheffield Subscription Concerts will also be given; at one of these Mr. Thomas Beecham will conduct the Hallé Orchestra.

Foreign and Colonial News.

CAPETOWN, SOUTH AFRICA.

The programme of the orchestral concerts given or to be given from July to November, under Mr. Theo Wendt, the able musical director to the Corporation, is a great tribute to the taste of the audiences catered for. A Beethoven Symphony every fortnight, one by Brahms every month, and a number of works by Tchaikovsky, Rimsky-Korsakov, Dvorák, Elgar, Frederic Cliffe (Symphony in C minor), d'Indy, Ravel, Saint-Saëns, Dukas, and Glazounov, are announced on the attractive prospectus that has reached us.

DUNEDIN, NEW ZEALAND.

The Dunedin Male-Voice Choir, which was founded in 1886, gave its 110th concert (29th season) at Burns Hall on July 14. The programme included the following choral items: 'The boy in blue' (Lovell), 'O peaceful night' (Edward German), 'The traveller's farewell' (de Rillé), 'Salamis' (Gernstein), and 'The voices of harmony' (Dard-Janin). Mr. Jesse Timson conducted. The Choir numbers fifty-one performing members.

PETROGRAD AND MOSCOW.

M. Mlynarski (writing from Moscow to Mr. Robin Legge) says:

'Last Friday [July 30 apparently] I conducted here the first Anglo-Russian concert, the success of which was great and complete. Instead of a programme entirely English, I thought it better to arrange a mixed programme, and the result was as I have stated. During this summer there have been or will be played the following works by English composers, in Moscow and Petrograd—Elgar's "Enigma" Variations, the Introduction and Allegro for strings, "Cockaigne," and other works; Bantock's "The Pierrot of the Minute," which finds great favour in Russia; Harty's "With the Wild Geese"; Stanford's fourth Irish Rhapsody; Percy Grainger's Irish Tune and Mock Morris; Edward German's "Henry VIII.", and other orchestral dances. The conductors have been, besides myself, Fitelberg and Malko in Petrograd, and Fiedorov, conductor of the Imperial Opera, in Moscow.'

PRETORIA, SOUTH AFRICA.

We have pleasure in publishing the following communication from Mr. J. S. Yates (Pretoria) as an example of good musical missionary work:

I beg to enclose programmes of a series of organ recitals I have given this year, in the hope they may be of interest. In the absence of a town organ or orchestra, our fine three-manual Norman & Beard organ is much appreciated by the townspeople generally, including the 'foreign' element (hence the 'Hollands' programme). A word in appreciation of the use of your magazine in keeping us in touch with musical life generally.

The programmes included a number of well-chosen vocal and instrumental (string) items. Among the organ solos played were Franck's third Choral, the Allegro appassionata from Harwood's first Sonata, two movements from Guilmant's first Sonata, three Preludes on old English Hymn Tunes, by Parry, Wood, and Charlton Palmer, Wolstenholme's Finale in B flat, and Bach's Dorian Toccata, as well as arrangements from Chopin, Ravel, Grieg, Rachmaninov, Rebikov, and Tchaikovsky. Elgar's 'Carillon' was twice performed with organ and bells (reciter, Mr. Walter Cranch).

TORONTO.

The Conservatory, of which Dr. Vogt is the principal, has prospered during the past academic year. Performances of students have been devoted to raising funds for Red Cross Societies. A notable donation to the same object was made by the Mendelssohn Choir (Dr. Vogt), which contributed no less than $4,095 (about £1,000). The National Chorus (Dr. Ham) raised $700.

WINNIPEG.

Mr. Fred M. Gee recently gave two organ recitals at Augustine Church, at one of which Mr. Watkin Mills sang. The programmes were well chosen, among the items being Handel's fifth Concerto, Guilmant's Funeral March and 'Hymn of Seraphs,' Boellmann's 'Suite Gothique,' and Hollins's Concert-Overture in C minor. Collections for the Red Cross Fund realised about £35. Mr. Gee has just been appointed to St. Stephen's Presbyterian Church, Winnipeg.

Miscellaneous.

Mr. Walter H. Dixon (Oxford) writes as follows: 'In Mr. Maurice Baring's "The mainsprings of Russia" (page 243) the following passage occurs in connection with her church choirs: "The bass voices reach to notes and attain effects resembling the 36-ft. Bourdon stops of a huge organ." This passage was reproduced in good faith in a recent number of *The Round Table*.' He suggests that responsible men of letters should avoid using the technicalities of music. But notwithstanding frequent exposures of inaccuracy they are unrepentant. It is a compensation that they provide musicians with some harmless amusement.

With reference to our statement (on p. 533, September number) that no dictionary gives the date of Mlle. Janotha's birth, correspondents have written to say that 1856 is given (*a*) in an early edition of Cummings's Biographical Dictionary of Musicians, (*b*) in Dunstan's Cyclopædic Dictionary, and (*c*) in the old edition of Grove. But the publishers of Dr. Cummings's Dictionary were threatened with an action for libel for making this statement (!) and the date was withdrawn. Probably (*b*) and (*c*) quoted from (*a*), but Grove's new edition suppressed all mention of the lady. It is not a very important matter.

Vincent d'Indy contributes an article on Belgian and German music to *Everyman* of September 10. He remarks on the hysterical 'Salome,' the idiotic 'Elektra,' and the invertebrate 'Joseph' of Richard Strauss, and generally finds modern German music decadent. Germany, in fact, has lost her artistic sense. He finds great promise in Belgian art. César Franck he claims as French, notwithstanding his birth at Liége. He hopes that after the War Belgian music will be duly recognized in Paris.

Mr. Otto Marius Kling (J. & W. Chester) has found it necessary to make a statutory declaration that his father, Mr. Henri Louis Adrien Kling, is a Swiss, and was born at Paris and lives at Geneva, where he is a professor at the Conservatoire, and that he (Mr. Otto Kling) was born at Geneva, and that in 1889 he married a Brussels lady. One of his sons is now serving abroad with the British Army. A photograph of Mr. Otto Kling's birth certificate accompanies the copy of the declaration.

This Supplement is part also of the October issue of The School Music Review, *and can be obtained with the* Review, *price* 1½*d.*

The Competition Festival Record

No. 87.

THE PEOPLE'S PALACE FESTIVAL, EAST LONDON.

The syllabus just issued for 1916 includes a Report on the 1915 Festival held in the spring. We have pleasure in giving it in full:

The position of the Festival in face of the outbreak of war was necessarily the cause of much anxious thought to the committee. They had first to decide whether it would be right to hold the Festival at all, and secondly, even if it were right, whether it would be possible to carry it through. They finally decided that they ought at least to try to go on, and they were influenced in this decision by two main considerations. They believed that the relief which good music can afford would be specially valued in a time of much anxiety and very exacting work, and also that in many cases the music practices, which the Festival encourages, are of real educational value and ought not to be abandoned. They knew that there would be many difficulties in the carrying on of the work under the new conditions, but they hoped they would be overcome, and the result may be considered to have justified this hope. One or two choirs were unable to enter, owing to the inability of their conductors to find time for practice, and many other choirs suffered from lack of male voices, or from the demands made upon their members by overtime work; but most of the choirs who usually compete overcame or ignored their difficulties, and entered without a thought whether their reputation might suffer through ill-balance or a shortage of practices. The standard of performance was in spite of all drawbacks as high as ever, and the singing at the final concert was a surprise and delight to the audience.

The committee decided that, in the interests of economy, the usual prizes of music should not be given this year, and it is a proof of the spirit that animates the competitors that the announcement of this decision was received with apparently unanimous approval. It is a fine thing to enter for competitions with nothing to be gained but the joy and refreshment of good music, and the glory of going on.

It is good to note that there were one or two new entries, but we still have to regret a lack of competitors in some classes, especially in the Elementary Classes for Male and Female Voices. We believe that if those who have the charge of men's clubs, women's guilds, and the like, would try the experiment of practising the music for the Festival, they would find the practices a help to them in their work, and a real source of enjoyment to the members of their organizations.

Two words of special thanks are due, first to the stewards, who, though short-handed and hard-worked in their own occupations, still spared time to help the smooth running of the competitions and concert; and, secondly, to Dr. Walford Davies, who not only conducted the final rehearsal and concert, but also brought down some members of his Male-Voice Choir to help in the combined singing.

The committee have been deprived for the time of the valued services of Mr. J. E. Redding, the assistant-secretary, who, to everyone's regret, has been a prisoner of war for some months past; and of Mr. T. Evander Evans, the hon. treasurer, who has had to resign his work for the present owing to military duties. It is to be hoped that before the next Festival these two officers will be back amongst us.

The 1916 Festival.

The dates for continuation schools, children's choirs, and elementary schools are February 24, 26; and for secondary schools and the numerous other classes catered for, May 22 to 27, 29, 30, and June 2, 3. Nearly all the competitions are held in the evening. This accounts for the Festival being spread over so many days. We mention a selection of the tests chosen in order that it may be seen what type of music is thought appropriate for use in this vast East London district.

Mixed-Voice Choirs.

Chorus ... 'Death, I do not fear thee' ... *Bach.*

(The last chorus in the motet 'Jesu, priceless Treasure.' It is a sublime example of the composer's genius and not very difficult.)

Part-song { 'When Mary through the garden went' } *Stanford.*

Part-song ... 'Awake! Awake!' ... *Wood.*

Madrigal 'Thyrsis, sleepest thou?'... *Bennet.* (1599-1614.)

(This early 17th century madrigalist wrote some of the most beautiful madrigals we possess. His contribution to the most celebrated series of madrigals in existence, 'The Triumphs of Oriana,' was 'All creatures now are merry-minded.' 'Thyrsis' is one of his finest compositions in madrigal style. A new edition, edited by Lionel Benson, has recently been published by Novello & Co. This composer's name is sometimes spelt 'Benet.')

Part-song ... 'Memory' ... *Dunhill.*

Madrigal 'Who shall win my lady fair?' *Pearsall*

Madrigal 'Lullaby, my sweet little baby' *Byrd.* (1538 (?)-1623.)

(William Byrd (sometimes spelt 'Bird') was one of the most distinguished and versatile composers of his period. He was not a great madrigal composer, but the delicate beauty and smooth flow of his 'Lullaby' make a universal appeal to lovers of pure choral music.)

Madrigal, 'Shoot, false love, I care not' *Pearsall.* (1795-1856.)

(Pearsall was a 19th century composer who specialised in madrigal composition and

thoroughly assimilated the style and feeling of the old English school. 'Great God of Love,' 'Lay a garland,' and 'Light of my soul,' are three of his finest efforts. They weld the madrigal style with the most beautiful and even touching expression. 'Shoot, false love' is a lively and vigorous 'fa la la' piece, extremely effective when sung at a rattling pace and with neat rhythmic accent.)

Anthem ... 'The souls of the righteous' ... *Byrd.*

(Byrd's anthems exemplify his powers at their best. 'Bow Thine ear' is considered his best composition in this style.)

Anthem ... 'Give ear unto my prayer' *Arcadelt.* (1514- ? .)

(A distinguished Netherlands musician, Arcadelt taught in Italy, and no doubt influenced the later Italian school. The anthem selected is simple and devotional.)

Female-Voice Pieces.

Trio ... { 'Encinctured with a twine of leaves' } Coleridge-Taylor. (1875-1912.)

(This gifted composer, whose early death we all so deeply deplore, was developing a style of choral writing entirely his own. In the above trio there is an evident desire to express emotional feeling in an intense degree. The chordal effects are not always easy to secure.)

Madrigal ... 'The nightingale' ... *Weelkes.* (1575-*c.* 1623.)
Trio S.S.A.

(One of England's greatest madrigal writers. His contribution to the 'Triumphs of Oriana' collection was the well-known 'As Vesta was.' 'The nightingale' is a lively specimen of Weelkes's facility.)

VOICE-TRAINING IN GIRLS' CLUBS.

By Harvey Grace.

The teacher of a working girls' club singing class must be prepared to throw overboard some of the methods that are successful in school choirs or in ordinary choral societies. This applies equally to the disciplinary and musical sides of the work. The former was dealt with in the School Music Review for May. On the musical side the chief problem will generally be the actual training of the voices. The teacher will find two difficulties that have to be got over. First, the time at his disposal is short; second, the recreative side of the class being of prime importance, methods of instruction that are excellent elsewhere will often be found useless. The exercises used, therefore, must answer two requirements. First, they must be brief; second, they must be interesting. If they are of the kind that can be memorised, so much the better, since there will be then no copies to distribute and collect, and no addition to the music bill.

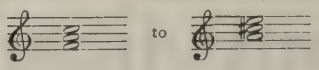
Below are a few simple 'dodges' ('exercises' is too pretentious a word for most of them) that have stood the test of some years' use in clubs.

Single Note and Chordal Exercises.

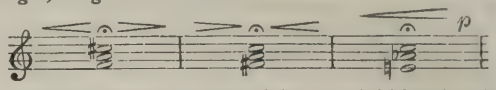
Much may be done with the single note, especially in the early days of a class, or at the beginning of a season's work, when the influx of new members is likely to make the choir poor and rough in tone.

Any note comfortable to both high and low voices should be sustained softly for about ten seconds, the length being increased as control is acquired. The vowel to be used depends upon circumstances. Generally it will be found useful to begin with *oo* or *o* in order to ensure sweetness of tone and softness, but these vowels should be left as soon as possible in favour of others—especially *ah* and *ee*. The *oo* is so apt to lead to strangled and colourless tone that it should be resorted to only as a means of refining the more shrill and raucous voices.

The single note exercises may be used with high and low voices separately, but time being precious and one-half of the class being conversationally inclined while the other half is singing it is better usually to develop the exercise into a chord. Give the altos, for example, **Do**, the second trebles **Me**, and the firsts **Soh**, at a comfortable pitch, from



This use of a separate single note by each section of the class is not only good for mere sustaining and tonal purposes, but a very useful study in blending, balance, and chording. When the class is well advanced, it may be used as an exercise in dynamics, the teacher calling for *cres.* or *dim.*, or sudden changes, by motions of the hands. The opening out and bringing together of the hands is a simple method that appeals to the eye. This exercise may be further developed by augmenting or diminishing one of the intervals, and it then becomes valuable as a study in sustaining discords. Combining this use of it with the dynamic changes, we get such forms as:

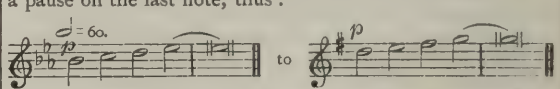


all essentially simple, but containing possibilities that first-rate choral societies need not despise.

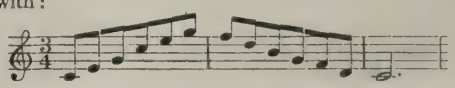
Coming back to our single note, we may soon leave the simple vocalizing and substitute words. Here we may quickly get on to a fourfold study. So far the class has held the note, and the teacher has counted. Now let the class count monotoning, beginning with 1—10 at various rates, later adding the more difficult words up to twenty. The girls should be told to make this exercise a study for four things—(*a*) good tone, (*b*) breath control, (*c*) sustaining the pitch, and (*d*) enunciation. This composite exercise may be used in connection with the chords given above. Also, instead of counting, short sentences containing words that present some local difficulties in the matter of dialect may be used. If they are mildly humorous, so much the better.

Scale and Arpeggio Exercises.

The first use of the scale should of course be slow, using such vowels as are best for the needs of the class. The upper half alone is a good study, sung to *ah* and *ee*, with a pause on the last note, thus:



If the voices are dull in quality, this exercise may with advantage be hummed to *m* or *n*, opening out to *ah* or *ee* at the fifth beat. The girls should be told to aim at a feeling of vibration at the back of the nose, retaining this as far as possible when changing to the vowel. For agility, any formula from the slow shake to the complete scale may be used. The arpeggio should begin with the triad and end with:



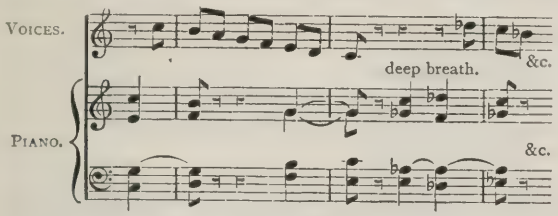
Watch the descent carefully for intonation. Both scales and arpeggios, when tone, pitch, and breathing are good, should be sung lightly to *la*, *pa*, *ma*, &c., with smart use of lips and tongue. They may also be sung to any words that give the class trouble.

Humming.

Most of the exercises may be hummed with good results, especially the chords. Bidden to hum, many of the girls will at once tightly close their lips and screw up their faces. They should be told to do exactly as when humming to themselves in their more contented moments. The lips should be slightly parted. Songs with one part singing the melody to an accompaniment hummed by the rest of the class are good for study and delightful in effect.

Breathing.

Breathing exercises, pure and simple, are not easily made successful in classes of this kind. It is better—and

more practical—to accustom the girls to the idea of taking a good breath by some such plan as the following. The exercises that rise by a semitone at each repetition will of course have such repetitions separated by a modulatory chord or chords. The writer has found two chords better than one, as defining the new key better, and also providing a little rhythmical figure, thus ensuring good attack. The girls should be taught to use these two beats for deep breathing, and as a simple way of associating the chords with the breathing it will be found useful to begin by counting 'one, two' for the chords, and when the two beats rest have become mechanical substituting for 'one, two' the words 'deep breath,'—spoken rhythmically by the teacher,—thus:

The girls will soon say 'deep breath' mentally, and generally act accordingly. This is an adaptation of the educational methods of Mr. Wackford Squeers, who told the pupil to spell 'winder,' and, the feat accomplished, bade him go and clean one.

General Recommendations.

In addition to the simple formulæ already given, the teacher should invent short exercises based on passages in the songs being studied. The more this part of the work has the effect of being impromptu the better. But how long is this part of the lesson to take? The writer has rarely exceeded ten minutes, and has more often than not kept it within five. A very raw class needs only a few of the sustained note and slow scale-exercises, the attention being given mainly to smoothing off the vocal roughness, while advanced choirs can concentrate on chords and more rapid scale and arpeggio figures.

The exercises should not be given in the same order, nor when the tone has been made good need they be used at every practice. Their use may be confined to the first six or seven weeks of a session, for the few practices before a competition, and on isolated occasions when the class seem to need 'tuning-up.' Also it is not always advisable to open the lesson with them. If they are necessary they should be used when the full strength of the class is present. This is generally not until fifteen or twenty minutes after the time of starting, so it is well to be prepared to commence with a simple song if the attendance is meagre at the start. Further, it is not good that members of the class should feel they can avoid the exercises by coming late.

The skilful voice-trainer will not over-estimate the value of exercises. They are merely a concentration of the principles on which he must be working throughout the lesson. Further, they cannot be made useful unless they are first made interesting.

After all, the important thing is not the exercise but the way it is used. Better results will be obtained from such homely and simple expedients as the above, or from practice of songs with no exercises whatever by a teacher who knows what he is aiming at and sees that he gets it, than from perfunctory use of the whole of Concone's Studies.

SOUTH AFRICA.

School Choir Competitions.

The *Education Gazette* issued at Cape Town states that the choirs of Clanwilliam and Calvinia Public Schools were heard on April 20 and 22. The contest attracted much attention, the audience in Calvinia being very large and the sum of £10 being raised for educational purposes. The Challenge Shield, designed and made by Mappin & Webb, silversmiths, London, at a cost of £25, was on view. A contribution of £5 towards the cost had been made by each of the three districts concerned.

Mr. Arthur Lee, Departmental Instructor, who adjudicated, reports as follows:

Prescribed Song.—'My boat is waiting here for thee,' by Sir Henry Smart [a post-mortem knighthood!—Ed., *C.F.R.*] The singing of both choirs showed a considerable advance on last year. The pupils sang with feeling, and their phrasing was good. Calvinia excelled in general finish and quality of tone.

Selected Songs.—(*a*) 'Hail, smiling morn,' by R. Spofforth (Clanwilliam); (*b*) 'Song should breathe of scents and flowers,' by J. L. Hatton (Calvinia). Clanwilliam was at its best in this item, which was sung with much spirit. There was a tendency, however, to quit the long notes too early: and the rhythm and intonation of the runs in the alto part were not so good as in the soprano. Calvinia also put forth its best efforts in the selected piece. The manner in which the phrases were begun and ended was very good indeed, and the conducting was admirable. Neither choir fell in pitch.

Sight-singing.—All the sight-reading was creditable. Calvinia was more sure of the rhythm, and showed more intelligence in phrasing. Clanwilliam reached the end of the unison-test in perfect tune, Calvinia a shade sharp.

The award is made in favour of Calvinia Public School Choir, which will hold the Shield for the year 1915-16. Book prizes will be given to the members of the choir, and the conductor's medal to Miss L. Marais.

The contest for the Departmental Prizes offered for efficiency in writing from ear was followed with much interest. An original melody of fifty-five notes was given as the test, and the best papers were written by the following pupils:

Clanwilliam.—Hester van Zijl, Maria de Vries, Agnes Paterson (special prize given by Mrs. J. P. Niehaus), and Hester Marais (special prize given by the Rev. and Mrs. G. L. van Heerde).

Calvinia.—Johanna van Wijk and Maria Mouton.

Hester van Zijl and Johanna van Wijk had every note correct.

CANNOCK.—September 16.

This solo-singing and choral competition was held as usual in connection with the annual Cannock District Horticultural Show. It drew a surprising number of competitors. The adjudicator, Mr. John James, of Hanley, was kept hard at work for about seven hours. The tests and results were as follows:

Solo Classes.

Soprano.—Test: 'Orpheus with his lute' (Sullivan). Six entries. 1st, Nellie Grice; 2nd, — Gregory.

Contralto.—Test: 'Land of Hope and Glory' (Elgar). Thirteen entries. 1st, Elsie Morgan; 2nd, Louise Lilly.

Tenor.—Test: 'An evening song' (Blumenthal). Ten entries. 1st, Robert Chaddock; 2nd, L. W. Wildgoose.

Bass.—Test: 'The Vagabond' (J. L. Molloy). Nine entries. 1st, A. Whatmore; 2nd, Percy E. Boot.

Mixed-Voice Choirs (not more than 50 voices).

Tests: (*a*) 'The battle of the Baltic' (C. H. Lloyd).
(*b*) 'Moonlight' (Eaton Faning), Unaccompanied.

		Marks.
	Matlock (Mr. L. G. Wildgoose)	175
	Watling Street and District (Mr. W. Sherwin)	170
	Stirchley Co-operative (Mr. W. Leech) ...	175
	Weoley Glee Singers (Mr. T. Osborne) ...	169
2nd.	Wednesbury and District (Mr. E. Amphlett)	180
	Mr. Appleby Matthews's, Birmingham (Mr. T. A. Appleby Matthews)	168
	Dudley Madrigal (Mr. Joseph Lewis) ...	177
3rd.	Longton (Mr. W. J. Salt)	179
	Darlaston Madrigal (Mr. P. L. Mayer) ...	174
1st.	The May Bank, Stoke-on-Trent (Mr. A. Dutton)	181
	Wolverhampton (Mr. H. Underwood) ...	178

(100 marks maximum for each piece.)

That eleven choirs should seek this vent for their energies in the middle of September is an illuminating fact which provides food for thought on the part of hesitating competition managers.

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133	One morning sweet in May	,,	3d.
134	Daylight is fading ...	,,	1½d.
135	Down in a pretty valley	,,	1½d.
136	The Primrose	,,	1½d.
137	Arise, sweet love ...	,,	1½d.
138	'Tis break of day ...	H. Smart	2d.
139	My true love hath my heart	,,	2d.
140	Doth not my lady come	,,	1½d.
141	Spring Song	,,	1½d.
142	The Curfew	,,	1½d.
143	Hear, sweet spirit ...	,,	1½d.
144	Spring Voices	S. Reay	3d.
145	Waken, lords and ladies gay	,,	3d.
146	As it fell upon a day ...	,,	3d.
147	Huntsman, rest ...	,,	3d.
148	'Tis May upon the mountain	,,	3d.
149	Take, oh take those lips away	,,	1½d.
150	The Rainy Day ...	A. Sullivan	1½d.
151	Oh, hush thee, my babie	,,	3d.
152	Evening...	,,	1½d.
153	Joy to the Victors ...	,,	2d.
154	Parting gleams ...	,,	1½d.
155	Echoes	,,	1½d.
156	Spring	W. Macfarren	1½d.
157	Summer	,,	1½d.
158	Autumn	,,	3d.
159	Winter	,,	3d.
160	You stole my love ...	,,	1½d.
161	Dainty love	,,	1½d.
162	Drops of Rain ...	J. Lemmens	1½d.
163	The Fairy Ring ...	,,	3d.
164	The Light of Life ...	,,	3d.
165	Oh, welcome him ...	,,	3d.
166	Sunshine through the	,,	3d.
167	The Corn Field ...	,,	3d.
168	Wake! to the hunting	H. Smart	1½d.
169	Dost thou idly ask ...	,,	3d.
170	A Psalm of Life ...	,,	1½d.
171	Only Thou	,,	1½d.
172	I prithee send me back	,,	1½d.
173	The Moon	H. Smart	3d.
174	A Spring Song...	...Ciro Pinsuti	3d.
175	An Autumn Song ...	,,	3d.
176	The Two Spirits ...	,,	3d.
177	The Crusaders... ...	,,	1½d.
178	The Caravan	,,	1½d.
179	Stradella	,,	3d.
180	When evening's twilight	Hatton	1½d.
181	Absence	,,	1½d
182	April showers	,,	1½d.
183	The red, red rose ...	,,	1½d.
184	Beware, beware ...	,,	1½d.
185	The Sailor's Song ...	,,	1½d.
186	Good Night	,,	1½d.
187	Blythe is the bird ...	,,	2d.
188	Stars of the summer night	,,	1½d.
189	The hemlock-tree ...	,,	4d.
190	Jack Frost	,,	1½d.
191	I loved her	,,	3d.
192	The Village Blacksmith	,,	1½d.
193	Bait (Come, live with me)	,,	1½d.
194	Softly fall the shades of	,,	3d.
195	Auburn (Sweet village)	,,	3d.
196	Bird of the wilderness	,,	3d.
197	The Summer gale ...	,,	2d.
198	I met her in the quiet lane	,,	2d.
199	If thou art sleeping ...	,,	3d.
200	Spring Song	,,	3d.
201	Good wishes	,,	3d.
202	Parting and Meeting...	,,	2d.
203	Whether kissed by sunbeams	,,	3d.
204	The roses are blushing	,,	1½d.
205	The Rivals	,,	3d.
206	The village dance ...	,,	3d.
207	Song of the Gipsy maidens	,,	1½d.
208	The Waterfall	,,	3d.
209	Over hill, over dale ...	,,	3d.
210	Love me little, love me long	,,	3d.
211	Going a-maying ...	,,	3d.
212	See, the rooks are homeward	,,	3d.
213	Sweet Lady moon ...	,,	3d.
214	Hark, the Convent bells are	,,	3d.
215	When evening's (male voices)	,,	1½d.
216	Warrior's Song ,,	,,	3d.
217	Absence	,,	2d.
218	April showers ... ,,	,,	1½d.
219	The red, red rose ,,	,,	3d.
220	Beware, beware ,,	,,	1½d.
221	The happiest land ,,	,,	1½d.
222	The Sailor's Song ,,	,,	3d.
223	Busy, curious, fly ,,	,,	2d.
224	Good night, beloved ,,	,,	2d.
225	Bacchanalian Song ,,	,,	3d.
226	Stars of the summer ,,	,,	1½d.
227	King Witlaf's Song ,,	,,	3d.
228	Tars' Song ... ,,	,,	3d.
229	The hemlock-tree ,,	,,	4d.
230	Jack Frost ... ,,	,,	3d.
231	The Lye ... ... ,,	,,	3d.
232	I loved her ... ,,	,,	3d.
233	Village Blacksmith ,,	,,	3d.
234	The Letter ... ,,	,,	3d.
235	Shall I wasting in ,,	,,	3d.
236	Way to build a boat ,,	,,	4d.
237	I loved a lass ,,	,,	4d.
238	The Lifeboat ... ,,	,,	3d.
239	Shepherd's farewell ...	H. Smart	1½d.
240	The waves' reproof ...	,,	3d.
241	Ave Maria	,,	1½d.
242	Spring	,,	2d.
243	Morning...	,,	3d.
244	Hymn to Cynthia ...	,,	1½d.
245	Cradle Song	,,	1½d.
246	The joys of Spring ...	,,	3d.
247	Dream, baby, dream ...	,,	1½d.
248	A song for the Seasons	,,	3d.
249	O say not that my heart	,,	2d.
250	Love and mirth ...	,,	3d.
251	Sweet vesper hymn ...	,,	3d.
252	Crocuses and Snowdrops	,,	1½d.
253	Stars of the summer night	,,	1½d.
254	Wind thy horn ...	,,	3d.
255	The land of wonders ...	,,	3d.
256	Ye little birds that sit and sing	,,	2d.
257	How soft the shades of	,,	1½d.
258	How sweet is summer	,,	2d.

INSCRIBED TO THE ABBEY GLEE CLUB.

PEACE

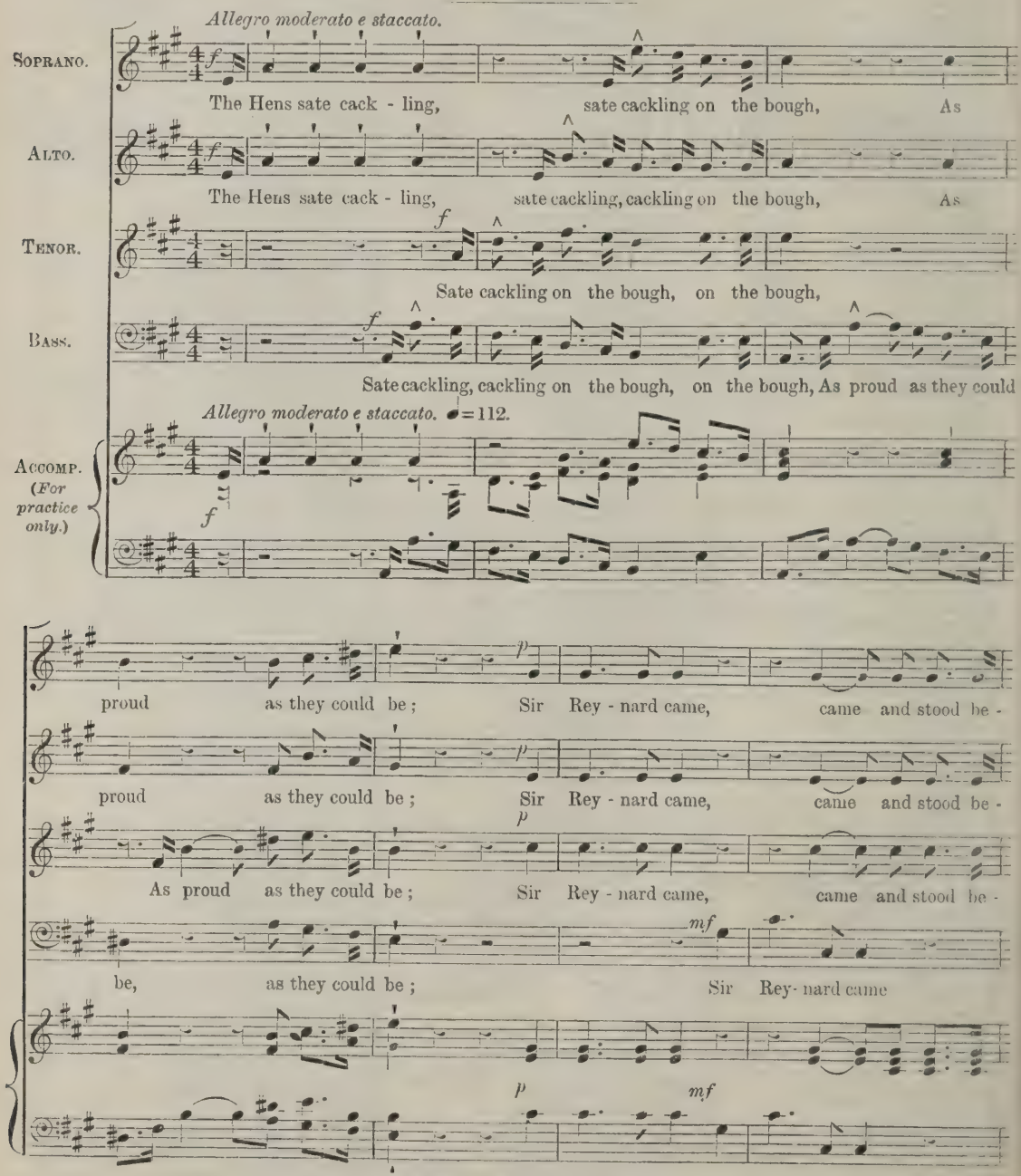
(A FABLE)

THE WORDS BY I. J. INNES POCOCK

SET AS A PART-SONG FOR S.A.T.B. BY

J. FREDERICK BRIDGE, C.V.O.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Allegro moderato e staccato.
Soprano.
The Hens sate cack - ling, sate cackling on the bough, As
Alto.
The Hens sate cack - ling, sate cackling, cackling on the bough, As
Tenor.
Sate cackling on the bough, on the bough,
Bass.
Sate cackling, cackling on the bough, on the bough, As proud as they could
Allegro moderato e staccato. ♩=112.
Accomp. (For practice only.)
proud as they could be; Sir Rey - nard came, came and stood be -
proud as they could be; Sir Rey - nard came, came and stood be -
As proud as they could be; Sir Rey - nard came, came and stood be -
be, as they could be; Sir Rey- nard came

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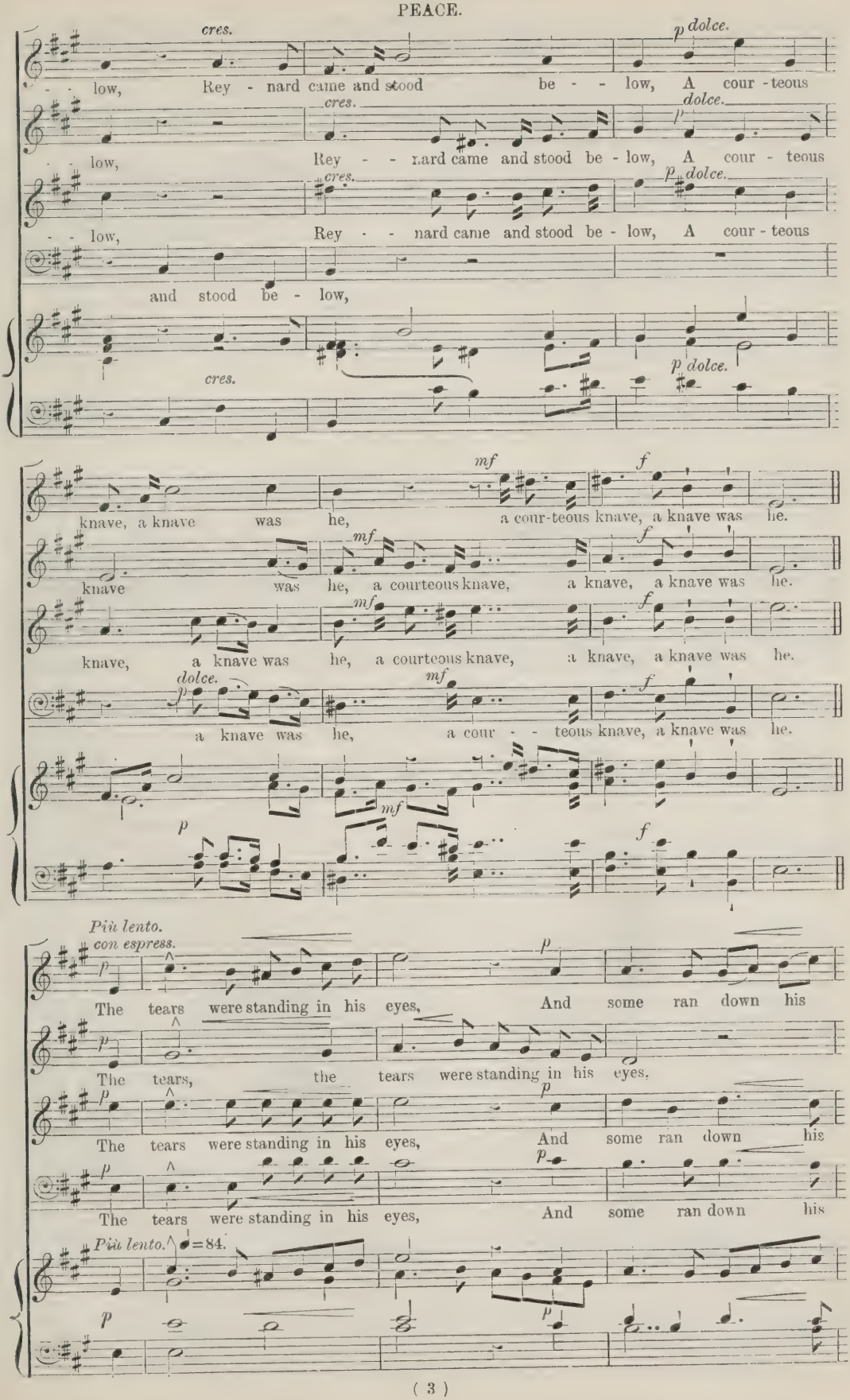
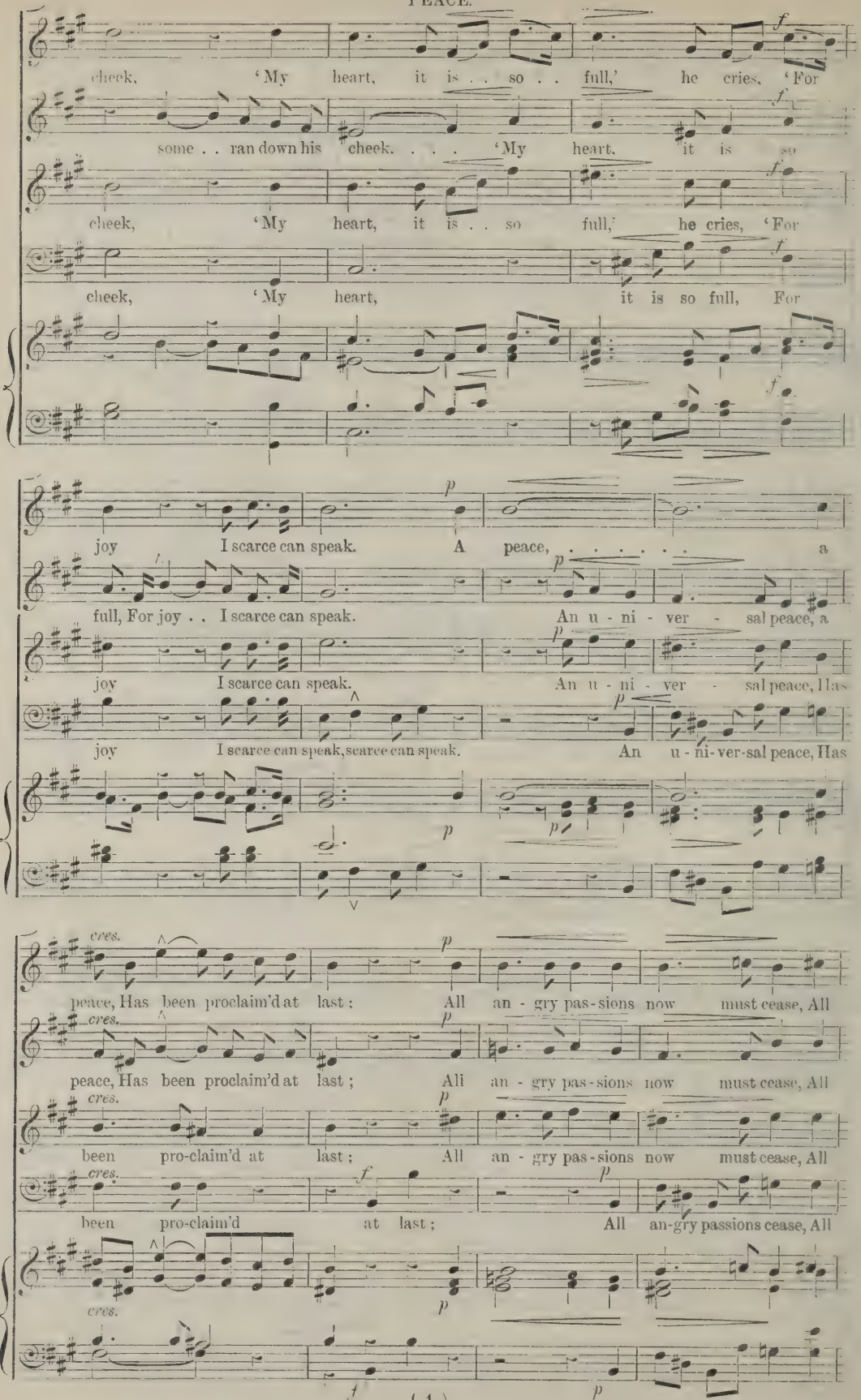
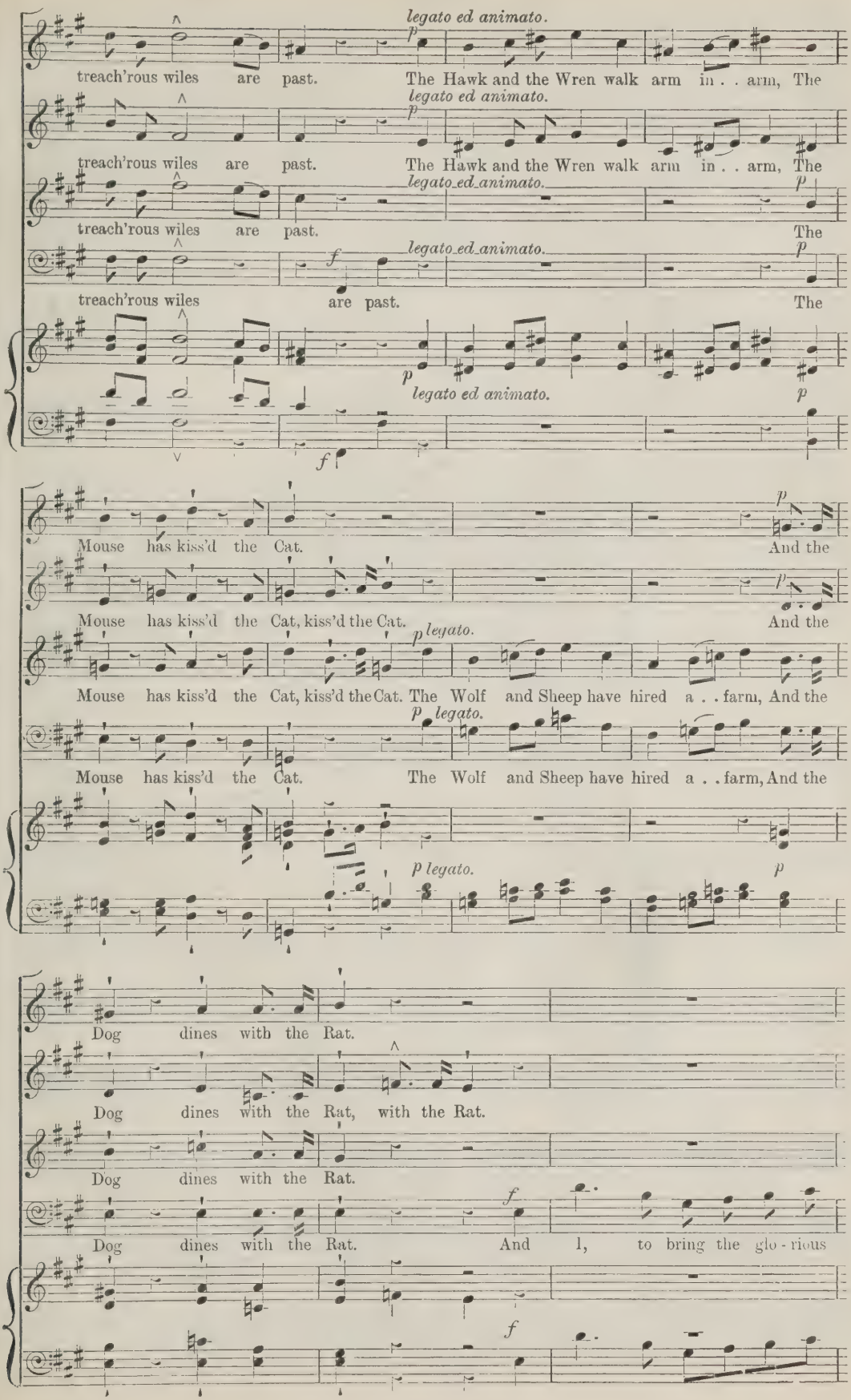
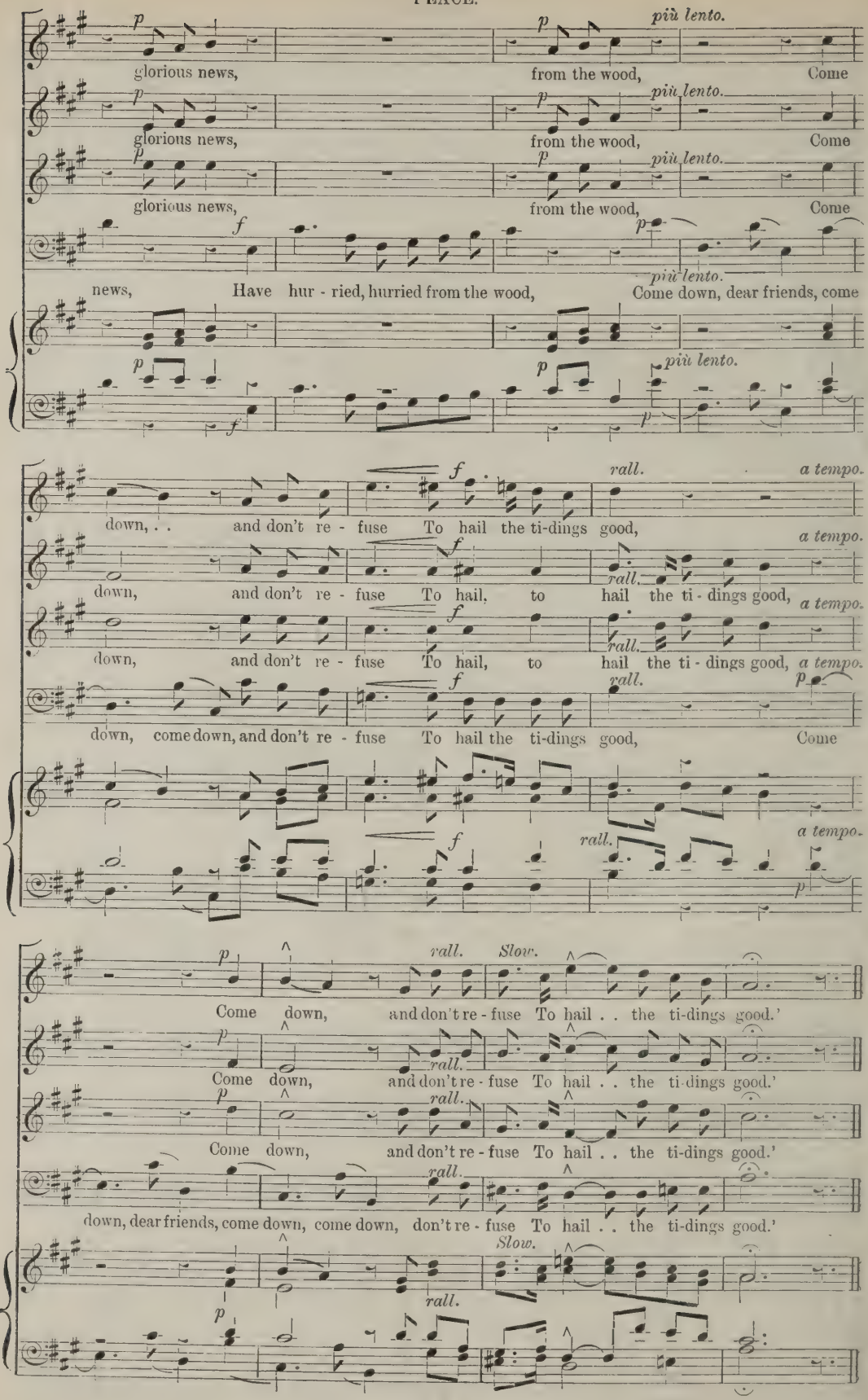
PEACE.

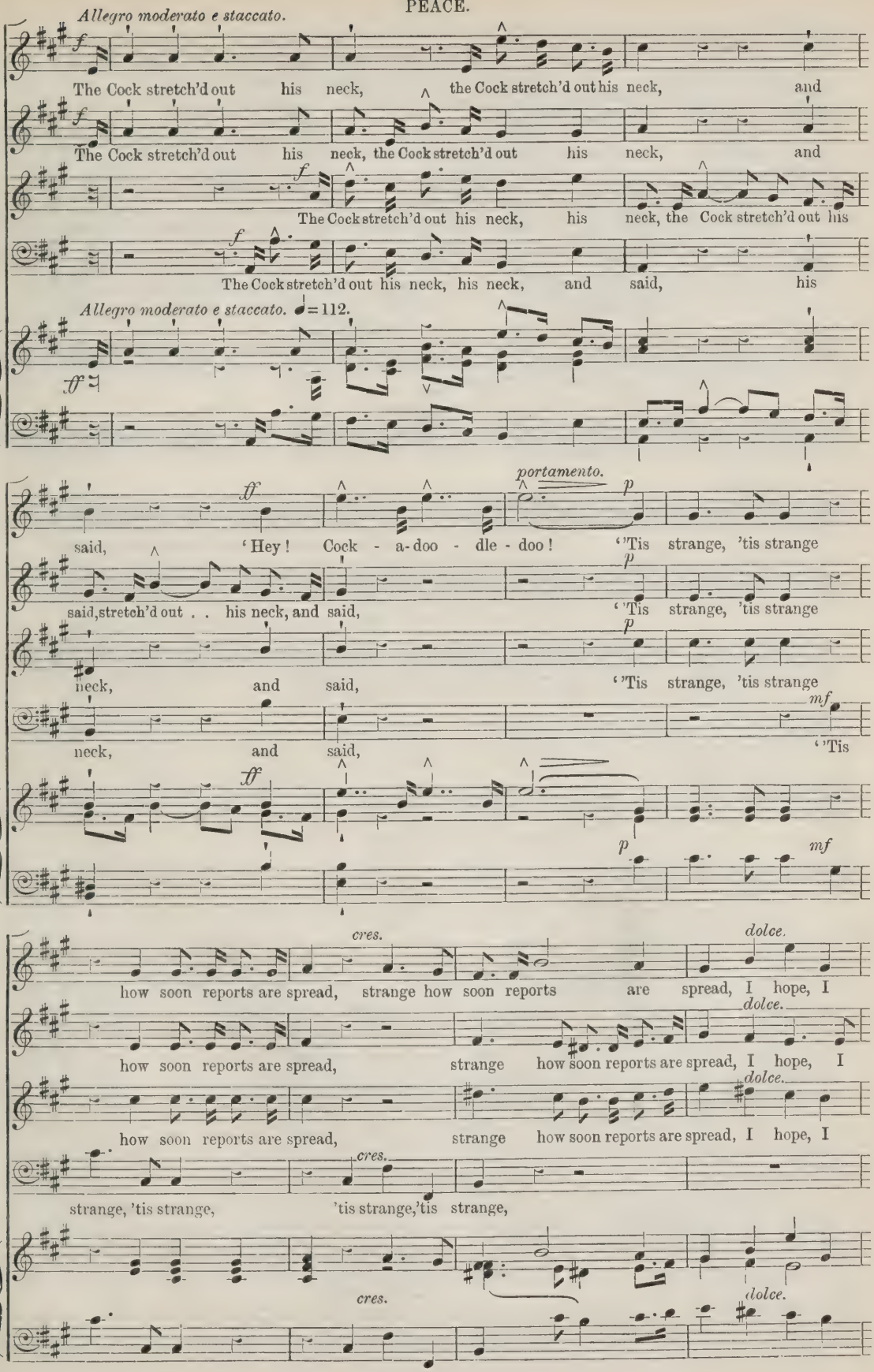

cres.
p dolce.
low, Rey - nard came and stood be - - low, A cour - teous
low, Rey - - nard came and stood be - low, A cour - teous
low, Rey - - nard came and stood be - low, A cour - teous
and stood be - low,
knave, a knave was he, a cour-teous knave, a knave was he.
knave was he, a courteous knave, a knave, a knave was he.
knave, a knave was he, a courteous knave, a knave, a knave was he.
a knave was he, a cour - - teous knave, a knave was he.
Più lento.
con espress.
The tears were standing in his eyes, And some ran down his
The tears, the tears were standing in his eyes.
The tears were standing in his eyes, And some ran down his
The tears were standing in his eyes, And some ran down his
Più lento. ♩=84.

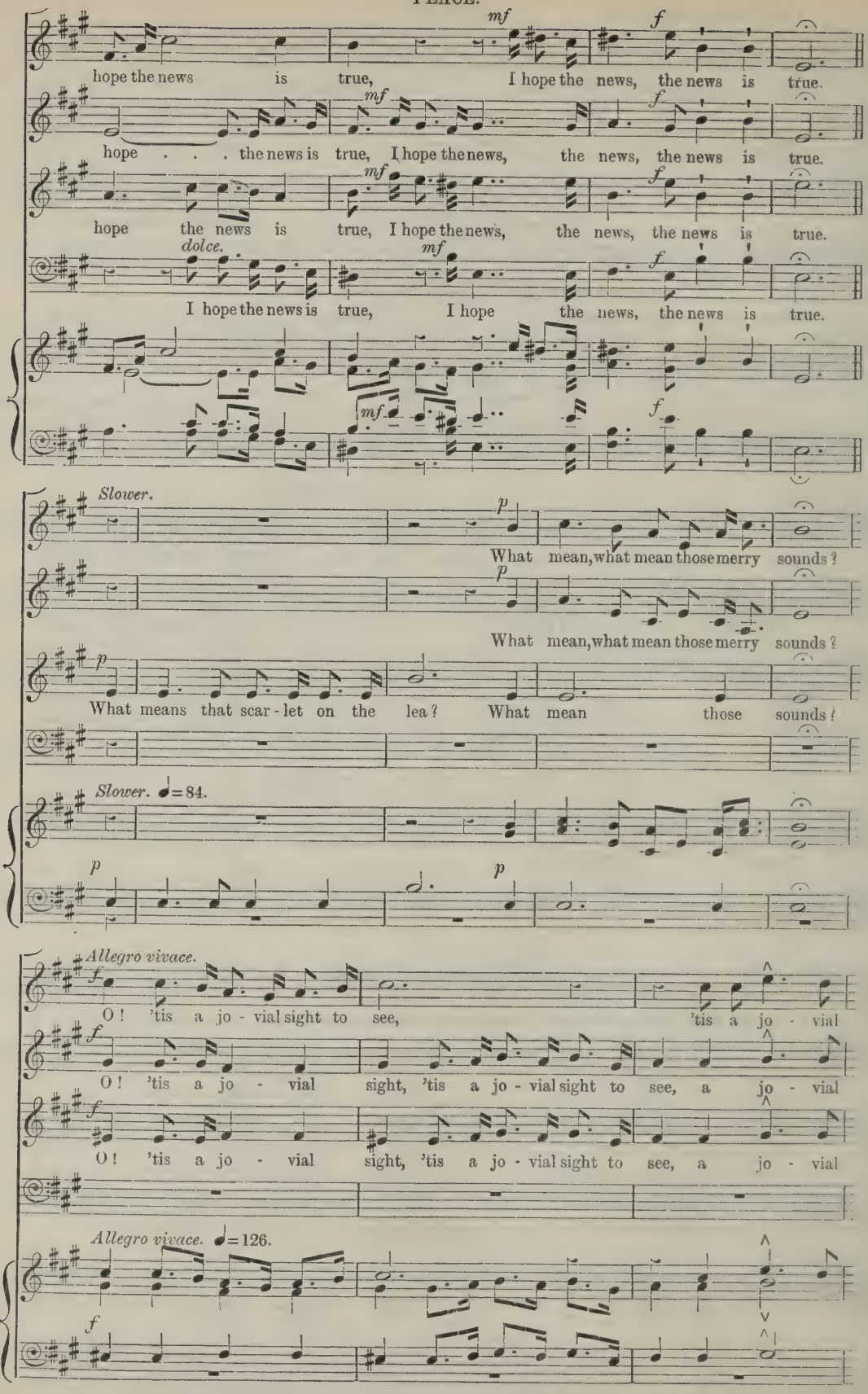

cheek, 'My heart, it is . . so . . full,' he cries, 'For
some . . ran down his cheek. . . . 'My heart, it is so
cheek, 'My heart, it is . . so full,' he cries, 'For
cheek, 'My heart, it is so full, For
joy I scarce can speak. A peace, ... a
full, For joy . . I scarce can speak. An u - ni - ver - sal peace, a
joy I scarce can speak. An u - ni - ver - sal peace, Has
joy I scarce can speak, scarce can speak. An u - ni-ver-sal peace, Has
peace, Has been proclaim'd at last; All an - gry pas-sions now must cease, All
peace, Has been proclaim'd at last; All an - gry pas-sions now must cease, All
been pro-claim'd at last; All an - gry pas-sions now must cease, All
been pro-claim'd at last; All an-gry passions cease, All

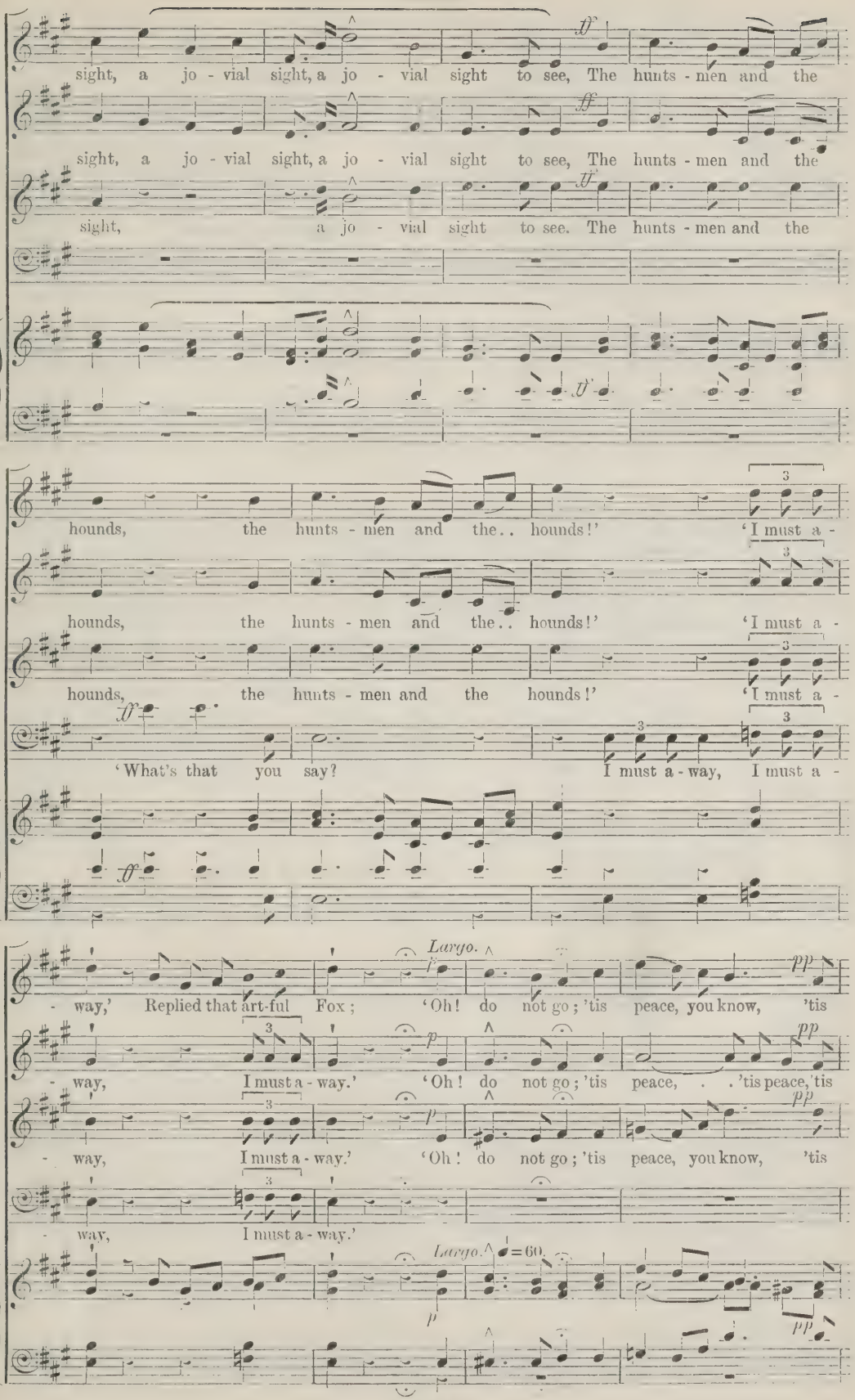
PEACE.

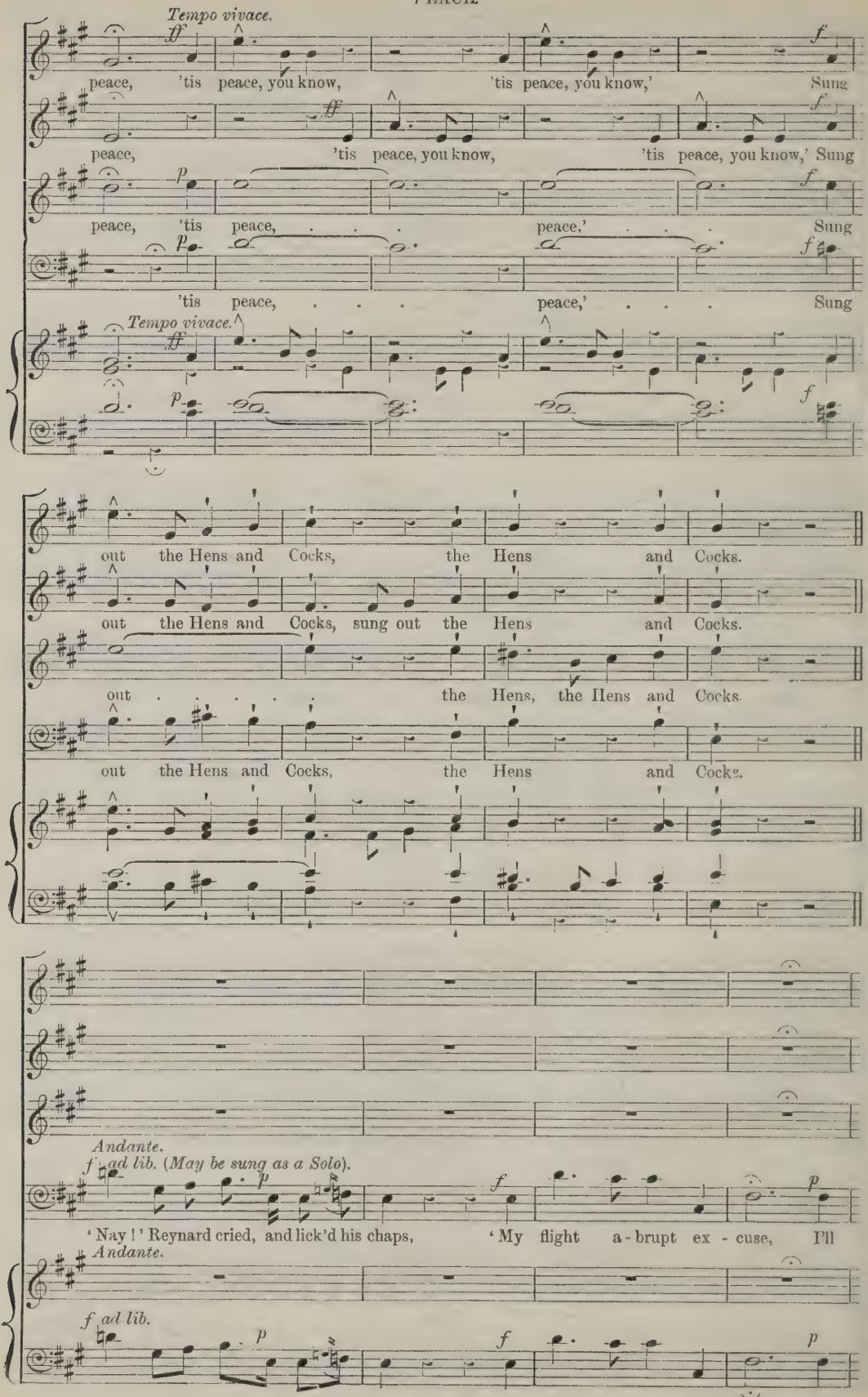

legato ed animato.
treach'rous wiles are past. The Hawk and the Wren walk arm in . . arm, The
legato ed animato.
treach'rous wiles are past. The Hawk and the Wren walk arm in . . arm, The
legato ed animato.
treach'rous wiles are past. The
legato ed animato.
treach'rous wiles are past. The
legato ed animato.
Mouse has kiss'd the Cat. And the
Mouse has kiss'd the Cat, kiss'd the Cat. And the
legato.
Mouse has kiss'd the Cat, kiss'd the Cat. The Wolf and Sheep have hired a . . farm, And the
legato.
Mouse has kiss'd the Cat. The Wolf and Sheep have hired a . . farm, And the
legato.
Dog dines with the Rat.
Dog dines with the Rat, with the Rat.
Dog dines with the Rat.
Dog dines with the Rat. And I, to bring the glo - rious

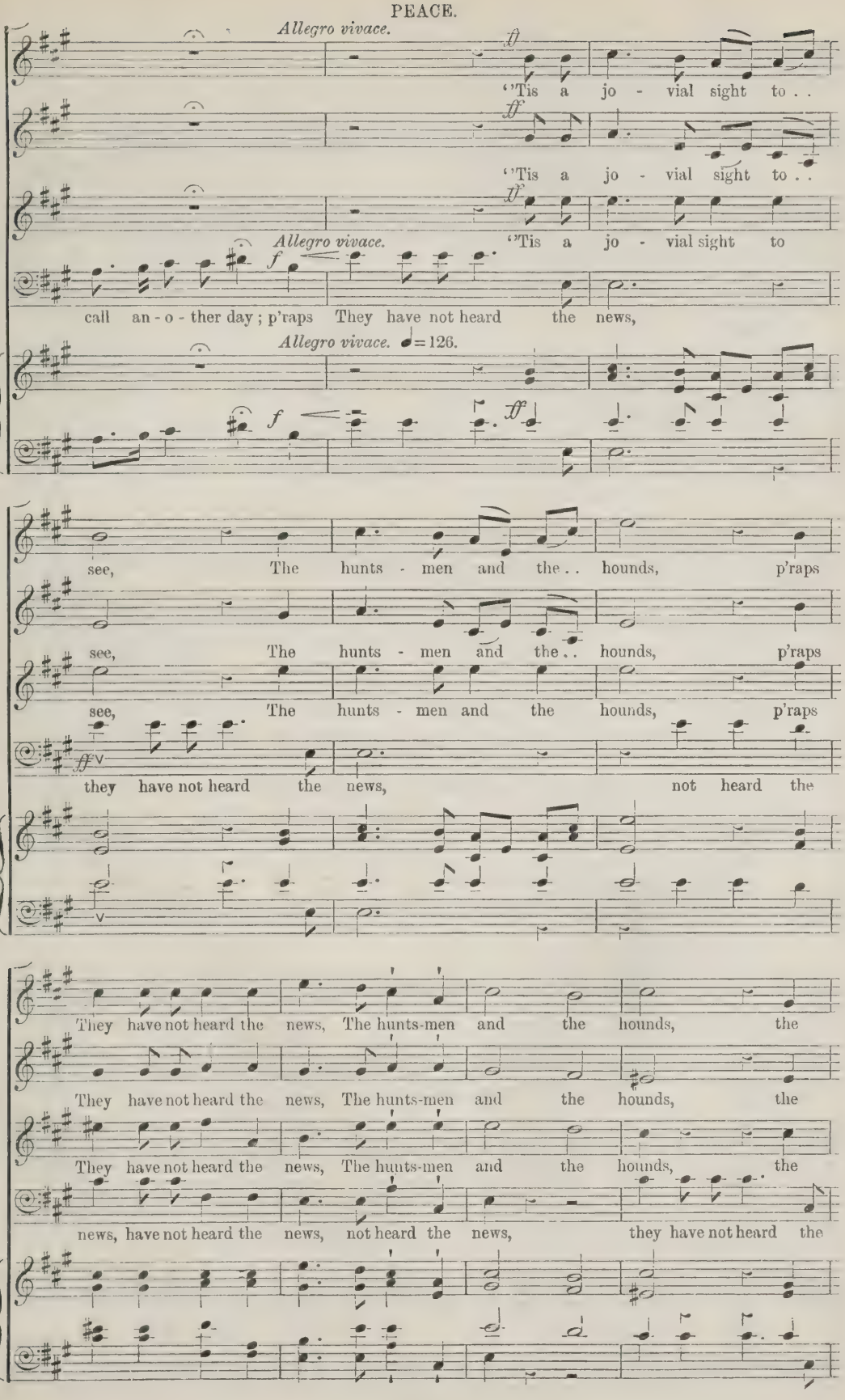

glorious news, from the wood, Come
glorious news, from the wood, Come
glorious news, from the wood, Come
news, Have hur - ried, hurried from the wood, Come down, dear friends, come
down, . . and don't re - fuse To hail the ti-dings good,
down, and don't re - fuse To hail, to hail the ti - dings good,
down, and don't re - fuse To hail, to hail the ti - dings good,
down, come down, and don't re - fuse To hail the ti-dings good, Come
Come down, and don't re - fuse To hail . . the ti-dings good.'
Come down, and don't re - fuse To hail . . the ti-dings good.'
Come down, and don't re - fuse To hail . . the ti-dings good.'
down, dear friends, come down, come down, don't re - fuse To hail . . the ti-dings good.'

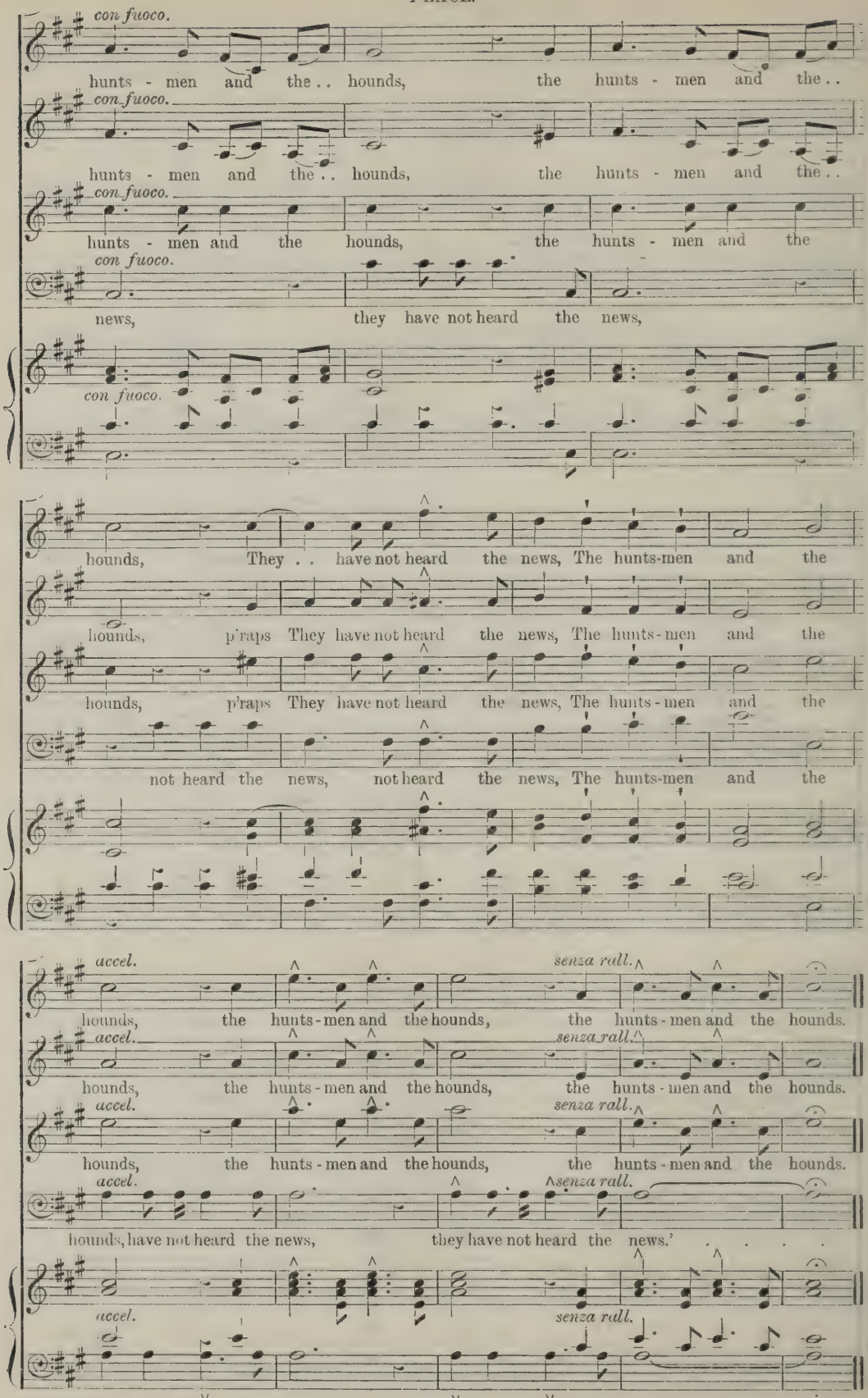

Allegro moderato e staccato.
The Cock stretch'd out his neck, the Cock stretch'd out his neck, and
The Cock stretch'd out his neck, the Cock stretch'd out his neck, and
The Cock stretch'd out his neck, his neck, the Cock stretch'd out his
The Cock stretch'd out his neck, his neck, and said, his
Allegro moderato e staccato. ♩=112.
said, 'Hey! Cock - a-doo - dle - doo! 'Tis strange, 'tis strange
said, stretch'd out . . his neck, and said, 'Tis strange, 'tis strange
neck, and said, 'Tis strange, 'tis strange
neck, and said, 'Tis
portamento.
how soon reports are spread, strange how soon reports are spread, I hope, I
how soon reports are spread, strange how soon reports are spread, I hope, I
how soon reports are spread, strange how soon reports are spread, I hope, I
strange, 'tis strange, 'tis strange, 'tis strange,
cres.
dolce.


mf
f
hope the news is true, I hope the news, the news is true.
hope . . . the news is true, I hope the news, the news, the news is true.
hope the news is true, I hope the news, the news, the news is true.
dolce.
I hope the news is true, I hope the news, the news is true.
Slower.
p
What mean, what mean those merry sounds?
What means that scar - let on the lea? What mean those sounds?
Slower. ♩=84.
Allegro vivace.
O! 'tis a jo - vial sight to see, 'tis a jo - vial
O! 'tis a jo - vial sight, 'tis a jo - vial sight to see, a jo - vial
Allegro vivace. ♩=126.


sight, a jo - vial sight, a jo - vial sight to see, The hunts - men and the
sight, a jo - vial sight, a jo - vial sight to see, The hunts - men and the
sight, a jo - vial sight to see. The hunts - men and the
hounds, the hunts - men and the.. hounds!' 'I must a -
hounds, the hunts - men and the.. hounds!' 'I must a -
hounds, the hunts - men and the hounds!' 'I must a -
'What's that you say? I must a - way, I must a -
Largo.
- way,' Replied that art-ful Fox; 'Oh! do not go; 'tis peace, you know, 'tis
- way, I must a - way.' 'Oh! do not go; 'tis peace, . . 'tis peace, 'tis
- way, I must a - way.' 'Oh! do not go; 'tis peace, you know, 'tis
- way, I must a - way.'
Largo.
♩ = 60.


Tempo vivace.
peace, 'tis peace, you know, 'tis peace, you know,' Sung
peace, 'tis peace, you know, 'tis peace, you know,' Sung
peace, 'tis peace, . . . peace,' . . . Sung
'tis peace, . . . peace,' . . . Sung
Tempo vivace.
out the Hens and Cocks, the Hens and Cocks.
out the Hens and Cocks, sung out the Hens and Cocks.
out . . . . . the Hens, the Hens and Cocks.
out the Hens and Cocks, the Hens and Cocks.
Andante.
f ad lib. (May be sung as a Solo).
'Nay!' Reynard cried, and lick'd his chaps, 'My flight a-brupt ex-cuse, I'll
Andante.
f ad lib.


Allegro vivace.
ff
''Tis a jo - vial sight to . .
ff
''Tis a jo - vial sight to . .
ff
''Tis a jo - vial sight to
Allegro vivace.
f
call an - o - ther day ; p'raps They have not heard the news,
Allegro vivace. ♩= 126.
f
ff
see, The hunts - men and the . . hounds, p'raps
see, The hunts - men and the . . hounds, p'raps
see, The hunts - men and the hounds, p'raps
ff
they have not heard the news, not heard the
They have not heard the news, The hunts-men and the hounds, the
They have not heard the news, The hunts-men and the hounds, the
They have not heard the news, The hunts-men and the hounds, the
news, have not heard the news, not heard the news, they have not heard the


con fuoco.
hunts - men and the .. hounds, the hunts - men and the ..
hunts - men and the .. hounds, the hunts - men and the ..
hunts - men and the hounds, the hunts - men and the
news, they have not heard the news,
hounds, They .. have not heard the news, The hunts-men and the
hounds, p'raps They have not heard the news, The hunts-men and the
hounds, p'raps They have not heard the news, The hunts-men and the
not heard the news, not heard the news, The hunts-men and the
accel.
senza rall.
hounds, the hunts-men and the hounds, the hunts-men and the hounds.
hounds, the hunts-men and the hounds, the hunts-men and the hounds.
hounds, the hunts-men and the hounds, the hunts-men and the hounds.
hounds, have not heard the news, they have not heard the news.'

M. Isidore de Lara has persevered with his War Emergency Concerts during the past month. Some of the most attractive events have been given in the open air. The idea of having a short address from a critic or a musician is maintained. Mr. H. B. Dickin spoke on 'National stress and musical awakening,' and Mr. J. M. Glover had a good deal to say as to the boycotting of the British composer.

Richard Strauss's new 'Alpine' Symphony is to be produced at Berlin in October. It requires two orchestras, one of brass 'behind the scenes,' and some novel instruments including a wind machine, a thunder-producing mechanism, and cow-bells. It is increasingly obvious that Strauss is nothing if he is not sensational.

Mr. Andrew Harris, who is at present bandmaster of the Royal Garrison Artillery at Gibraltar, has been selected from many candidates for the position of bandmaster of the newly-formed Welsh Guards. Mr. Harris has served over twenty years in his Majesty's Forces, and is a licentiate in bandmastership of the Royal Academy of Music.

It is stated that Mr. Eugen d'Albert, on whose see-saw record we commented recently, has been expelled from the Imperial Association of German Composers on account of the taint of British nationality he desired to purge himself of. Between two stools, &c.

Mr. Fred. C. Morris has been appointed organist and choirmaster at Chirk Parish Church in succession to the late Miss Knollys, whose tragic end a short while ago created such widespread regret. Mr. Morris is the well-known Hanley violinist.

The band of the R.M.L.I. played at Plymouth during the recent visit of the King. His Majesty personally complimented the conductor, Mr. J. W. Newton, on the excellence of the performances.

Mr. Percy Grainger says that Delius is the greatest of all living composers. He writes (in the New York *Musician*) very enthusiastically of Delius's Pianoforte concerto.

Madame Melba has been using her voice and influence to some purpose. The concerts she has given in Australia for patriotic purposes have realised £30,000.

Mr. Ernest Newman is to contribute a weekly article on musical matters to the *New Witness*, a journal edited by Mr. Cecil Chesterton.

The engagement of Miss Irene Scharrer, the pianist, to Mr. S. G. Lubbock, assistant-master at Eton College, is announced.

Answers to Correspondents.

'A Belgian Organist' — (Question) — inquires whether children and adults with a bad ear can be taught to sing; in particular those who are unable to imitate even a single sound. If so, by what means, and to what extent?

Answer.—It has been repeatedly demonstrated that young children who apparently have no ear can be taught to sing. The process is somewhat laborious and entails great patience on the part of teacher and pupil. The line of development consists in a constant and frequent appeal to the ear. This appeal is most efficacious when it is made by other children's voices, or at least by a woman's voice, rather than by an instrument or a man's voice. In our experience, which has been a very wide one, in dealing with this particular problem a class system of teaching produces better results than individual training because of this influence of a pattern which the child can possibly reproduce as to tone-quality. The tone of a pianoforte, violin, or other instrument cannot possibly be reproduced, and many children cannot abstract only the pitch from the mass of sound phenomena presented to their ear. As to method we have always used the 'mental effect' appeal to the ear. This is known as the Tonic Sol-fa method. To attempt to fix attention on interval or on absolute pitch succeeds far less often. See 'The School Sight Singing Reader,' Books 137-8, Novello's School Songs, or the application of the Tonic Sol-fa Method to the Staff Notation, in Book 226 of the same series. As to the extent of such cultivation of 'bad ears,' results vary. In not a few instances in our personal experience some very unpromising children have turned out to be acceptable singers as amateurs. With adults success is rare. It is not that the power of reproducing with the voice what is appreciated by the ear is wholly absent, for the most obstinate individual will freely reproduce words and other sounds, but it seems that the perception of the simple relations of scale-tones is either missing, or the power to co-ordinate motor action between ear and voice has atrophied.

Amen after the National Anthem.

In our September issue (p. 561) the question was asked whether it was 'etiquette' to sing Amen after the National Anthem. Our answer 'in the negative' was made under the impression that the inquiry referred to the secular use of the so-called 'Anthem.' Several correspondents have written to say that the Amen is sung in their churches when the words are used as a hymn. A valued correspondent says:

'I was told on reliable authority a short while ago that at the military services, which invariably *close* with the National Anthem, they add the Amen as a rule; the difference being, I suppose, that they use it as a *hymn* and prayer. I also read an allusion to this fact in the little book, "The Bishop of London's visit to the Front," p. 39. At a service for soldiers in a private military hospital I was at not long ago, I noticed a partial attempt was made to carry this out at the close, but the effort was not united in its aim; apparently no agreement had been made beforehand. It struck me that if at the close of military services it has *always* been the case, it may be of interest to your correspondent, apart from whether it is "etiquette" or not; as, of course, we are all aware it is not performed at public functions. Sometimes our Scotch members of congregations *do* add the Amen at a meeting, as they have it in their hymn-book.'

'An Old Subscriber' writes:—'With reference to your answer to Mr. Fred. Parsons in the September *Musical Times*, I too have been in doubt as to whether an Amen should be sung after the National Anthem. In the tune book we use at our church an Amen is added, so I do not hesitate to play it when the National Anthem is sung, as it is, immediately before or after the morning service. Two other church hymnals I have referred to similarly add an Amen. May I therefore ask why an Amen should not be sung, or whether any discrimination should be shown when the National Anthem is sung at Divine Service or a secular meeting?'

[At secular gatherings it seems to us that it would be incongruous to add the Amen. None of the well-known arrangements—those by Vincent Novello, Costa, Leslie, Elgar, &c., provide such a coda. Custom is against such an addition. The case is different when the words are used as a hymn in the course of religious services.—Ed., *M.T.*]

J. L. W.—Question.—'Can you recommend a book of exercises to cover all requirements, from the beginner to the concert performer, in addition to Mr. T. Matthay's 'Art of Touch' and 'Relaxation Studies,' to fit in with Mr. Matthay's principles?'

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Answer.—The First Movement may be ascribed to Sonata Form. (A1) First Subject, bars 1-37 of solo; Episode follows; (B) Second Subject in E major, beginning after scale-passage; (C) Episodical Free Fantasia, beginning after short *tutti;* Recapitulation—(A2) First Subject, beginning in B minor, (B2) Second Subject in A major, beginning 37 bars from end.

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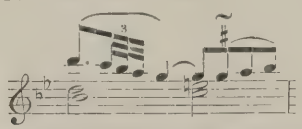
Correction.

The organ arrangement by Stainer of an Andante in B flat by Mozart, originally written for pianoforte duet, having been chosen as a F.R.C.O. test, it is important to note that bar 34 should read as follows:

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11.	Allegretto in B minor ...	... E. H. Lemare	2	0
12.	Marche Solennelle ...	... E. H. Lemare	2	6
13.	(*a*) Meditation ; (*b*) Toccata ...	E. D'Evry	2	6
14.	(*a*) The Seraph's Strain ; (*b*) Le Carillon	W. Wolstenholme	2	0
15.	Concert-Overture in C minor ...	Alfred Hollins	2	0
16.	Romance	H. A. Wheeldon	2	0
17.	(*a*) Romanza ; (*b*) Allegretto	W. Wolstenholme	2	0
18.	Concert Rondo	... Alfred Hollins	2	6
19.	Fantasia	... John E. West	2	6
20.	Minuet in F	...Myles B. Foster	1	6
21.	Fantasy Prelude ...	Charles Macpherson	2	0
22.	Chant sans Paroles ...	Edwin H. Lemare	2	0
23.	Fantasia in E	W. Wolstenholme	2	6
24.	Introduction and Fugue	R. L. de Pearsall	1	6
25.	Second Andantino in D flat	Edwin H. Lemare	1	6
26.	Fantasia in F	John Francis Barnett	2	6
27.	Canzona...	H. A. Wheeldon	2	0
28.	Elegiac Romance ...	... John Ireland	2	0
29.	Nocturne in A	William Faulkes	2	0
30.	The Curfew	Edward J. Horsman	1	6
31.	Scherzo in A flat ...	Edward C. Bairstow	1	6
32.	Concert Overture in C minor	H. A. Fricker	2	6
33.	Two Duologues... ...	Bernard Johnson	2	0
34.	Song of Triumph ...	... John E. West	2	6
35.	Toccata di Concerto ...	Edwin H. Lemare	2	0
36.	Prelude and Fugue in C minor	Healey Willan	2	0
37.	Overture in C sharp minor	Bernard Johnson	2	0
38.	Allegretto	Claude E. Cover	2	0
39.	Marche Heroïque ...	Edwin H. Lemare	2	0
40.	Summer Sketches ...	Edwin H. Lemare	2	6
41.	Rêve d'Amour	... Felix Corbett	2	0
42.	Morceau de Concert ...	... Alfred Hollins	2	0
43.	Pavane in A	Bernard Johnson	1	6
44.	Finale Jubilante ...	... John E. West	2	0
45.	Scherzo in F minor ...	H. Sandiford Turner	2	0
46.	Epilogue	... Harvey Grace	2	0
47.	Scherzo Fugue	Edwin H. Lemare	2	0
48.	Rêverie in D flat ...	H. Sandiford Turner	2	0

(*To be continued.*)

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The Musical Times

AND SINGING-CLASS CIRCULAR.

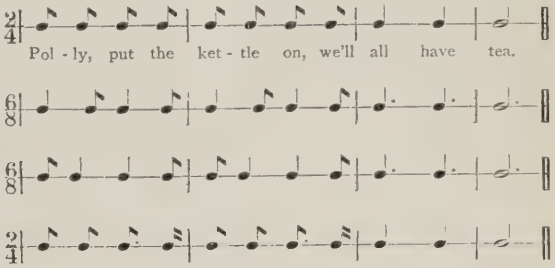
NOVEMBER 1, 1915.

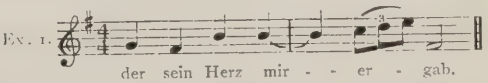
HUGO WOLF AND THE LYRIC.

By Ernest Newman.

The Editor of the *Musical Times* is kind enough to suggest that I should supplement the merely negative results of my examination of certain aspects of Brahms's lyrical writing by an exposition of Wolf's counter-merits in the same field. As, however, I have enlarged on most of these points in my book on Wolf, I do not think it necessary to go over them all again here; though a few supplementary remarks and a correction of some common misconceptions may not be out of place.

The most frequent misconception with regard to Wolf is in connection with his 'declamation.' The whole subject of declamation in music is, indeed, in a state of great confusion. That whatever liberties some of the older composers may have permitted themselves with poetry, a modern composer should be careful not to wed the words to melodies that make nonsense of verbal accents and quantity—this, I suppose, will hardly be disputed by anyone. As we have already seen, even the Brahmsians, in apologising for the slight violence that is done to the sense of the words in 'Wie bist du, meine Königin,' ask us not to attach too much importance to the 'momentary infraction of a rule which Brahms elsewhere shows himself most careful to observe'—a plain admission that it is the primary duty of the composer to respect verbal values. But one needs to guard against the mistaken notion that there is one way only in which a given line of poetry can be accurately 'declaimed' in music. I venture to think that M. Romain Rolland goes a little astray in his treatment of this subject in his 'Notes sur Lully.'* He tells us how Reichardt, when setting Goethe's lyrics to music, used to get the poet himself to declaim them to him, note down the declamation, and then try to reproduce the same values in his music. M. Rolland goes on to say: 'A comparison of the same poems in the various musical accentuations given to them by musicians of different epochs—all equally solicitous for accentuation—enables us to fix the varieties of poetic declamation during a century. The musicians have more or less consciously transposed into music the manner of declamation of their epoch; and in their melodies we hear again the voices of the great actors who were their models, or who were accepted as authorities in their own circle. So it was with Lully: his musical declamation brings before us that of the Comédie-Française of his time, and especially that of the [actress] Champmeslé.' Surely there is a triple error here. In the first place, whatever may have been the practice of a great *operatic writer* here and there, it is certain that the *lyrists* have never troubled themselves in the slightest about the declamation of actors. In the second place, there is no such thing as 'the declamation of an epoch'; actors of the same epoch declaim in different styles, and composers of the same epoch adopt different systems of declamation in their songs. Who could guess, for instance, from an examination of their lyrics alone, that Wolf and Brahms were of the same generation, and actually lived in the same town? And in the third place, it is impossible to fix upon any one way of 'declaiming' a poem in music as the only right one. There may be half-a-dozen ways, to none of which could objection be taken. 'Polly, put the kettle on, we'll all have tea,' for example, might with equal reason be set to melodies having, among others, the following different note-values:

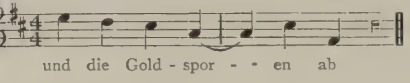


It is quite impossible to record in musical notation the thousands of minute shades of difference there may be between one way of speaking a line and another; so that the best musical declamation can never be anything more than a compromise. Though Wolf's declamation is, on the whole, a model of fidelity to speech-values, it cannot be denied that now and then he sacrifices the proper proportion of a syllable in order to avoid disturbing the outline of a melodic figure, just as Brahms and hundreds of other composers have done. But after all, these lapses are rare in Wolf, and exceedingly rare in his maturer works. On the other hand, a great deal of misunderstanding exists as to the purpose of some of Wolf's accentuation. In an article that appeared a few years ago in an American magazine, combating some of my own opinions on Wolf, the writer displayed a curious insensitiveness to the subtleties and delicacies as distinct from the mechanics of poetic scansion. In the song 'Tretet ein, hoher Krieger,' for example, he thought such stresses as the following 'unfortunate or even absurd':

But Wolf *deliberately* lengthens the 'mir' in order to throw it into special relief—a very different proceeding, of course, from making a naturally short syllable long merely because the melody,

* In the volume 'Musiciens d'autrefois.' The reader should be warned that the English translation of this book, that appeared recently, is rich in inaccuracies.

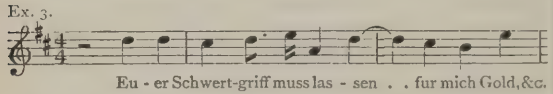
originally conceived without reference to that particular line, happened to have a long note at that point :

Ex. 2.



This is defensible on the same lines as No. 1.

Ex. 3.



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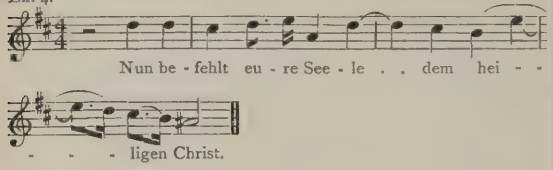
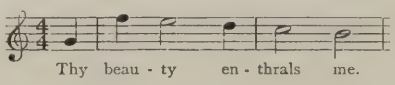


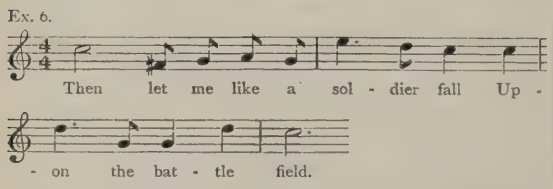
In both these cases only an ear that could not distinguish between mechanical scansion and natural flexible speech could imagine it had detected an infelicity. The prolongations of the final syllables of 'lassen' and 'Seele' are not only justifiable by the general character of the melody and of the poem, but are in accordance with one of the commonest practices of musicians; for many a syllable that the mechanical prosodist would declare to be short by nature can with impunity be made long by the composer—for example, the word 'beauty' in the following passage :

Ex. 5.



Here the prolongation of the 'ty' would offend no one but a pedant, because the general balance of the line is felt to be all right. The first syllable of 'soldier' is not given, in ordinary speech, two or three times the time-value of the second syllable; yet no one feels that there is anything wrong with such a piece of musical scansion as this :

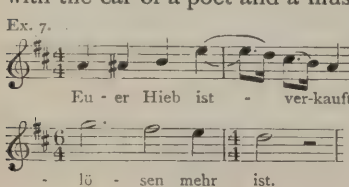
Ex. 6.



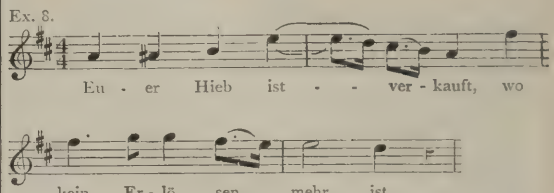
though everyone will agree that the stress on the second syllable of 'upon' is excessive.

In the following passage from 'Tretet ein, hoher Krieger,' we may object to the undue stress on 'ist'; but to object to the prolongation of 'wo,' as the American writer to whom I am referring did, is again simply to scan with a foot-rule instead of with the ear of a poet and a musician :

Ex. 7.

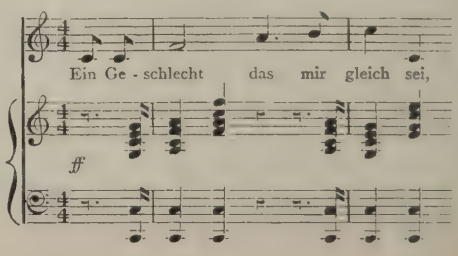


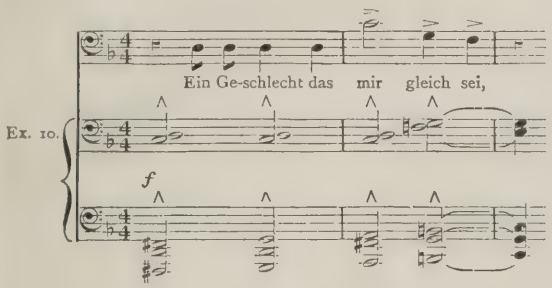
All that has happened is that Wolf, at the climax of the song, has emphasised certain significant words by means of a rallentando. Instead of writing the line thus :

Ex. 8.

as another composer might have done, he preferred to write it in a form that suggests just the emphasis a speaker would give to the words. It is a little too bad to hold Wolf responsible for the lack of poetic and musical understanding of some of his critics. If anyone tells me he does not like the melody Wolf has written to the line, I might not agree with him, but I would recognise that his objection is, in its way, an æsthetic one; but to quote the line as a specimen of 'unfortunate or even absurd stress' is to write, not Wolf's epitaph as a judge of poetic values, but one's own.

Here and there, as I have said, valid objections may be taken to Wolf's accentuation. As a rule, little weaknesses of this kind show themselves in his lyrics of the folk-song type, in which the effort to maintain a certain uniformity of melodic and rhythmic pattern leads now and then to the prolongation of a syllable or an excessive stress on it. It is precisely because Brahms was so obsessed by German folk-song that his lyrical forms are so often mechanical—a point that is forgotten both by those who commend him for his devotion to folk-song, and by those who prescribe English folk-song as the model for our own composers.

But as a musical notation that shall accurately reproduce the more delicate values of speech is impossible, and as, in any case, a line of poetry may be phrased by different composers in different ways, we must be tolerant rather than dogmatic in these matters. What we can never tolerate, however, is a misplaced accent that either perverts the meaning of a line or greatly weakens the force of it. A striking example of an error of this kind is to be seen in Schubert's setting of Goethe's 'Prometheus.' At the end the chained Titan hurls defiance at Zeus, his oppressor—'Here sit I; men do I make in my own image,—a race that shall resemble *me*,' &c. Schubert, being too much engrossed in working out the accompaniment figure indicated in the following quotation :

Ex. 9.

weakly allows the all-important 'mir' in the voice part to slip in almost unnoticed at the end of a bar, while the relatively unimportant 'gleich' receives the whole force of the strongest musical accent of the next bar. Wolf rightly not only stresses the 'mir,' but throws it into extra relief by giving it a higher and a longer note than any of the others:

Ex. 10.

(*To be continued.*)

THE SCORES OF BERLIOZ AND SOME MODERN EDITING.

By Tom S. Wotton.

One result of the War has been that musicians have had their attention drawn more particularly to the general untrustworthiness of modern German editions. The truth indeed was long known to the few, but the many had not quite grasped it. Some were too busy to inquire closely into the matter; and others preferred to indulge in that ignorance which is bliss. After all, the editions were well engraved, artistically produced, and, above all, cheap. It really was not of great consequence that Herr X, Dr. Y, or Prof. Z had eliminated a few bars here, or altered the phrasing there, had changed the dynamic signs in one place, or introduced harmony or even passages of his own in another. The result was not displeasing,—and it was cheap!

But the subject is of great importance. As Saint-Saëns says, in his 'Ecole Buissonnière,' of Berthold Damcke, who assisted Mlle. Pelletan in her magnificent edition of Gluck, 'he was of the same race of those German professors, who have since become legion, whose nefarious influence is such that, in a short time, the ancient editions having disappeared, the works of Haydn, Mozart, Beethoven, even Chopin, will have become unrecognisable.' Amongst Damcke's sins were the changing of Gluck's *Hautes-contre* (male altos) to contraltos, and the marking of his clarinets as being in C, when the composer specified merely 'clarinets,' leaving it to his performers to choose the form of instrument (in C, B♭, D, &c.) suitable to the key, for clarinets in those days did not possess a full chromatic scale, and thus could not play in every key. *Coups d'archet* were added by Damcke, and in 'Armide' he even went so far as to re-orchestrate the ballet airs, 'believing naively that he was fulfilling the author's intentions.' It must be added that some of Damcke's errors were continued in the operas published after his death, as Mlle. Pelletan wished to preserve the unity of the edition.

In 'Beethoven and his IX. Symphonies,' the late Sir George Grove remarks on the 'curious disregard of the composer's [Beethoven's] wishes' displayed by the editor. But we have to come to more recent times to appreciate the full flavour of the iconoclastic spirit pervading German editing of scores. Of this we can have no better example than the so-called Complete Edition of Berlioz's works, which is not complete, and probably never will be. In this the Leipsic publishers' part is thoroughly well done. The engraving is clear, the scheme of the edition excellent, and the price moderate. Their fault lay in their choice of editors. Yet, on the face of it, they would appear to have chosen wisely,—Felix von Weingartner, under whose direction fine performances of Berlioz had been given, and the late Charles Malherbe, who not only possessed a valuable collection of Berlioz's autographs (now in the Library of the Conservatoire), but had done creditable work in the way of analyses for concert programmes. There does not seem to be much doubt that the leading spirit was the former, M. Malherbe being too amiable a man to struggle successfully against Teutonic arrogance.

Whether a conductor makes an ideal editor is a moot point. Having made an effect with some particular reading of a work or a passage, it does not take much self-persuasion for him to believe that his author intended that reading, even though his absolute text is opposed to it. On the other hand, a conductor is able to elucidate many technical points not understandable by one who has only heard an orchestra from the auditorium. In Weingartner's case, this ability was, however, tempered by the fact that he was not conversant with French orchestral traditions, as is proved by his mutilations of Berlioz's bassoon parts. Worse still, neither of the editors knew the whole work of their author. They not only dealt with one score, ignorant of those that were to follow, and thus had to change constantly their method (if they ever possessed one), but they had little acquaintance with Berlioz's literary work and letters, in which many hints may be found. As an example of the latter may be cited a letter to Liszt (June 27, 1852), in which Berlioz, referring to the two violins and violoncello behind the scenes in the last movement of the 'Harold' Symphony, points to an error in the second violin part in the French edition, and remarks that he wishes two oboes and a bassoon to be added to the three string parts, except for the psalmody (the repeated G's and B's). The fault of engraving is repeated in the 'monumental' edition, and the composer's wishes disregarded in respect to the wood-wind instruments.* As an example of the former, the case of the

* In a later letter to Liszt (April 12, 1856), Berlioz says that he has been engaged in correcting the faults of engraving throughout his works. These corrected scores are doubtless those that Lavoix says are now in the Bibliothèque Nationale. Such a collection, revised by the composer himself, should prove invaluable in preparing a conscientious edition of his works, which is perhaps the reason why it has been ignored by the editors of the Leipsic edition.

'Beatrice and Benedick' overture is characteristic. This appears in vol. v. of the edition, the complete opera being found in vols. xix., xx. In the preface to the former, the editors explain why no metronome time has been placed against the *Andante*. In neither the MS. nor in the French edition of the Overture are any metronome times given. These are found in the French vocal score, in which the time of the *Andante* in the Overture is given (obviously erroneously) as ♩ = 25. The editors are sorely perplexed at this, and can find no way out of the difficulty except by omitting the metronome time altogether. Yet this *Andante* occurs in the opera itself, with the correct time of ♩ = 52. The 25 was simply a not very uncommon engraver's error. But to edit an overture without having any acquaintance with the rest of the opera hardly reflects the spirit of the conscientious editor. Before starting his labours he should be saturated with his author.

Before proceeding further it must be explained that the prefaces to the volumes were supplied only to subscribers to the complete set, purchasers of single works having no means of knowing what is due to the composer and what to his editors. It is true that dynamic indications added by the editors are at times (not invariably) enclosed in brackets; but as passages are altered and the names of instruments changed without the slightest indication in the scores, this footling with *p*'s and *f*'s only gives an air of spurious accuracy to the edition. The subscribers are permitted to learn a little more, but as many of the more drastic mutilations are not mentioned in the prefaces, they are not much wiser. Much however may be gleaned from the prefaces, for, on the principle of murder will out, the criminals often betray themselves. A smattering of logic and a small acquaintance with the theory of probabilities often enables one to unmask them. But of course the French editions, corrected by Berlioz himself, though containing a certain amount of errors and negligences, help us best to arrive at the truth. As a matter of fact, most of the prefaces might be omitted, if the editors had only indicated *in the score itself* their additions, alterations, and suggestions. A foot-note, or a stave in different type occasionally, is mostly all that is wanted to make things quite clear.

As regards the use of different type there is an extraordinary employment of it in the Leipsic version of the 'Funeral and Triumphal Symphony.' Berlioz wrote a part for a bass trombone, which, since it is seldom found in France, he marked *ad libitum*. This being so, the editors, who are at times meticulously scrupulous in small details, have the part engraved in small type. The original ophicleide parts they give to tubas, transposing much of them into the lower octave. These are engraved in the ordinary type. Thus we have the remarkable spectacle of an edition of a man's works, in which his own music is in small type while the ideas of his editors are in unblushing large characters.

As we have seen, amongst the sins of Damcke was the changing of *Hautes-contre* (male altos) into contraltos (naturally female voices). Strangely enough the modern embodiment of this 'nefarious influence' does precisely the same thing. In the 'Resurrexit' of Berlioz's early Mass (1825) the chorus is without much doubt laid out for *Dessus*, *Hautes-contre*, *Tailles*, and *Basses-tailles*. That this is so, is proved by the second part being written as low as C in the bass; by the editors' admission (as indeed we know from a letter of the composer's) that the lowest part is for *Basses-tailles*, as 'the term was still in use at the time when Berlioz composed the Mass'; and from the fact (admitted by the editors) that the same disposition occurs in the 'Heroic Scene,' written three or four years later. It is extremely unlikely that he would use the old-fashioned terms for the chorus in a subsequent work, if he had used the modern ones previously. The Mass was written when Berlioz was still a pupil of Le Sueur, who, as was usual with the composers of his time, employed the terms marked by Berlioz in the 'Heroic Scene.' To an unbiassed person there can be no reasonable doubt but that the second part of the chorus in the 'Resurrexit' is for *Hautes-contre*. This part the editors give to contraltos, and then proceed to transpose the passages containing the low notes, explaining that they 'were obliged to alter the original as the notes in the autograph were absolutely unsingable.' We now can understand why, contrary to their usual custom, they do not mention in their preface the names of Berlioz's three upper parts. The joke of giving parts to voices for which they are not intended, and then complaining that they are unsingable, should be perceptible to even a Prussian sense of humour.

In the same work Berlioz marks an ophicleide and a military serpent, specifying the latter probably because its pitch would be more likely to be in tune with the orchestra than that of the ordinary church serpent. These two parts are given in the edition to two tubas, with the idiotic result that, in a work written in 1824-25 we find parts for instruments not invented for ten or fifteen years later. It is as flagrant an anachronism as that found in a picture by some Dutch master depicting Adam and Eve in the Garden of Eden with a student shooting wild duck in the background. There is no warranty for it! In an edition purporting to be accurate no plea of making a score suitable for modern requirements can be legitimately urged, and in this case would not have a shadow of reason in it. The excerpt from the Mass is never likely to be performed. It has merely an historical interest, inasmuch as in one passage it adumbrates the fanfare and drum parts of the later 'Requiem,' and contains others utilised in 'Cellini.' With the chorus and orchestra laid out on modern lines most of this interest vanishes.

In 'The Damnation of Faust' not only are other instruments substituted for the ophicleides, but in several numbers their parts are cut out

altogether. In the French edition Berlioz employs an ophicleide *and* a tuba in

(1) The March.
(2) The opening of the scene in Auerbach's cellar.
(3) The ride to the Abyss.
(4) Pandæmonium.

He writes for two ophicleides in

(5) The drinking chorus.
(6) The Amen fugue.

The Leipsic transcription omits the ophicleide in Nos. 1, 2 and 3, *substituting nothing in its place:* and, to add insult to injury, the editors remark childishly of the March that there is doubt as to whether Berlioz intended 'Ophicleide *and* Tuba' or 'Ophicleide *or* Tuba.' As at the end of the March the instruments are in *two* parts, one requires to be an editor of a 'monumental' edition to imagine that a single instrument can play both of them. In No. 5, the German version has the two ophicleide parts taken by the first trombone and tuba: in No. 6, by trombones I. and III. (dividing the part) and tuba. Yet in the face of all this, the editors have the effrontery to speak of 'the employment of two tubas adopted uniformly throughout the entire work in the present edition'! The two tubas are employed in *one* number out of six! And this is conscientious German editing!

But there is something else in regard to these particular mutilations. Readers of Berlioz's 'Instrumentation' will remember that he has a sly dig at a composer, 'whose skill in the art of instrumentation is eminent,' introducing into an opera several low E♭'s, impossible on an ordinary tenor trombone. (The composer was Meyerbeer, and the opera 'Les Huguenots.') Now, whatever knowledge Malherbe may have possessed, Weingartner at any rate must have known that the lowest note of a tenor trombone is E♮ until you come to the highest of the 'pedals,' B♭; and about that time he was preparing an edition of Berlioz's 'Instrumentation.' Yet, incredible as it may sound, we find that very E♭ twice on p. 122 in the part of Trombone I., substituted for the first ophicleide. It is useless to whine that some tenor trombones possess a piston for the thumb which enables them to produce the E♭. The addition of the piston is by no means universal, though, according to Strauss, it is found often in Germany for the *third* trombone, to enable it to play the parts of a bass trombone. It would be an unnecessary adjunct for a *first* trombone, such as figures in the Leipsic score. The efforts of the editors are so often genuinely amusing that one would fain find excuses for them. But in this case, alas! it is to be feared that we must be forced to admit that they have taken away a part from one instrument and given it to another that cannot perform it except under special conditions. It can be classed with the pleasant episode of the *Hautes-contre.* It may be added that while the mutilations of the drinking chorus are detailed with gusto and a certain amount of inaccuracy, not a word is breathed in the preface as to those in the Amen fugue.

Weingartner, as the ophicleide is obsolete, is at perfect liberty to substitute for it in his performances of the dramatic legend, one or more trombones (with or without thumb pistons), if he deem the effect to be good. But he has no right to embody that substitution in an edition claimed to be accurate and faithful. Other conductors may not slavishly agree with his ideas. So, for their sakes, the original scoring of Berlioz should be given, that they may be allowed to exercise their own discretion. For the orchestral student, for the musical historian, the faithful reproduction of Berlioz's orchestration is imperative. And it may be even urged on the grounds of common decency and truth. A mutilation of this description seems to justify one's suspicions as to the wisdom of appointing a conductor as editor. He is inclined to consider himself infallible, and his reading the only one possible. Edouard Colonne, who conducted more performances of 'The Damnation of Faust' than any other man, living or dead, did *not* use trombones in the drinking chorus and fugue, but two tubas. Weingartner doubtless has his disciples, but personally I would rather place reliance on the judgment of a French conductor in respect to the interpretation of Berlioz's works than that of any German.

I have said that the bassoon parts of the Leipsic transcription of Berlioz's works prove that Weingartner is not conversant with French orchestral traditions. That may or may not be the case, for unfortunately the knowledge that he was acting contrary both to tradition and to the wishes of his author would not deter him. One of the peculiarities of the modern German editor is that he boasts ostentatiously of having consulted the original manuscripts and other sources of information unattainable by the general public. Why he does so, is a mystery! He either admits he is a fool, who cannot copy correctly, or owns to being a knave, who knows the truth and deliberately perverts it. But to return to the bassoon parts. In accordance with French custom Berlioz in all his larger works marked or intended four instruments. Weingartner's simple plan of proving that he is a German editor, while Berlioz is only a miserable foreign composer, is to cut down the four bassoons to two, except in works where they are in four real parts. Thus, to name but two scores, the four bassoons of the overtures to 'The Corsair' and 'The Roman Carnival' are reduced to two, to the detriment of certain passages, such as the canon in the introduction to the latter and the solo work for the instruments in unison on p. 13 (Leipsic edition) of the former. Some slight clue to the celebrated conductor's attitude may be found in his footnote to the article on bassoons in his edition of Berlioz's 'Instrumentation.' To the author's statement that four bassoons are to be found in all large orchestras, he adds: 'This is true for Paris, in Germany, alas! still at present only two, at the most three.' It is truly touching this endeavour to adapt some of the works of the 'monumental' edition to the requirements of the Beer-Gardens of his Fatherland, but

it can scarcely be considered a triumph of editing. One ridiculous result of this reduction in the number of bassoons is, that although a conductor might possess four bassoons in his orchestra, he might conscientiously refrain from using them, because in an edition declared to be in accordance with the composer's wishes, only two are specified. But throughout the volumes Weingartner evinces the profoundest contempt for the intellect of conductors. To suggest tacitly that a conductor cannot understand that two bassoons may serve at a pinch, or that he may not be trusted to supply an efficient substitute for an obsolete instrument, is to write him down as an imbecile.

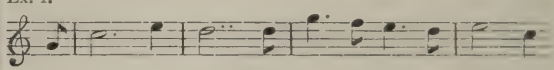
The treatment of the horns in the German version is as exasperating as that of the bassoons. With the exception of a pair in certain numbers of his last two operas—the fourth horn in the Hunt in 'The Damnation of Faust,' and a single instrument in two of his minor pieces,—Berlioz used natural horns throughout his life. However, as he anticipated his works being performed in Germany, where valve horns were in general use long before they became universal in France, he at times added directions to the parts in order that German performers might not be tempted to produce particular notes by means of the valves instead of by means of the hand in the bell of the instrument, as they would perforce be played on the natural horn. Berlioz wrote for natural horns, and therefore had to introduce rests into their parts, when their *open* notes did not enter into the harmony, and *closed* (with the hand) notes were inadvisable. To transpose the parts of natural horns into another key is absurd. As the parts then stand, they are such as no competent composer would dream of writing for natural horns. As parts for valve horns, on which they would then have to be played, they exhibit even more incompetency. It is unjust to a composer, who took such pains with the details of instrumentation, to transpose his (natural) horn parts. Yet the editors have not hesitated to do this occasionally, and thus we find the original horn in A♭ alto figuring as one in F, in E♮, in B♭ alto, and lastly, as if to show the editors' disavowal of bias, in A♮ alto. Granted that a modern horn-player transposes on his valve instrument many of the old horn parts, it does not at all follow that he would transpose according to the ideas of Weingartner, so in that respect the labours of the latter are thrown away: and in any case the performer can do better justice to his part if he knows its original notation. Mutes too are indicated in the edition, though Berlioz never employed them after his early 'Eight Scenes from Faust' (1828), and does not even mention them in his 'Instrumentation.'

The finest number in 'Cleopatra,' one of Berlioz's unsuccessful attempts to secure the *Prix de Rome*, is indubitably the 'Meditation,' with its mysterious *pianissimo* chords for the trombones, and the *pizzicato* for the violas and basses (occasionally changing to *arco*) beneath the persistent *tremolo* of the muted violins. This number he incorporated afterwards into 'Lelio,' the chorus in unison and octave taking the place of the previous solo-voice, while the orchestra remained practically the same save for elaboration in the violin parts. Unfortunately for the accuracy of the German edition he prefixed to the later version a bar of arpeggio starting in the violoncellos and continued through the upper strings. The editors were much shocked at this! They must teach composers that arpeggios must not be executed partly by unmuted violoncellos and violas, and partly by muted violins. So they place mutes on violas and violoncellos—and leave them there for the rest of the piece! If the juxtaposition of unmuted and muted strings affected them so deeply, there is no earthly reason why the violins should not be without mutes for their half-bar of arpeggio,—they have eleven bars rest, *Largo*, wherein to fix them; or why the violoncellos and violas should not put on mutes for their half-bar,—they would have time to remove them. But no! The editors are editors, and therefore entitled to alter *fifty-six* bars for the sake of one, which after all may be in exact accordance with the composer's intentions. The double-basses are gratuitously given mutes, I presume, because Berlioz in his 'Instrumentation' declares them to be ineffective.

In the finale of the 'Heroic Scene' there is even a more arbitrary alteration, the time of *216* bars being changed on account of a misunderstanding in eight bars of the ophicleide part. It would take too long to go into all the details, but these are the main facts. Berlioz's autograph is not in existence, so we have to depend on the MS. of his copyist. For the finale, the latter's time indications are: for p. 67, *Allegro non troppo* (𝅗𝅥 = 80) 𝄵; and for p. 78, *Doppio movimento* (𝅗𝅥 = 80) 2. Evidently there is a clerical error here. The second 𝅗𝅥 should be 𝅝* A similar error has caused trouble as regards one of the tempos of the Scherzo of Beethoven's ninth Symphony.

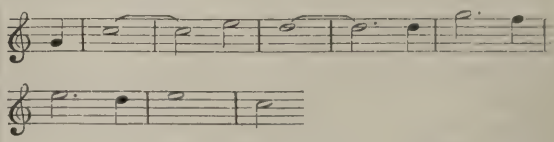
The *Doppio movimento* is undoubtedly correct, for the main theme of the finale after appearing on p. 69 as follows:

Ex. 1.



is given on p. 93 in notes of double the value, thus:

Ex. 2.



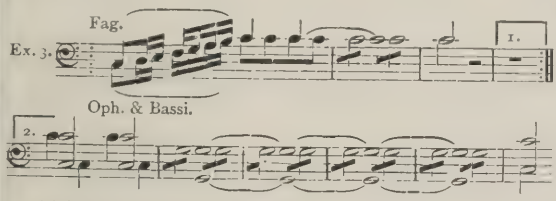
There is also a figure for the violins, first in semiquavers and then in quavers.

The editors declare that the copyist's error lay, not in adding a superfluous tail, but in writing an imaginary *Doppio movimento*—a highly improbable thing for a copyist to do! They say that doubling the time alters the character of the piece, and

* In the vocal score, the indications of the copyist are followed exactly, including the mistake of adding a tail to the semibreve.

renders the execution impossible, without, however, stating where and how. So they change the ₵ to C, and alter *Doppio movimento* to *Battre à deux temps*, explaining childishly that Berlioz ...iently wished the conductor to beat at first four ... bar, and then two, *to give the impression that time was doubled.* Which alters the character ... the piece the more, playing the theme at precisely the same pace, as the *Doppio movimento* connotes, making it languish at half its original speed, as editors indicate? Their ideas are scarcely in ...ord with the composer's description of the ... as a 'precipitous march' (letter to Ferrand, ... 6, 1828). As regards rendering the execution ...ssible, they have more warranty. Naturally ...iece after the *Doppio movimento* can generally be no more impossible than it was previously, because most of the music *to the ear* is absolutely the same. But on pp. 103-4 after a *poco animato* there is a passage for the ophicleide (of course assigned to a tuba in this faithful edition) which gives us pause:

Ex. 3.



Although the ophicleide was probably capable of greater powers of execution than we realise at the present time, the scales and repeated notes *taken at the proper speed* (𝅝 = 80 *poco animato*) would be quite impossible. We might be tempted to consider the scales too much for even the bassoons, were it not for certain passages for the instruments in Rossini's works. There is some mistake, and although it may have arisen through Berlioz's comparative inexperience, it is much more probable that the blame rests with either his copyist or his editors. A misreading of that fatal '*col basso*,' root of so much trouble in MS. scores, would be enough to account for it. Berlioz, for instance, may have placed against the ophicleide part *col t. basso* (with the bass trombone), and the '*t*' has been overlooked. But that he intended the theme of this *marche précipitée* (which, by the way, seems to have been remembered by Meyerbeer for his 'Bénédiction des Poignards') to be taken on its repetition at half its initial speed is unbelievable.

In another work of the same date—the Overture to 'Les Francs Juges'—Berlioz has for the *Allegro assai* 𝅝 = 80, according to the French edition (the autograph being non-existent), and again have the editors halved the tempo, this time without any explanation whatsoever.*

Fortunately the point can be settled by reference to a letter of Berlioz's (to Hoffmeister, May 8, 1836), in which he says that the prayer in the midst of the *Allegro* is in reality an *Adagio*, of which each bar is composed of four bars of the *Allegro*, *i.e.*, ♩ = 80 (if 𝅝 = 80 for the *Allegro* be correct), almost the same tempo as that of the opening *Adagio* of the Overture, ♩ = 72. The editors would have this prayer at ♩ = 40, and apparently cannot realise that at that pace it drags horribly.

As an example of the editors' foolish tinkering with dynamic signs may be instanced the bassoon passage, already cited, in 'The Corsair.' In the French edition, corrected by Berlioz, the four bassoons are marked *ff* throughout, the rest of the wood-wind having every pair of bars covered by *f*>*p*. That this agrees with the composer's intentions is proved from the four-handed arrangement of von Bülow, who heard the Overture under him. In the German edition, the bassoons are marked like the other wood-wind, and the idea deliberately ruined. At p. 23, bar 11, in the French edition there is a *ff* followed by a > with a *p* in the next bar; then at bar 15 a *cresc.* rising to a *f* on the following page. This also agrees with von Bülow's arrangement. The editors ignore the > and the *cresc.*, complain that the *p* 'can scarcely be accounted for' (although there has been a precisely parallel passage on p. 10), and so 'has been left away,' and thus exhibit a *fortissimo* passage of six bars terminating abruptly on a *forte*.

But one instance can be given of the editors' petty puerilities scattered throughout the edition. Berlioz, when he wished a part to be prominent, labelled it 'Solo.' This indication the editors abolish, one of their reasons being that the term is old-fashioned,—one naturally expects the works of a composer born in 1803 to be up to date! But a term employed at times by Debussy and Ravel amongst other modern French composers can be scarcely deemed 'old-fashioned,' whatever Germans may do. If Berlioz must be altered (and there is no necessity!), at any rate let him be altered in accordance with modern *French* ideas. The editors' other reason is, that the conductor has the score before his eyes (which the performers by the way have not!), and so knows which part should be prominent. If this be so, why in the name of wonder do Weingartner and other German composers interlard their scores with 'hervortretend' and similar expressions meaning very much the same as Berlioz's 'Solo'? At times the editors seemed to have perceived this, as when in the 'King Lear' Overture (p. 22) they cut out Berlioz's 'Solo' against the oboe and bassoon only to add an *espress.* of their own.

I have but touched on the alterations, mutilations, and impertinences of the Leipsic edition, but I trust I have shown sufficient of it to prove to any unprejudiced person that it is a disgrace to musical Germany. Aye! and a slur on France. The leading musicians there are now engaged in preparing faithful editions of some of the works of Bach, Beethoven, Mozart, &c. Is it too much to suggest that their labours might be extended to

* Smolian, in the miniature score, has marked the correct tempo, but in Liszt's pianoforte version it is 𝅗𝅥 = 80, probably because, owing to the difficulty of the arrangement, the proper speed would be almost impossible.

include those of one of the greatest, if not *the* greatest, of the musicians of their own country?

The treatment of Berlioz's scores is not peculiar. It is typical of the whole system of German editing. That German editions can be always taboo is out of the question. In many cases we are compelled to buy them. But if German publishers realise that our musicians look askance at those editions, and desire as much of the composer and as little of the editor as possible, the want will be supplied. After all, the editions are only made to sell. In the meantime let us cultivate our own editions, and if that becomes a habit so much the better.

MUSIC AND THE WAR.

By Emile Jaques-Dalcroze.

[The following article was written by M. Jaques-Dalcroze in view of musical conditions in Switzerland. He offers it to English readers because while he was in this country recently it seemed to him that the situation was analogous. The article is translated from the French especially for the *Musical Times*.—Editor.]

Musical composition is undoubtedly on the eve of a change. The picturesque realms of fancy where composers have delighted to wander in search of ever new and subtler tone-combinations will perhaps be deserted after the tremendous experience of this War. We may expect a reaction against the super-subtle tendencies of quite modern music, which forced upon young students an arduous and far too exclusive process of ear-culture; a reaction in favour of a more harmonious development of mind and body. Will there be a return to the more direct methods of earlier days? Will our complicated harmonies and chromatic progressions give way again to the inspiring counterpoint of John Sebastian or the wonderful polyphony of Palestrina, at once so individual and so wide in its appeal? Or shall we bury the old harmony and counterpoint and inaugurate a new mode of expression in which the natural rhythms of humanity and of the world in which it lives will play the principal part, sacrificing the ear's special pleasure to the developed receptiveness of the whole body? Will the symphony orchestra, that vast social assemblage of sound, make way again for a simple association of instruments in which each has recovered its individual quality? Or again, will music undergo a merely intellectual change, retaining all the familiar methods of expression, but applying them to a new range of ideas and emotions?

What the nature of the inevitable change will be it is impossible, at present, to foretell. We may at least hope that for some time to come we shall be spared those learned dissertations on the relative susceptibility of authors of the 15th, 16th, and 17th centuries, on the emotions aroused by chords of the 9th, 11th, and 13th, or the thunder of the big drums, the clash of cymbals, the murmur of muted trumpets and the low whisper of Java reeds. And we may feel confident that the music which emerges from the present disorder will be simpler, nobler, and more controlled. We must learn to wait upon events. New styles in art have never been created by man's will alone. Throughout the ages, every modification of musical style, however spontaneous it may appear, has been slowly matured in the obscure consciousness of a people, and has sprung from an instinctive realisation of their sufferings and their joys.

But though it is impossible for us to-day to tell what the art of to-morrow will be, I do think it is our duty to prevent it being stifled or frittered away in the fever of this pitiless war. And the first questions for our musicians to ask themselves are these:

1. Are the conditions of artistic production compromised by the War?
2. If so, what can we do to secure to art the influence it exercised before August 1, 1914?

To the first of these questions all musicians will unanimously reply: 'Yes; music has suffered from the state of mind of the public, and from the concessions that some of our best musicians have deliberately made to it.' Compelled as we have been to look on at the sufferings of others, it was impossible for us to withhold our charity, and in the interests of charity we have during the whole of the past year sacrificed our musical taste to the demands of the public. We have organized charity concerts which were entirely innocent of any artistic design; we have filled our programmes with patriotic odes, war-hymns, and sentimental laments; we have ransacked long-buried repertories in search of something to stir popular feeling. With the exception of some of our symphony concerts, complete anarchy has reigned in our programmes; neither contrast nor symmetry has governed their arrangement. We accepted every invitation; we each went our own way and did as we liked. We had no rehearsals; we made no attempt to weed out the weak parts, or bring them up to a certain level of execution. All this carelessness really came from our profound pity for the victims of the War. We thought we were doing good, and, in so far as we were sincere, we need not reproach ourselves. People flocked to our concerts, not only to contribute to charity, but really to listen to the music; for they are fond of music after all, and pay instinctive tribute to its consoling and uplifting power. At least we procured them by our music forgetfulness and joy.

But we admit that haphazard charity has had a bad effect. It has blurred people's taste and weakened their sense of style. During these past months many a music-lover has caught himself returning to an old allegiance, long since renounced, or listening with equal enjoyment to a clever programme piece and a serious work of genuine musical inspiration. Variety, brilliant technique, plenty of show and flourish and theatrical glitter, that is what they have looked for in the programme

and been pleased to applaud! We have gone back thirty years, to a time when the interest of a programme lay in the number of popular performers, not in the choice of works. This is a state of affairs for which we are all responsible, though of course unwittingly.

How can we stem the fatal current which threatens to float us out on the easy tide of tradition, when we had set our feet on the harder path of progress?

Here we come to our second question, and it is important that we should face it. What can we do next to restore our music to its normal level? The reply is easy. We must organize ourselves. We must not let ourselves be dragged into the programme of every *concert-thé* or *thé concert*. We must only consent to take part if we are convinced that art is being the aim of these so-called artistic gatherings. Otto Barblau has set us an example by his performance, after several months' careful rehearsal, of the St. John Passion; Montillet, too, by his rendering of Monteverde and Carissimi; or our Conservatoire professors by their pupils' concerts. We must make ourselves responsible for the management of our subscription concerts, appointing our own conductors, who understand the people and are ready to work for them; and we must regard it as a duty to support them by every means in our power. We must revive chamber-music, which is of all others the most intimate in its appeal. We must banish the 'Quaker Girl' and her like and make a real effort to fill the theatre when something better is given than the 'Fille du Regiment.' We have numerous Societies all capable of drawing up good programmes, and the 'Cercle des Arts et des Lettres' should certainly not lag behind the Comedy Theatre in producing new works. I do not deny that many of our best soloists gave concerts last season in which their talent and their enthusiasm for good music were as conspicuous as ever. And yet I am sure you will agree that we did not 'rub shoulders' enough last season. It is our duty to collaborate so that there may be some method in the concerts we get up. They will be charity concerts no doubt, as they were last year, but let them be art concerts too—as they were *not* last year! For we must make a stand against slackness and bad taste, and we must each one of us see to it that our influence counts for something in the art of to-morrow.

And, further, we must devote ourselves wholeheartedly to the education of the young. It is impossible that the impressionable minds of children should not be affected by such a war; more than ever their artistic instincts need training, direction, and balance. Remember that art plays no part in our public schools, and that the education of the individual as a member of society plays too small a part in our art schools. Art is a product of peace. Works of art that endure have only been produced in prosperous times of peace or moral equilibrium, attained during a long period of purposeful activity of mind.* It rests with the teachers of all countries to assure the spiritual well-being of future generations and their possibilities of artistic development. And it is for us who work among a really musical people to unite in upholding in their purity and entirety the artistic traditions to which we have devoted our lives; to inspire the children, now growing up, with a love of beauty and the ideal of progress.

* This view of artistic stimulus is not generally accepted. It is a question of facts and dates—(ED., *M.T.*).

Occasional Notes.

THE SINS OF THE CAECILIENVEREIN.

Dr. R. R. Terry's article, 'Sidelights on German Art: the great church-music imposture,' which appeared in our August issue, has provoked prolonged and somewhat heated controversy in *The Tablet*. The discussion has reached the stage of disputes of details that have not much interest for musicians. Dr. Terry has made trenchant replies to his critics. In our next issue we hope to print his views on the musical questions raised.

STOPPAGE OF 'DIE MUSIK.'

A paragraph emanating from Amsterdam has been going the round of our newspapers which states that:

> Germany's oldest musical review, *Die Musik*, which has been in existence over seventy-five years, has been compelled to cease publication owing to the fact that practically all its contributors and printers have been either killed or wounded in the War.

So far from being the oldest, *Die Musik* was one of the youngest of musical reviews. It was founded in 1901 at Berlin by Schuster & Loeffler.

PLEBS AND ORGAN MUSIC.

We have been interested in a plébiscite programme played by Mr. Herbert Walton at Glasgow Cathedral. The choice of the many-headed fell on the following:

'Finlandia'	*Sibelius*
Minuet in A	*Boccherini*
'Liebesträume'	*Liszt*
Old English Air (varied)	*T. A. Arne*
'Valse Triste'	*Sibelius*
Carillons of Dunkirk	*Thomas Carter*
Lament, 'The Flowers of the Forest' ...	*Scotch*
Overture, '1812'	*Tchaikovsky*

On musical grounds, little exception can be taken to the above. The notable feature is that only one piece of real organ music is included—the piece by Carter. A study of the tabulated result of the plébiscite shows that the poll was headed by '1812,' with 364 votes, 'The Flowers of the Forest' being second (304). Of the items mentioned above only two ('Finlandia' and 'Valse Triste') failed to reach the second hundred, receiving 187 and 188 respectively.

Of organ music proper, especially of the serious type, it may be said that it 'also ran.' Only one Bach item appears,—a Prelude and Fugue in C minor with 156 votes, which is six more than any other organ work is accorded. The bottom of the poll is held by a Prelude and Fugue by a clever young English composer, a really fine work. Only fourteen voices were raised in its favour. Neither Rheinberger, Boëllmann, Gigout, Salomé, Karg-Elert, Wolstenholme, Hollins, Mendelssohn, or Lemmens are

included, while such generally popular composers as Guilmant, Lemare, and Widor appear once. The last-named composer's fine 'Pontifical March,' by the way, obtained but forty-four votes. We do not think this unpopularity of the best organ music is general. We know of more than one public hall where the Bach number is invariably one of the most popular items, and recall the pleasant surprise with which we once heard the Toccata in F encored by a huge audience consisting mainly of working men.

Mr. Walton is well known as one of our finest players, and he has evidently a large audience eager to enjoy his playing. It is good that they should hear and appreciate these transcriptions, but it would be even better if their appreciation could be extended more generously to the finest of the many fine works written for the organ. Our Glasgow friends need not like the transcriptions less, but they should like the organ music more. If they can be educated to do this, they will have two sources of pleasure where now they have one, and will be the gainers.

A Better Balance.

As we finish writing the above we receive a programme from America which strikes us as being a good specimen scheme of a popular type, in which the balance between organ music and arrangements is well adjusted. The recital was given by Dr. Orlando Mansfield at Wilson College, Chambersburg, Pa., on October 18, and was as follows :

Sonata No. 2	*Mendelssohn.*
Allegretto Pastorale	*Capocci.*
Grand Chœur Symphonique	*Purcell J. Mansfield.*
Andante in F	*Beethoven.*
Toccata and Fugue in D minor	*Bach.*
Allegretto in B flat...	*Lemmens.*
Concert Overture in E flat	*Faulkes.*
Rondeau in G minor	*Sterndale Bennett.*
'Worthy is the Lamb' and 'Amen' ...	*Handel.*

The programme contains some helpful annotations.

M. Camille Saint-Saëns was eighty years of age on October 9. He is still remarkably active. Good wishes flow to the octogenarian musician from many quarters. He hopes shortly to arrange for a performance at Paris of his oratorio 'The Promised Land.' It is published with French words.

The New Tax on Imported Musical Instruments.

The Budget proposals affecting imported musical instruments have naturally excited considerable attention in trade circles. On the whole British manufacturers, at least, have accepted the situation with equanimity, the strain on their patriotism being mitigated by the fact that they can raise their prices reasonably because the new duty will apply to the 'parts' which, in the present condition of the industry, they are compelled to import. It is not clear whether the object of the tax is to raise revenue or to discourage home expenditure on luxuries by increasing prices. Certainly not much will be collected from the duty on finished instruments, for the 20,000 German pianofortes which before the War we imported annually are now automatically barred. Pianofortes to the value of only £21,424 were imported from France in the year before the War, whereas we sent France pianofortes to the value of £36,673. The French import tax ranges from £4 to £8, according to the grade of pianoforte. It would seem from this that, so far as France is concerned, we damage our Ally without gaining much on this side.

ENGLISH FOLK DANCE: THE COUNTRY DANCE.*

By Cecil J. Sharp.

Up till a few years ago it was commonly believed that the English race was the only one in Europe that had made no contribution of any value to the universal store of folk-song and dance. Opinions may still be divided as to the artistic worth of those folk-songs and dances which have of late years been collected and published in this country, but their existence, and in great abundance, can no longer be disputed.

In justification of the attitude of apathetic indifference which, until recently, we held toward the folk-music of our own country, it should be remembered that since the days of the Restoration the musical taste of the upper classes in England has been frankly and unashamedly cosmopolitan. This strange preference for foreign music and prejudice against the native product has been, however, characteristic only of the more educated. It has never been shared by the unlettered, who have always sung the songs and danced the dances of their forefathers, uninfluenced by, and in blissful ignorance of, the habits and tastes of their more fashionable city neighbours. But this is, unhappily, no longer so. The State schools, the railways, and the hundred and one causes which have led to the depopulation of the country villages are rapidly changing, some would say debasing, the taste of the present generation—of those, that is, whose ancestors were both guardians and creators of our traditional music and national pastimes. In the village of to-day the polka, waltz, and quadrille are steadily displacing the old-time country dances and jigs, just as the tawdry ballads and strident street-songs of the towns are no less surely exterminating the folk-songs. Fortunately, there is yet time to do for the dances what has already been done so successfully for the songs, namely, to collect, publish and preserve the best of them for the benefit of our own and future generations.

But national prejudice dies hard ; more especially when it is constantly being nourished by those who profess to instruct. 'We cannot now find among the rural population (of England) any traces of what may be called a national dance,' says the author of a recent 'History of Dancing,' one, moreover, who lived in the centre of that district where, perhaps, the old dances still flourish more vigorously than anywhere else in England. A few years ago, too, the foreign correspondent of one of our chief daily journals, after giving an account of the Northern Games at Stockholm, innocently remarked : 'It would be a merrier and better England which could produce dances of this kind as a spontaneous and natural growth.'

This perverse indifference to fact is all the more remarkable when we remember that in the early days of our history we were renowned throughout Europe for our dancing no less than for our singing. 'In saltatione et arte musicâ excellunt' is an oft-quoted tribute paid to us by Hentzner in 1598 ; while Beaumont spoke of the delight which the Portuguese or Spaniards had in riding great horses, the French in courteous behaviour, and the 'dancing English in carrying a fair presence.' But there is no need to labour the point. The fact that we once held this reputation is not questioned. The error has been too readily to assume, with our author of the 'History of Dancing,' that because the upper classes have forgotten their native songs and dances, the peasantry have been equally neglectful.

* Being the Introduction (revised) of 'The Country Dance Book, Part I. (Novello.)

This is particularly unfortunate, for we happen to possess in England—in the Sword, Morris, and Country Dance—three folk-dances of unusual interest, not merely to the antiquary and sociologist, but to the lover of dancing also. They represent three generically distinct types, differing indeed in almost every way that one dance can differ from another.

The Morris, like the Sword Dance, of which it is an offshoot, is a ceremonial, spectacular, and professional dance; it is performed by men only, and has no sex characteristics.

The many curious customs—as well as the extra characters, *e.g.*, the squire or fool, king, queen, witch, cake- and sword-bearer—which are commonly associated with these dances, all indicate that they were once something more than mere dances, and that they originally formed part of an elaborate quasi-religious ceremony. An analysis of the figures of the dances leads to the same conclusion. This may be equally true of many of the folk-dances of other nations, but very few bear upon them, as do the Sword and the Morris Dance, such clear and unmistakable indications of derivation from the primitive nature ceremonies of the early village communities.

And these qualities, derived from their ceremonial origin, the two dances have never lost. As practised to-day, and indeed throughout their history, they have always been formal, official dances, performed only on certain prescribed occasions,—the Sword Dance during the interval between Christmas and the New Year, the Morris at Whitsuntide.

The village Morris- and Sword-men, moreover, are few in number, especially chosen and trained, and form a close society or guild of professional performers. Admission into their ranks is formal and conditioned. It is not enough that the probationer should be a good dancer, lissome and agile; he must, in addition, undergo a course of six weeks' daily instruction at the hands of the elder dancers. Upon election, he will be required to subscribe to sundry rules and regulations, and provide himself with a special and elaborate dancing dress, every detail of which, though varying from village to village, is prescribed by tradition.

Both dances, too, are remarkable for the total absence of the love motive from their movements. There is scarcely a single Morris or Sword Dance in which the performers so much as touch each other, while 'handing' is practically unknown.

Finally, it must be understood that neither the Morris nor the Sword Dance is primarily a pleasure dance. Their function is to provide a spectacle or pageant as part of the ritual associated with the celebration of popular festivals and holidays.

The Country Dance, on the other hand, possesses none of these special characteristics; although in its origin it was probably, like the Morris, a ritual dance. It has played altogether another part in the social life of the village. No ceremony or formality has been associated with its performance. It was, and so far as it is practised it still is, the ordinary, everyday dance of the country-folk, performed not merely on festal days, but whenever opportunity offered and the spirit of merrymaking was abroad. So far from being a man's dance, it is performed in couples, or partners of opposite sexes, while flirtation or coquetry lies at the root of nearly all of its figures and evolutions. No special dress is needed, not even holiday clothes. The steps and figures are simple and easily learned, so that anyone of ordinary intelligence and of average physique may without difficulty qualify as a competent performer.

Nor has the Country Dance ever been regarded as a spectacle or pageant. It has always been danced purely for its own sake, for the pleasure it afforded the performers and the social intercourse that it provided. More than a hundred years ago a French author drew attention to this point in the following passage: 'Au village l'on danse pour le seul plaisir de danser, pour agiter les membres accoutumés à un violent exercise; on danse pour exhaler un sentiment de joie qui n'a pas besoin de spectateurs.' The same idea was expressed by Edward Philips, Milton's nephew, in 'The Mysteries of Love and Eloquence, or The Arte of Wooing and Complimenting,' when he makes the dancing master say, 'Ladies, will you be pleased to dance a country dance or two, for 'tis that which makes you truly sociable, and us truly happy; being like the chorus of a song where all the parts sing together.'

It is a moot point whether or not the Morris owes anything to Moorish or other foreign influences. No such question, however, arises with the Country Dance, which is wholly and demonstrably English. This, it is true, has been disputed even by English writers, who, deceived by a false etymology, have sometimes derived it from the French *contredanse*.* This 'brilliant anachronism' has been effectually refuted by Chappell and others, by a reference to dates. They have shown that the *contredanse* cannot be traced back further than the 17th or early 18th centuries; and that it is not even mentioned by Thoinot Arbeau (1589), or by any of the early French writers on dancing. On the other hand Weaver, in 'An Essay towards an History of Dancing' (1712), says, 'Country dances . . . . is a dancing the peculiar growth of this nation, tho' now transplanted into almost all the Courts of Europe; and is become in the most august assemblies the favourite diversion. This dancing is a moderate and healthful exercise, a pleasant and innocent diversion, if modestly used and performed at convenient times, and by suitable company.' Essex, too, in his 'Treatise on Chorography, or the Art of dancing Country Dances' (1710), writes, 'This which we call Country Dancing is originally the product of this nation.'

The evidence is quite conclusive. So far from deriving our Country Dance from France, it was the French who adapted one particular form of the English dance known as the 'Square-eight,' developed it, called it *Contredanse*, and sent it back to England, where in the Quadrille, one of its numerous varieties, it still survives.

Although the Country Dance originated with the unlettered classes, it has not always been their exclusive possession. Just as the folk-songs were at one time freely sung by all classes of the community, so the Country Dances were once performed at Court and in fashionable ball-rooms, as well as on the village green. In the reign of James I. it was said that it was easier to put on fine clothes than to learn the French dances, and that therefore 'none but Country Dances' must be used at Court. This, however, never became the invariable practice. The custom seems to have been to begin the ball with the more formal and, for the most part, foreign dances, *e.g.*, the Courante, Pavane, Gavotte, and so forth, and afterwards to indulge in the merrier and less restrained Country Dance; just as, up to a few years ago, it was customary to finish the evening with the popular 'Sir Roger.' Dancers of the present day might do worse than revert to this old habit and substitute for the Quadrille and Lancers two or three examples of the more ancient and far more sociable Country Dance.

* In a recent work, for instance ('The Dance,' Heinemann, 1914), we are gravely told that *Contredanses* is a 'word which England changed to *Country Dances*.'

The traditional Country Dance of the present day is with very few exceptions performed, like 'Sir Roger,' in the familiar formation of two parallel straight lines, men on one side, women on the other—quaintly described in the old dance-books as 'Longways for as many as will.' But this was not always so. Prior to the Restoration the Country Dance was performed in other ways. There were the Rounds for six or eight dancers or 'for as many as will'; the 'Square-eight,' already mentioned as the prototype of the quadrille; the dances for two, three, and four couples; while in the once popular 'Dargason' the performers stood in a line, the men and women in different groups.

All that is—or is ever likely to be—known of the Country Dance of that period is to be gleaned from Playford's 'English Dancing Master' in its eighteen editions (1650-1728). From a careful analysis of this unique work it is to be inferred that the Country Dance, which was probably at its prime when Playford published his first edition, steadily declined during the period covered by the publication of the book, so that by the time of the 18th century it had become hopelessly corrupt and decadent. Fortunately the task of deciphering Playford's descriptions, which are often very clumsily expressed and contain many obsolete expressions, has now been more or less successfully accomplished, so that upwards of sixty of the dances contained in 'The Dancing Master' are now available, and are rapidly coming once again into general use; and this number will shortly be very materially increased.

In conclusion some reference must be made to the revival of folk-dancing in England, which has latterly attracted so much attention.

The revival, it should be pointed out, is not peculiar to this country. A similar movement is being prosecuted, and with a like enthusiasm, in the United States of America, as well as in certain European countries. The movement has, no doubt, for its chief objective the quickening of the national spirit, and this will most certainly be one of its immediate and most beneficent effects. But there are other motives as well. Educationists, for instance, advocate folk-dancing in schools for the sake of the physical exercise that it promotes under the guise of recreation, seeing in it a corrective to the 'hockey walk,' the 'rowing slouch' and the wooden stiffness of bearing induced by military drill.

The movement in England has, of course, its critics. There are those, for instance, who point out that the primitive race which evolved the folk-dance is now in a state of decadence. Starting from this premiss, which is quite unassailable, they then proceed to argue, very illogically, that for this reason the dances themselves are decadent; that they are out of tune with the spirit of the present day and deserve nothing better than to be relegated to the lumber room together with other old and useless products of a past age.

Others, however, attracted by the simple, rhythmic beauty of their movements and of the tunes to which they are allied, think that these ancient national dances are on their own merits far too good to be lost, and advocate wholeheartedly their revival and practice, particularly in the schools and by young people.

Among those who take this latter view must now be reckoned the Educational Authorities, who, in their 'Syllabus of Physical Exercises' (1909) proposed that the Morris and Country Dances should forthwith be placed in the curriculum of the elementary school.

The official recognition thus accorded to the educational value of our two national dances marked a new and almost revolutionary departure, and disclosed a vista full of interesting possibilities. If, however, the scheme is yet to yield the best and the fullest of results, it must be administered with caution and wisdom. It is, for instance, of paramount importance that the dances should be translated into the schools as accurately as possible in their native and traditional forms; otherwise, their educational as well as their artistic value will be seriously discounted. To do this effectively will need an adequate supply of trained teachers and a staff of qualified inspectors.

Teachers, too, must realise the very different qualities which characterize, respectively, the Morris, the Sword, and the Country Dance, if they are to assign to each its own proper place in the educational scheme.

The Morris is the most difficult dance of the three. Its especial purpose in education is the development of physical qualities. Its movements are strong, vigorous, at times almost violent, and demand great agility and flexibility of limb. Nevertheless, they must be executed easily and gracefully and without apparent effort or physical distress; and the ability to do this can only be acquired by constant and assiduous practice under expert supervision. Vigour under complete control is the dominant note of the Morris Dance, as it is also its chief claim to educational recognition. The greatest care must be exercised lest, on the one hand, the dance degenerate into a disorderly romp, or, on the other hand, curbed by too rigid a restraint, it become tame and lifeless. Much drill and discipline, too, will be needed if the performers are to keep their lines straight and even, and to maintain the prescribed distances from each other. Finally, it must be borne in mind that the Morris is not so much a social, recreative dance as a physical exercise, and a very strenuous one.

The Sword Dance, too, like the Morris, exercises the whole body, but in a less exacting way. It is an ideal dance for boys, especially when it is used as an introduction to other dances and to overcome the boyish objection to dancing as an unmanly accomplishment.

The Country Dance is altogether a quieter, more reposeful dance. It is more easily learned, and is physically far less exacting than the Morris. It is, primarily, a social recreative diversion, in which both sexes take part; a homely, intimate, and above all a mannered dance. By its means many valuable lessons may be inculcated—in grace of manner and dignified behaviour, especially between the sexes; in the art of moving easily and naturally, and maintaining a fair presence and courtly bearing. In the words already quoted, the Country Dance is 'a moderate and healthful exercise, a pleasant and innocent diversion, if modestly used and performed at convenient times and by suitable company.'

So far, we have considered the educational worth of the folk-dance as a physical exercise only. But it is something more than this. It is an art, and a highly expressive one; an art, too, like music, to which children are peculiarly responsive. On this ground alone its introduction into the schools may be justified; for, educationally speaking, the quickening of the artistic sense is at least as important as the developing of muscles. Consequently, in placing folk-dances in the schools we are, or should be, introducing not merely a pleasurable form of physical exercise, but an art, something that is at once healthful, beautiful, and expressive. No one who has closely studied the best folk-dancing in England would hesitate for one moment to dignify it by the name of an art, nor deny that it seems to give to those who practise it an ease of manner and an air of refinement which are very

attractive. It is something more than mere sentimentality that would connect the upright bearing of the Morris dancer with the uprightness of his character. To those whose experience is limited to the cake-walks and skirt-dances of the music-hall, or to the monotonous circlings and 'kitchen' lancers of the drawing-room, this view may seem fantastic. But this is only because dancing has in our time become so debased that most of us have forgotten that it is one of the most elemental and universal of the fine arts.

Ease of manner, grace and dignity of carriage, upright bearing, and so forth, can scarcely be said to distinguish the age we live in. And yet it is not so very long ago since 'the dancing English' were renowned for 'carrying a fair presence.' Is it too much to hope that, with the revival of folk-dancing in the schools, these very desirable qualities may in the next generation once again become characteristic of the English nation?

SOME MUSICAL EPIGRAMS AND POEMS.

By C. Edgar Thomas.

The term 'epigram' originally meant and was applied to anything that was virtually inscribed as on a monument or statue, but with the lapse of time its meaning became wide enough to include a multitude of little poems. Thus from adhering strictly to the terms of its Greek etymology, *i.e.*, an actual inscription, it has since been applied to verses, especially those affecting the terseness of an inscription, and also to the little poem ending in a point, particularly of the epigrammatic or satirical type.

Practically all professions have been assailed by the epigram writer in the past, and many are the interesting epigrammatic scraps that have been handed down to us through the generations. Music and musicians have received their full share of attention in this respect, and in the present brief article it is proposed to review a few of the lesser-known compositions that have been provoked by the musical art.

An extremely beautiful epigram in its original sense—a mural inscription—is that written on Claudius Phillips, a travelling violin player:

Phillips, whose touch harmonious could remove
The pangs of guilty power or hapless love;
Rest here, distress'd by poverty no more,
Here find that calm thou gav'st so oft before;
Sleep undisturb'd, within this peaceful shrine,
Till angels wake thee with a note like thine.

The story of its authorship is interesting, seeing that it was at first ascribed to the actor Garrick, but Boswell has given an account of it from the mouth of the great actor himself. From this it would appear that Johnson and Garrick were sitting together when the latter repeated an epitaph on Phillips, by Dr. Wilkes, at which the worthy lexicographer shook his head, and said, 'I think, Davy, I can make a better.' Then, stirring his tea in silence for a while, he in a state of meditation, produced the verses given above. Dr. Wilkes's lines, which Garrick is reputed to have repeated to Johnson, ran as follows:

Exalted soul, thy various sounds could please
The love-sick Virgin, and the gouty ease;
Could jarring crowds, like Old Amphion, move
To beauteous order and harmonious love;
Rest here in peace, till angels bid thee rise,
To meet thy Saviour's consort in the skies.

Here is another, concerning 'A bad singer':

When screech-owls scream, their note portends,
To frighten'd mortals, death of friends;
But when Corvino strains his throat
E'en screech-owls sicken at the note.

One of the most celebrated and most frequently quoted (and sometimes misquoted) epigrams was born of the feud between Handel and Bononcini. It has been ascribed to Dean Swift, but it is clear that it was written by John Byrom (1691-1763), the Lancashire poet, who invented a system of shorthand. As published in Byrom's 'Miscellaneous Poems,' it runs as follows:

Some say, compar'd to Bononcini
That Mynheer Handel's but a ninny;
Others aver that he to Handel
Is scarcely fit to hold a candle;
Strange all this difference should be
'Twixt Tweedledum and Tweedledee.

Bartlett, in his 'Familiar Quotations' (p. 129), prints the epigram as above, and in a footnote gives the following evidence of its authorship:

Nourse asked me if I had seen the verses upon Handel and Bononcini, not knowing that they were mine ('Byrom's Remains') (Cheetham Society, Vol. i., p. 173).

Bartlett adds: 'The two last lines have been attributed to Swift and Pope. See Scott's edition of Swift and Duce's edition of Pope.'

Another humorous epigram concerns the affairs of two singers:

Two singers were oft in contention quite warm,
Which most, when they tuned up their windpipes, could charm;
To a master of music they jointly applied,
This often-contested affair to decide.
They quaver'd, they shaked, and such graces were shown,
That each took for granted the prize was his own.
'Indeed, my good friend,' cries the judge to the first,
'Of all earthly singers, *I think you're the worst*:
But as for you, friend,' (turning round to the other)
'*You can't sing at all*—so must yield to your brother.'

while the two lines of Samuel Rogers, of 'Table-talk' fame, regarding the departure of a certain Count for Italy, whence he sent some Italian music in score for the opera, are worth reproducing:

He has quitted the Countess, what can she wish more?
She loses one husband, and gets back a *score!*

In the reign of the first George, Faustina Bardoni and Francesca Cuzzoni were rival singers at the Italian Opera in London. The former was of extreme beauty, while the latter bore a very bad character indeed. She afterwards married Signor Sardoni, whom she poisoned, for which crime she was tried and condemned to death, the penalty being subsequently remitted. At one time, however, both were great operatic rivals, and each had their supporters. The Countess of Pembroke and her party asserted the pre-eminence of Cuzzoni, and the Countess of Burlington that of her lovely rival. The cantatrices eventually came to blows, and the Countesses were with great difficulty prevented from taking the same course. The whole town was divided between the two factions, and innumerable squibs and epigrams lent colour to the excitement. Lady Pembroke was accused of encouraging the *cat-calling* of Faustina, which provoked the following epigram, noticeable not so much for its merit as for the evidence it exhibits of the bitterness of the party feeling:

Old poets sing, that beasts did dance
Whenever Orpheus pleas'd;
So to Faustina's charming voice,
Wise Pembroke's asses bray'd.

Eventually Faustina won the day, and Cuzzoni's popularity ceased as a matter of course, upon which these lines appeared as the introduction to

'Faustina, or the Roman Songstress, a Satyr on the Luxury and Effeminacy of the age' :

Cuzzoni can no longer charm,
Faustina now does all alarm,
And we must buy her pipe so clear
With hundreds twenty-five a year ;
Either we've money over plenty,
Or else our skulls are wondrous empty !
But if Faustina or Cuzzoni,
E'er touch a penny of my money,
I'll give 'em leave to call me Tony.

Ambrose Phillips also wrote some very pretty epigrammatic lines on Cuzzoni, from which it would appear that he considered her a somewhat dangerous guest :

Little siren of the stage,
Charmer of an idle age,
Empty warbler, breathing lyre,
Wanton gale of fond desire,
Bane of every manly art,
Sweet enfeebler of the heart !
O, too pleasing is thy strain,
Hence, to southern climes again ;
Tuneful mischief, vocal spell,
To this island bid farewell :
Leave us as we ought to be,
Leave the Britons rough and free.

Alexander Pope, the poet and satirist, has many clever epigrams to his credit, and one that he wrote on Mrs. Tofts, a celebrated opera-singer, may well be excused a place here :

So bright is thy beauty, so charming thy song,
As had drawn both the beasts and their Orpheus along ;
But such is thy av'rice, and such is thy pride,
That the beasts must have starv'd, and the poet have died.

Katherine Tofts made her first appearance in England in the year 1703, retiring from the stage some six years later. The cause of her withdrawal after so brief a career was insanity, and the story of her calamity was told by Steele in the *Tatler*, being afterwards included in many of the standard works on the musical drama.

The following epigram to a 'Lady, who lamented she could not sing,' is a very good specimen from the standpoint of wit and satire :

Oh ! give to Lydia, ye blest pow'rs, I cried,
A Voice ! the only gift ye have denied.
'A Voice,' cries Venus, with a laughing air,
'A Voice ! strange object of a lover's pray'r !
Say—shall your chosen fair resemble most
Yon Philomel, whose voice is all her boast?
Or, curtain'd round with leaves, yon mournful dove,
That hoarsely murmurs to the conscious grove?'
—Still more unlike, I said, be Lydia's note
The pleasing tone of Philomela's throat,
So to the hoarseness of the murm'ring dove
She joins ('tis all I ask) the turtle's love.

The next example is concerned with one Spray, from all accounts a very bad singer in the Chapel of Trinity College, Cambridge. He had been appointed to this position by Bishop Hinchliffe, when he was Master of Trinity, the true facts of the case being that he had obtained the recommendation from Lord Sandwich for the chorister's place, in return for a vote for the county or borough of Huntingdon :

'A singing-man and yet not sing !
You ill requite your patron's bounty.'
'Excuse me, you mistake the thing :
My voice is in another county.'

Yet another famous singer and actress, to wit, Mrs. Robinson, has been immortalized by this eulogistic and laudatory epigram :

When *Salvia* sings, or acts the heroine's part,
The fiction 's ill-supported by her art :
Still something vulgar, thro' the rich disguise,
Betrays the mimic, and offends the eyes :
But when *your* voice is heard, and beauty seen,
You seem a *goddess*, whilst you act a *queen*.

This was Anastasia Robinson, whom the celebrated Earl of Peterborough married. She was also the subject of another epigram, the work of Mallet, entitled 'On a certain Lord's passion for a Singer !' which does not pay a high tribute to her beauty :

Nerina's angel-voice delights ;
Nerina's devil-face affrights :
How whimsical her Strephon's fate,
Condemn'd at once to like and hate !
But be she cruel, or be she kind,
Love ! strike her dumb, or make him blind.

The poems or verses are not a whit less interesting or amusing than their fellows the epigrams, the majority of them being characterized by a good-humoured and witty vein of satire. Our first example is entitled 'Musical Wolves' :

A travelling Scot
To a forest had got,
Which he entered quite free from alarm ;
His food in a sack
Hung over his back,
And his bagpipes were over his arm.

About two it might be,
Or perhaps it was three,
When to dine inclination he felt ;
But three wolves came around
As he sat on the ground,
Who his sav'ry provisions had smelt.

He trembled with fear
When he saw them come near,
For he thought that it *might* be their whim
To think his poor stuff
Not quite good enough,
And treat it with scorn and eat *him*.

So their rage to appease,
He threw them some cheese,
Still trembling with doubt and with dread,
Till quite in a stew,
He knew *not* what to do,
For after the cheese went the bread.

His face then he wipes,
And takes up his pipes,
And loudly beginning to play,
The wolves in great haste
Proved wolves of good taste,
By each of them—running away.

'If thus I proceed,'
Said he, 'friends may indeed
Well say, I grow thinner and thinner ;
Oh ! how could I tell
You lov'd music so well !
But I wish I had play'd *before dinner*.'

Despite its length, the next and concluding poem is well worth reproducing *in extenso*. A good example of the narrative style of composition, its story is certainly witty and amusing :

A Cheap Voice.

When Incledon was in his prime,
And sang (all know) delightful,
He caught a cold one Christmas time,
Which made his voice quite frightful.

He served with zeal for many a year
'Neath Covent Garden banner,
And Trumore was his character,
I' the 'Lady of the Manor.'

In Meadows and Macheath he shone,
And all thought him a *good* man
In Carlos, both for taste and tone,
And Wilford in the 'Woodman.'

His 'Towler' bore us to the fields,
The huntsman's notes he'd bring clear,
Poor fellow! now, alas! he yields
To Duruset and Sinclair.

He yields in voice, but not in style
And music's chaste expression;
We shall lament his loss a while—
But this is a digression.

He was appointed to have play'd
The character of Trumore,
He caught the cold as we have said,
He *croak'd*, but could not *do* more.

Then to the manager he goes,
Who soon perceived how was it:
And as the curtain upward rose,
Came forward Mr. Fawcett.

'Ladies and Gentlemen,' he said;
(Here some cried 'here' and 'off' too)
'Mr. Incledon, I am afraid,
Has such a cold and cough, too,

('Off, off!' cried some—and Fawcett bow'd)
'Nay, hear me I implore you;
He cannot, nay is not allow'd,
T' appear this night before you.

'But at short notice Mr. Blank
Will do his best endeavour;
Hopes in our company to rank,
And begs your usual favour.'

(The Pit and Gallery overflow'd
The Boxes were effulgent)
And as he went, again he bow'd,
'We hope you'll be indulgent.'

When Blank came on, he would not do,
Poor soul! his courage falter'd,
'When first this humble roof I knew'
Was so completely altered.

The Galleries hiss'd, the Boxes yawn'd,
The Pit drove all before 'em;
The Op'ra was to uproar turn'd,
And lost was all decorum.

Tho' he'd no voice, yet he had wit,
So quitting Mr. Trumore,
And coming forward to the Pit,
He thus restored good humour.

They quizz'd him, but he cried out, 'Zounds!
I must have leave to speak, Sirs;
D'ye expect a voice worth twenty pounds
For two pounds ten per week, Sirs?'

COMMITTEE FOR MUSIC IN WAR TIME.

'The Musical Times' Fund.

We acknowledge with thanks the receipt of £5 from Mr. A. W. Cox and 2*s.* 6*d.* from Miss Thomas, of Darlington.

We again draw attention (see page 606 of our October issue) to the Royal Albert Hall scheme for raising funds by the sale of Five Shilling gifts. We hope some of our readers can help in this useful way. Gifts should be sent to the Gifts Secretaries, 13 and 14, Princes Gate, London, S.W.

OLD ARABIAN AND TURKISH VIOLINS.

According to Julius Ruehlmann's 'Dictionary' the Kemandjeh (or Kemantsheh) was an old Arabian instrument with a small soundboard (a cocoanut shell covered with serpent's skin), a long neck and foot, and only one string. But on referring to the same author's German 'History of Bowed Instruments' (Braunschweig, 1882) we find that some of these instruments, described and illustrated by him after Villoteau's 'L'Egypte Moderne,' had two strings, the ranges of which are fully set out in detail.

Further, on looking through the sketches left by Dr. Edward Browne and preserved among the Additional MSS. in the British Museum, there may be seen the picture of a musician, dressed in Oriental costume, with the following description:

> The picture of a Gypsye or Cingarro plaiing upon an instrument called a Kimcheh or Kimchi; it hath three stringes; the body is of a gourde with a hole behind it and the belly is of Brasse. He layeth his right foot upon his left knee, and staieth his instrument upon his foot so placed, he stoppeth with his left hande, and plaieth upon it with a bowe like to that of a Violin. He sange to it a songe of Sultan Amurath his besieging of Babylon at Buda in Hungary.

Dr. Browne passed through Buda, then a Turkish fortress, in 1669. The instrument in the picture has a long neck and foot like those shown by Ruehlmann (after Villoteau) in Figs. 11 and 12, Plate I., but the head holding the pegs is of a much smaller size.

L. L. K.

Church and Organ Music.

EASY ORGAN MUSIC.

By Harvey Grace.

Everybody knows that there is plenty of good organ music, and no lack of easy: what is sometimes questioned is the existence of organ music which is both good *and* easy. Inquiries I have lately received on the subject (chiefly from country clergy and organists) seem to show that something in the way of a list of such works will meet a widely-felt need. There are catalogues, it is true, but inquirers ask for more than the mere title and price. They want to know something about the character of the music, its degree of difficulty, requirements in such matters as registration, and so forth. Some also wish to know about good harmonium music. This desire for information is a welcome sign of improving taste in the humbler organ-lofts and in churches where the harmonium is still in use. Not many years ago the staple fare in these places consisted of arrangements of such works as the 'Gloria' from the 'Twelfth Mass,' and extracts from the more obvious of the alleged sacred works of Haydn and Mozart. It mattered not how blatant or trivial these were; if they came from a Mass by one of these composers, and were entitled 'Quoniam tu solus,' or 'Dona nobis pacem,' they *must* be sacred and edifying, and therefore ideal for 'playing the people out.' We may be thankful for signs that this music—generally the worst produced by the great men whose names alone have kept it from the shelf—is now itself almost played out.

For various reasons it is impossible in the limits of a single article to provide an exhaustive list, and to be explanatory as well, but I hope to be able to give those concerned something to go on with, and to put them on a track which they can well follow up for themselves.

It will be useful to classify the music thus: (1) For harmonium and for organ with pedal *ad libitum*; (2) for organs of one manual and pedals; (3) for two- and three-manual organs. The degrees of difficulty will be graded thus: (*a*)=a fairly difficult hymn-tune or choral with the bass pedalled; (*b*)= the eight short Preludes and Fugues of Bach; (*c*)= various stages between these and the second book of the Bridge and Higgs edition of Bach. Organ music beyond this grade can hardly be called easy, and is therefore out of the picture.

In Class 1 we shall find the best music is made in France. There are a variety of reasons for this, chief among them being the fact that the harmonium is as much honoured in that country as it is despised in this. Then, too, the best of French composers have not considered it beneath their dignity to write for it. Can we imagine such eminent English composers as ———, ———, and ——— turning out an occasional volume of harmonium voluntaries? Yet we find Franck, Gigout, Bizet, Boellmann, and Saint-Saëns writing harmonium music. And did not the fiery Berlioz write three pieces for it?

Let us look first, then, at some French music in Class 1.

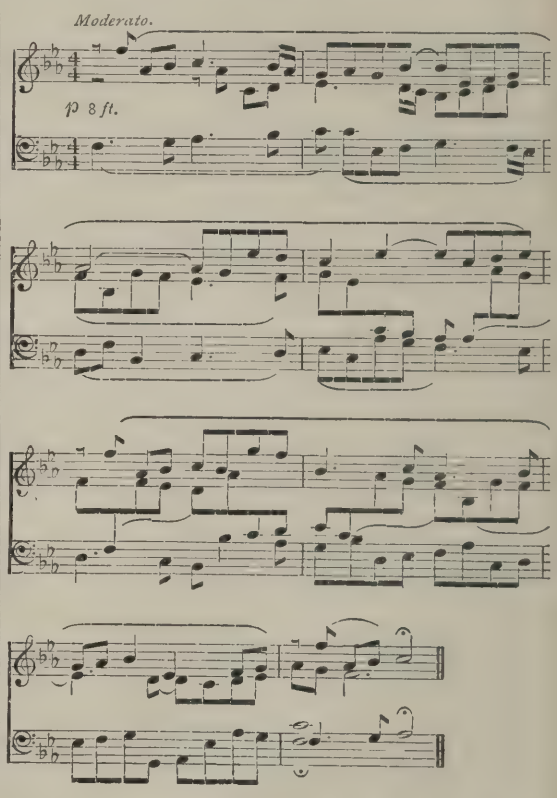
Generally speaking, the works now to be spoken of can be played on an instrument of one manual. Some of them contain optional pedal parts; in very few is the pedal obligatory.

César Franck left two volumes of short pieces for organ and harmonium,—'L'Organiste,' containing fifty-nine pieces, and 'Pièces posthumes,' containing forty-four. (Enoch.)

Let it be said at once that there are not a few pieces in both books that are trivial and altogether unworthy of Franck. They remind us that the composer of the 'Three Chorals' lived in the days when Lefèbure-Wèly was a power in the land. But when these are removed, there remain so many charming little works that the collections are well worth attention. Some indeed are as characteristic as anything Franck ever wrote. The posthumous pieces were written between 1858 and 1863 for the benefit of an old pupil of Franck who held a post in the country. They are generally longer than the pieces in 'L'Organiste,' and contain rather more un-Franckian flippancies. On the whole, 'L'Organiste' is the more useful volume. In both, the degree of difficulty ranges from (*a*) to (*c*).

Undoubtedly the best work yet done in this way is by Eugene Gigout. His organ music is well known and appreciated among us, but that for harmonium seems to have escaped notice. It is, however, worthy of him at his best, showing wide emotional range, and remarkable ability in dealing with very small forms.

There are 'One Hundred short pieces in Plain-song tonality' (Heugel, Paris); 'Gregorian Album,' in two volumes (Leduc, Paris); and 'Seventy pieces in the most usual keys and in Gregorian Modes' (Leduc, Paris). The first two of these collections consist of almost purely modal writing. There are a few optional notes for pedals, and of course many of the pieces may be easily used as organ music with a pedal bass. Similarly, although all can be played on one manual, many lend themselves to the effective use of two keyboards. The difficulty ranges from (*a*) to (*c*). In the 'Gregorian Album' (both volumes of which contain 115 pieces) is a feature that should make it especially useful to organists such as one who wrote to me recently. After inquiring about these Gigout pieces, he says: 'Perhaps you could name some collections of quite short but polished voluntaries of about fifteen to fifty bars of music, as I have no talent in the way of extemporising short—or for the matter of that—long voluntaries.' The inquiry as to voluntaries of fifteen bars length is a reminder that to-day, when a choral celebration of the Holy Communion is the chief service in so many churches, organists are called upon very frequently for short interludes, *e.g.*, between the sections of 'Angus Dei.' These are not always provided by the composers of services, and of course have to be supplied by the organist when plainsong is used. This particular need is especially met in the 'Gregorian Album,' sets of three interludes of about ten bars, and some even shorter, appearing from time to time, in the same Mode. I quote one of these in the first Mode transposed, as an example of fitness for the purpose, and also to show how much real musical interest Gigout manages to put into eight bars:



Would that all the interludes we have to listen to in church were as good as this!

Fully-fledged organists need not despise this collection. Three or four of the longer pieces make a charming suite for recital purposes. Many have the quaint, carol-like feeling so common in French church music; some give us bell-effects, while others use the old Modes in the most modern of ways. The best tribute I can pay the Albums is that, taking a volume to the pianoforte or organ at times with the intention of regaling myself with three or four numbers, I generally end by playing a dozen or twenty.

The 'Seventy pieces' are longer and more difficult, and perhaps a little dry as to some of those in modern keys. The Modal numbers—about half the volume—are as good as those mentioned above.

Deodat de Sévèrac has written a charming Suite of Five pieces (Librairie de l'Art Catholique, Paris), which will please those who can appreciate writing modern in feeling and scholarly and polished in style. They are for manuals only, and are of about the (*c*) grade of difficulty.

Harmonium players and organists who want something very modern should obtain Louis Vierne's 'Twenty-four Pieces in Free style.' (Durand, Paris.) Pedals are *ad libitum*, as is also the use of more than one keyboard. The limitation brought about by writing for possible performance on one manual only is very skilfully overcome. Some pieces are of the (*b*) degree of difficulty, while others go far beyond (*c*). On account of the mental difficulty, owing to its advanced harmony, the collection is rather one for the skilled organist, but it is mentioned here because of its suitability for instruments where no pedal is available.

Bachites will take pleasure in an Album of six celebrated pieces arranged for harmonium by King Hall (*b—c*).

Harmonium players in search of attractive English music for their instrument will find what they want in Alfred Hollins's Twelve Pieces (G. Schirmer Ltd.). They may be graded (*b*) to (*c*).

Coming to organ music proper, a series of books under the title of 'The Village Organist' claims attention. I have a suspicion that the average village organist will not thank you for giving him his proper name, possibly because 'village' is so often used disparagingly, in the same way as 'suburban' or 'provincial.' For this reason the title of the series is perhaps unfortunate. Of the numerous books in it I mention a few that are especially useful.

No. 18 contains Funeral music—the Dead March from 'Saul,' and others by Beethoven, Mendelssohn, and Chopin, also an effective one by Mackenzie from 'The Story of Sayid' (*b—c*).

No. 17 consists of Wedding music—the stock marches of Mendelssohn and Wagner, and a couple by Guilmant and Hoffman (*c*).

No. 45 is for use at Easter, and contains an excellent postlude by Healey Willan on the plainsong tune of 'The Lamb's High Banquet,' a charming Meditation by John E. West, and a March by B. Luard-Selby introducing the well-known tune to 'The strife is o'er' (*c*).

The harvest festival is provided for in No. 43, with a Pastorale by Hollins, and voluntaries on 'Come, ye thankful people, come,' and 'We plough the fields,' by F. Cunningham Woods and John E. West respectively (*b—c*). No. 44 is a useful number, made up of pieces for use in Lent and Holy Week—Chopin's Prelude in C minor, Variations on 'Forty days and forty nights' by H. M. Higgs, arrangements of 'If with all your hearts,' 'Behold the Lamb of God,' 'He was despised,' and the 'Procession to Calvary,' from Stainer's 'Crucifixion' (*b—c*).

In Book 16 are seven pieces, the most notable being T. Adams's Fantasia on 'Abridge,' and John E. West's 'Allegro pomposo' (*b—c*). Organists requiring short interludes to cover their nakedness in the matter of improvisation will find a dozen by various composers in No. 36, together with three accompaniments to the Apostles' and Nicene Creeds, and the Lord's Prayer (*a—b*). Easier still are the Seventy-two Short Interludes that make up No. 30 (*a*). No. 46 contains pieces suitable for various seasons—arrangements of 'Sleepers, wake,' and 'How lovely are the messengers,' and T. Adams's Fantasia on 'Veni, Creator' being specially useful numbers (*b*).

No. 48 is a Christmas album, with the Pastoral Symphony from 'Messiah,' Hugh Blair's Fantasy on carol tunes, and an arrangement of Pearsall's 'In dulci Jubilo' for its best features (*b—c*).

Very useful are six books of Short Preludes. I fancy Books 2 and 3 are the best of a good batch. Each book contains twelve pieces (*a—b*), the composers represented in the series including Hollins, Wolstenholme, John E. West, C. H. Lloyd, W. G. Alcock, and G. J. Bennett. In 'The Latin Organist' (two books) various composers deal with ecclesiastical themes (*b—c*), and in 'Short Postludes' we have some good outgoing voluntaries by Thomas Adams, W. G. Alcock, and John E. West (*b—c*). A useful series is 'Ecclesiæ Organum' (G. Schirmer Ltd.)—books containing about six pieces, mostly of (*c*) grade. Books 3 and 5 are perhaps the best. Gustav Merkel's name stands for good workmanship; if his flame of inspiration did not always blaze, he was able to say what he had to say in the best possible manner. His short pieces are invariably excellent,—perhaps generally better than his long ones. The following sets are particularly useful: Two Preludes (*b*); Eight short and easy pieces in two books (*b*); Four Trios (*b—c*); Ten Preludes (*a—b*); Four pieces—Prelude, Triple Fugue, Postludium, Andantino (*b—c*); and a set of Nine short pieces (*b*).

Theodore Dubois's 'Album of seven pieces' (*b*) contains attractive music, and the same may be said of Guilmant's 'Seven pieces.' Five of the seven range in difficulty from (*b*) to (*c*), while the remaining two—the fine 'Marche Triomphale' and 'Fantaisie sur deux Mélodies Anglaises'—are much harder nuts to crack.

H. M. Higgs's 'Twelve Miniatures' is a collection of well-written and pleasing pieces, some of which are suitable for recital purposes. The music is delightfully free from stodginess, without being trivial or unsuited to the instrument (*b—c*).

Henry Smart's organ music is still far from dead, and those in search of easy work may be directed to 'Six short and easy pieces,' published in pairs (*b—c*), and Twelve short and easy pieces, issued in sets of four. These are printed in order of difficulty, the first group being (*a*) and the last (*c*).

Players requiring pieces based on hymn-tunes will find two sets of twelve by Charlton Palmer useful. They are published by G. Schirmer Ltd., and vary in difficulty from (*b*) to considerably beyond (*c*). There are also Six Choral Preludes by C. H. Kitson (Stainer & Bell) that are well worth attention (*b—c*).

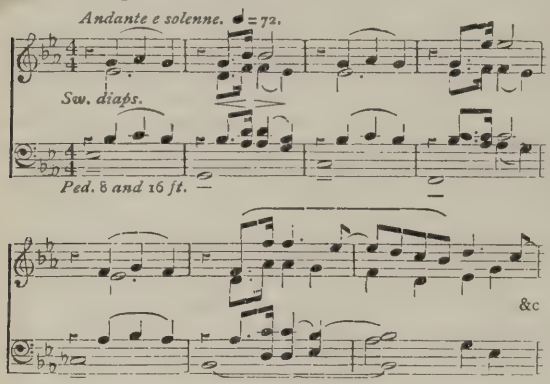
Rheinberger has written about a hundred short pieces, but not many can be described as easy. The easiest are a set of six, published in two books (*b*). The Twelve Monologues, Twelve Characteristic Pieces, Twelve Pieces, and Twelve Meditations, contain some splendid work,—indeed there is not a weak number among them. They are issued in sets of two or three, as well as in volumes suitable for presentation. Not the least point in their favour is that they can mostly be played effectively on an organ with only one manual. They are mostly of the (*c*) grade, with a few beyond it, and a few at (*b*).

Rheinberger also wrote two sets of Trios, not only admirable as studies, but full of melodious music. The first set of ten (*b*) is issued in two parts, and the second, containing a dozen, rather longer, and of the (*c*) grade of difficulty, in three books.

I end this brief survey with an English organ composer who has written some particularly good music for players of modest technique—John E. West. In addition to numerous short pieces scattered about in such collections as 'The Village Organist,' there are a set of Three Preludes, a delightful 'Pastoral Melody' and 'Lament,' a rousing Postlude in B flat, a second set of Three Preludes, containing a charming Allegretto Pastorale, and a set of three short pieces, 'Aspiration,' 'Contemplation,' and 'Lamentation.' The 'Aspiration' is a little gem, very suitable for recital purposes. These pieces are mostly of the (*b*) grade, with a few rather beyond it.

They are beautifully written, and admirable alike for teaching or for use as voluntaries.

A longer work of the same composer is a Meditation in E flat (*c*). There is unaffected charm in its opening bars, with their questioning manual phrases over the long pedal notes, while effective contrast is provided by an animated middle section leading to a climax. I quote the commencement :



The bulk of the music noticed above is issued at a low cost. Novello & Co. are the publishers, unless otherwise stated, and the French works may also be obtained through them.

In turning over music for the purposes of this article I have been struck by the musical interest and effect obtained in many cases by slender means. Do advanced organists make enough use of music of this type? Are they not too much inclined to despise 'the day of small things'?

Most of them have been surprised—even mildly chagrined—at finding an easy piece more appreciated as a voluntary or recital item than some ambitious work over which they had toiled with reeling brain and aching shins during the week. I am sure their répertoire might well be extended in the direction of simplicity of the right sort. They have many among their hearers who will be grateful for the change. Notice the intense appreciation with which an audience listens to a famous singer's rendering of a simple ballad, or to a pianoforte virtuoso graciously unbending to a Mendelssohn 'Song without Words.' Must our Hugues always be going full blast with 'mountainous fugues' and sonatas?

The brilliant organist naturally likes overcoming difficulties; but the 'man in the pew' looks coldly on his feats, dismissing some of the most astonishing of them with a scornful 'Mere technique : I like music that speaks to the heart.' He is wrong, of course; but not entirely. Unconsciously he has a fellow-feeling with another and more famous 'man in the pew,' Samuel Johnson (I think it was the old Doctor, if not, it ought to have been), who sat wearily through a long display of dexterity at the harpsichord, and on a lady remarking to him : 'That was a most difficult performance,' answered : 'I would to heaven, madam, it had been impossible.'

We have received from the Oxford University Press the useful annual Kalendar of Hymns Ancient and Modern for 1916, compiled by Robert Sealy Genge, M.A., Vicar of Christ Church, Wolverhampton. It is published at twopence.

Sunday afternoon musical services are given at the United Methodist Church, Manor Park, E. The opening meeting was held on October 3. The programme included Elgar's 'Pomp and Circumstance' March No. 2, and the 'Oberon' Overture. Mr. F. W. Long conducted the orchestra and choir.

DR. E. H. THORNE'S BACH RECITALS.

We have received the programmes of four Bach recitals to be given at 3.30 on Saturdays in November at St. Anne's, Soho, by Dr. E. H. Thorne. An excellent feature is the recitalist's avoidance of the more hackneyed Fugues in favour of the Choral Preludes. Organists have dealt none too kindly with Bach by over-insistence on his excellence as a fugal writer : it is time that the more intimate and poetic side of him (so fully shown in these Preludes) received wider recognition. We are glad to see, too, that three of the Trio-Sonatas are included. It is a pity that the excellences of these works as technical studies have rather overshadowed their beauty as music. As Parry points out, they are among the composer's most delicately-poised and subtly-finished works.

We append the programme of Dr. Thorne's first recital :

Fantasia in B flat on 'I give to thee farewell' (Canto fermo in manual and pedal).
Sonata in E minor (two manuals and pedal) (Adagio, Vivace, Andante, Un poco allegro).
Prelude and Fugue in A major.
Trio in D minor, for two manuals and pedal, on 'Jesus Christ, Who art our Saviour' (Canto fermo in pedal).
Passacaglia in C minor.

The seventh annual Choral Festival by the united choirs of Hinckley and district was held in Hinckley Parish Church on Saturday, October 2. The service was conducted by Dr. Christie Green, organist of Holy Trinity Church, Coventry. The psalms (sung antiphonally between the Parish Church Choir in the Chancel and the visiting choirs in the Nave), were sung to chants by Harwood. The setting of the Canticles was Newton in G. Torrance's anthem 'Lord, I have loved the habitation of Thy house' was sung after the third collect, and Spohr's 'Blest are the departed' before the Blessing. Dr. Green gave a short recital before the service, and Mr. Paul Rochard accompanied throughout and played Harwood's 'Dithyramb' at the conclusion.

An interesting recital of music by S. S. Wesley was given on September 15 at St. Paul's Church, Rondebosch, Cape of Good Hope. Mr. W. E. Ranby played the Choral Song and Fugue, Larghetto in F sharp minor, and 'Holsworthy Church Bells,' and the choir sang five of the composer's anthems (including 'The Wilderness') and two of his hymn tunes.

At St. Peter's, Melbourne, Mr. A. E. H. Nickson played the following Bach programme, arranged by the late Prof. Marshall Hall to illustrate lectures on Interpretation : 1. Prelude and Fugue in C minor; 2. Choral prelude; 3. Fantasia and Fugue in G minor; 4. Choral prelude; 5. Prelude and Fugue in E minor.

The annual service on behalf of the Harrogate Church Institute took place in St. Peter's Church on October 6. The combined choirs of the town took part, and under the direction of Mr. John Pullein, sang S. S. Wesley's 'O give thanks,' and Stanford's 'For all the saints.'

Mr. A. J. Heard Norrish, owing to ill-health, is returning to England during October, having resigned the organist and choirmastership of the Metropolitan Wesleyan Church, and the organistship of Prince Alfred Lodge, Pietermaritzburg, Natal.

At Halifax Place Chapel, Nottingham, Sullivan's 'The Prodigal Son' was sung on September 19 and on October 3. Mr. E. M. Barber conducted, and Mr. C. E. Blyton Dobson was at the organ.

Mr. Reginald Goss Custard, the discontinuance of whose recitals at St. Margaret's, Westminster, has caused so much regret, has just given a series at All Souls' Church, Langham Place.

ORGAN RECITALS.

Dr. W. Rigby, at St. James's, Paisley—Prelude and Fugue in B minor, *Bach*.

Miss H. Hatch, at St. Catherine's, Feltham—Grand Chœur in C, *Hollins*.

Mr. Herbert Hodge, at St. Matthew's, Ealing Common—Fantasia and Fugue in G minor, *Bach;* at St. Nicholas Cole Abbey (three recitals)—Grand Solemn March, *Smart;* Impromptu, *Alcock;* Overture in C, *Hollins*.

Mr. J. A. Meale, at Tabernacle Chapel, Cwmavon—Finlandia, *Sibelius;* at Central Hall, Westminster (four recitals)—The Pilgrim's Progress, *Ernest Austin;* Suite Gothique, *Boëllmann;* Festive March, *Henry Smart;* Grand Chœur, *Hollins;* at St. Matthew's, Ealing Common—Sonata No. 6, *Mendelssohn*.

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (four recitals)—Caprice, *Faulkes;* Festive March, *Smart;* Lied, *Wolstenholme;* Introduction and Fugue, *Henniker*.

Mr. S. Hylton Stewart, at Blackburn Parish Church—Epilogue, *Harvey Grace;* at St. Mary Redcliffe, Bristol—Variations, *C. H. Kitson*.

Mr. Claude A. Forster, at St. John's, Forfar—Imperial March, *Elgar*.

Mr. Albert Orton, at Walton Parish Church, Liverpool—Sonata No. 1, *Guilmant*.

Mr. Ivor Davies, at St. Michael's, Manselton, Swansea—Solemn melody, *Walford Davies*.

Mr. W. Henry Maxfield, at St. John the Evangelist's, Altrincham—Sonata No. 3, *Mendelssohn*.

Mr. F. J. Buckle, at St. Paul's, Herne Hill—Lament, *Harvey Grace*.

Mr. P. H. Syvret, at Victoria Street Congregational Chapel, Jersey—Pontifical March, *Lemmens*.

Mr. Herbert Pierce, at Union Chapel, Highbury (three recitals)—Fanfare, *Lemmens;* In dulci jubilo, *Bach;* Pastorale, *Lemare*.

Mr. Harvey Grace, at St. Mary Magdalene's, Munster Square (four recitals)—Canzona (Fourth Symphony), *Tchaikovsky;* Prelude on the tune 'St. Mary,' *Charles Wood;* Andante from String Quartet, *Debussy;* Choral No. 3, *Franck*.

Mr. Wilfrid Arlom, at St. George's, Hurstville, N.S.W. (two recitals)—Carillon, *Louis Vierne;* Study in C sharp minor, *Chopin-Lemare*.

Mr. Harold E. Hines, at Borough Bridge Parish Church, Harrogate—Prelude and Fugue in C minor, *Bach*.

Mr. W. H. Dawes, at Nazeing Parish Church (two recitals)—Sonata No. 1, *Mendelssohn;* recital of works by *Arthur G. Colborn*.

Mr. G. Bernard Gilbert, at Canning Town Public Hall—Fugue in G minor, *Bach*.

Dr. H. W. Richards, at Christ Church, Lancaster Gate (two recitals)—Toccata and Fugue in C, *Bach;* Third Rhapsody, *Saint-Saëns*.

Mr. Allan Brown, at Tooting Wesleyan Central Hall (two recitals)—Overture in C, *Hollins;* at Wesleyan Church, Dartford—In Paradisum, *Dubois*.

Mr. Frederick Diggle, at St. Saviour's Church, Liverpool—Fantaisie Rustique, *Wolstenholme*.

APPOINTMENTS.

Mr. Allan Brown, organist and choirmaster, City Temple.

Mr. Fred. W. Flatt, organist and choirmaster, St. Mark's Presbyterian Church, Greenwich.

Mr. A. J. Larkman, organist and choirmaster, Holy Trinity Church, Sydenham Park, S.E.

Mr. Wallace J. Madge, organist and choirmaster, at Kingsland Congregational Church.

Mr. Walter J. Rainbird, choirmaster, at St. Mildred's, Lee, where he has been organist for the past sixteen years.

The Rev. W. H. Bliss, M.A., Mus.Bac., hon. chaplain to H.M. The King, is retiring from Kew, where he has been vicar for thirty years. On September 20 he was presented with an illuminated address and a cheque for £228. Mr. Bliss took his musical degree at Oxford in 1863. The services greatly benefited by his musicianship.

Reviews.

PIANOFORTE MUSIC.

Etudes. By Edouard Wolff (Novello Edition, No. 153). Edited by Franklin Taylor. 1*s.* net.

Studies of Mechanism. By Charles Czerny, Op. 849 (Novello Edition, No. 130). Edited by Franklin Taylor. 1*s.* net.

Doll's-House Suite. Five little pieces for little folk; for pianoforte solo. (Novello Edition, No. 522.) By Hubert Bath. 2*s.* net.

[Novello & Co., Ltd.]

Amongst the latest additions to the Novello Edition comes a book of pianoforte studies by Edouard Wolff, a somewhat unfamiliar name. The composer was born at Warsaw in 1816, and died at Paris (where he resided for the last forty-five years of his life) in 1880. He is perhaps best known for his collaborations, in the form of duets for pianoforte and violin, with the celebrated Belgian violinists Charles de Bériot and Henri Vieuxtemps. Mr. Taylor has selected for publication seven studies from Wolff's Op. 50. In six of these the principal work is for the left hand, and as the studies are both useful and of some considerable musical interest (being not only excellent exercises but also pieces worthy of public performance) they well deserve the attention of students in the upper intermediate grade.

Still another volume from Czerny's inexhaustible supply! This time we have fifteen studies from his Op. 849—'Studies of Mechanism.' These are specially written for small hands, but not necessarily for small people. They come just below the grade of 'The School of Velocity,' Op. 299.

A charming little set of pieces is the 'Doll's-House Suite,' by Hubert Bath. 'Toy Soldiers,' a bright march with a nice staccato bass; 'Dolly's Washing Day' ('plenty of accent,' says the composer; but, please, not too much of it in the 'Rub-a-dub'—have Mr. Hubert Bath's shirts and collars never suffered from too much energy on the part of his laundry-woman?); 'Dolls' Waltz,' a very flowing, pleasing swing-song theme; 'Playtime,' plenty of good staccato again here; and 'Dolly's Lullaby,' a pretty, crooning melody; these are the fanciful titles of the five little solos—just the kind of pieces for children in quite the elementary stage.

Journal of the Folk-Song Society. No. 19; being the second part of vol. v.

[Printed privately for the Members of the Society; Offices, 19, Berners Street, London, W.]

The cult of the folk-song demands special skill and devotion. The necessity for this equipment is exemplified by this remarkable volume or half-volume of about 180 pages. It is a monument of the patience and industry of its compilers, and is in itself a liberal education on the topics with which it deals. The pedigree and relationships of no fewer than fifty-one folk-songs are discussed in detail and sometimes at considerable length. Speculations as to the curious significance of the 'Droylesden Wakes Spinning-Song' occupy no fewer than six pages of interesting matter contributed by Miss Annie G. Gilchrist. Many of the notes on the songs are written by Miss Lucy Broadwood, who is one of the most distinguished members of the Society. Miss Gilchrist gives an account, which is new to us, of the origin of the well-known air 'The First Nowell.' She says that she 'has come to the conclusion that "The First Nowell" tune is a relic of singing in parts, in which by an accident the treble and not the tenor melody has been transmitted to a later generation, probably by one of the treble singers.'

A tribute is paid to the late Mr. Gavin Greig, an authority on Scottish folk-song, who died on August 31, 1914, at the age of fifty-eight years.

The Society has had to suffer inconvenience arising from the fact that its honorary secretary, Mr. Frederick Keel, being in Bavaria on holiday when the War broke out, is detained as a political prisoner at the Concentration Camp at Ruhleben. The work meantime is being carried on by his wife, acting with other officials of the Society.

VIOLIN MUSIC.

Tema con Variazioni. By A. C. Mackenzie.
Bourrée; Slow Minuet; Gigue. From Suite in F. By C. Hubert H. Parry.

[Novello & Co., Ltd.]

Violinists will be glad to have Sir Alexander Mackenzie's 'Tema con Variazioni' from his set of pieces for violin and pianoforte, Op. 37 (the Suite which includes the ever-popular 'Benedictus,' first played by the late Lady Hallé as far back as 1880 at one of the never-to-be-forgotten Monday Popular Concerts), published separately. The piece is an excellent example of variation-form, as each of the eight variations to the pleasing theme, with its unusual 7 + 8 bar rhythm, is in thorough contrast, and the music lies always gratefully under a skilled player's fingers. Messrs. Novello & Co. have also issued separate editions of the 'Bourrée,' 'Slow Minuet,' and 'Gigue' from the Suite in F ('Lady Radnor's Suite') by Sir Hubert Parry, lately reviewed in these columns.

Rêverie in D flat. By H. Sandiford Turner. Recital Series of Original Compositions for the Organ, No. 48.

[Novello & Co., Ltd.]

This piece will appeal strongly to players with a liking for modern harmony. The composer, however, does not indulge in extravagances, and his striking harmonic effects are not dragged in, but have their proper part in the scheme,—even the string of ninths on p. 53 grows naturally out of what has gone before. The main theme of the work is an expressive melody, which makes its second appearance accompanied by an effective counter-theme. The piece presents few difficulties, and although laid out for a three-manual organ, can be played on two manuals with little loss of effect. The composer, by the way, seems to have overlooked the limitations of the human hand in line 3 of p. 54, where, if his instructions as to the employment of two manuals are carried out, the player must be prepared for a stretch of a twelfth. We suggest that in bars 1 and 3 the left hand should be transferred to the Swell for the passages in the bass clef.

Ballade in E. By J. Stuart Archer. Original Compositions for the Organ (New Series), No. 44.

[Novello & Co., Ltd.]

Mr. Archer has hit upon a happy theme for his 'Ballade'—simple, and with a pronounced flavour of the folk-song. Although dealing with small rhythms, he has cleverly avoided scrappiness or squareness. This rhythmical interest is well maintained in the middle section in $\frac{5}{4}$ time. An effective feature of the *réprise* is the decorative use of a fragment of the second subject. The 'Ballade' is altogether a work distinctly out of the ordinary run of quiet recital pieces. It is not difficult, requiring chiefly neatness and taste for its proper performance.

The Recital Series of Original Compositions for the Organ. Vol. 8. [Novello & Co., Ltd.]

The latest volume of this well-known collection of recital music contains six works. As they have already been noticed separately in these columns, a bare mention of them will suffice: Pavane in A (Bernard Johnson), Finale Jubilante (John E. West), Scherzo in F minor (H. Sandiford Turner), and Rêverie in D flat, by the same composer (reviewed above), Scherzo Fugue (E. H. Lemare), and Epilogue (Harvey Grace).

The volume is handsomely bound, and would be a suitable book for presentation.

The thirteenth annual Conference of the Catholic Truth Society of Ireland was held at Dublin from October 12 to 15. The inaugural lecture was given by Mr. Cecil Chesterton, editor of the *New Witness*. At the concert given at the Mansion House, Dublin, on October 12, Mr. Charles Mott (baritone) and Señor José de Marais (tenor) were the chief attractions. In addition, Miss Jean Nolan, Miss Maude Clancy, Mrs. Fay Sargent, Mr. Arthur Darley, and Mr. W. A. McNally assisted, the conductor being Mr. Vincent O'Brien.

Correspondence.

'PIETÀ, SIGNORE': ROSSINI OR STRADELLA?

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In the programme of the Promenade Concert (Queen's Hall) for Friday, October 8, I noticed '"Pietà, Signore" by Stradella.'

Now, it is written in the new 'Grove' (vol. iv., p. 707, *s.v.* Stradella): 'Stradella as a composer is known to modern audiences by the Aria di Chiesa, "Pietà, Signore!" attributed to him. It is enough to say that no musician, even though but slightly acquainted with the works that are indisputably by Stradella, will attribute it to him. The composer of that beautiful composition is almost certainly Rossini.' (The old 'Grove' gave a choice, saying, 'is generally believed to be Fétis, Niedermeyer, or Rossini.') Further, in the same volume, at p. 163, col. b, under 'Rossini': 'The famous aria, "Pietà, Signore," which *credulous amateurs* [italics mine] still regard as Stradella's, was, according to Signor Alfredo Piatti, written as a joke by Rossini.'

I have before me three different editions of the Aria, which in each case is attributed to Stradella, and in one case bears the title 'Se i miei sospiri.'

I would suggest that the slightly-sneering reference to amateurs be amended by attributing the credulity to those who should guide them, namely: publishers, editors, and programme-makers.—Yours faithfully,

T. Francis Howell.

A WELSH HYMN AND ITS ORIGIN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—A year or more ago, whilst going through the works of William Shield, I was interested to find in his opera 'Marian' (1788) the original of the beautiful tune to 'By the Waters of Babylon' (Psalm 137), classed amongst the Welsh Airs in 'Songs of Four Nations.' This 'psalm' had long puzzled others besides myself, as it seems to lack Welsh or traditional characteristics. Reference to the published collections of Welsh music showed that the air, under the title 'Yr Helyg Gân' ('The Willow Hymn') Psalm 137, appeared as a Welsh psalm for the first time in Edward Jones's 'Bardic Museum'* (1802, or fourteen years after the opera of 'Marian'). The full title of Jones's compilation is too lengthy to quote, but it is described as consisting of 'Primitive Literature, &c., forming the second volume of the Musical, Poetical, and Historical Relicks of the Welsh Bards and Druids, &c., *with great Pains now rescued from oblivion and never before published.*' Jones has not only copied Shield's *air* but, throughout the first few bars, his *bass accompaniment* also, though this has been prudently varied farther on. Obviously, the song 'Ah me! by the osiers so dank,' or 'The Branch of the Willow,' made popular by the enchanting Mrs. Billington, must have put it into the head of the compiler of the 'Bardic Museum' to adapt the song to a psalm descriptive of the exiles hanging their harps on the willows. He has, however, done his task very awkwardly, as the first verse will show. (The fine paraphrase in 'Songs of Four Nations' is by Dr. Arthur Somervell.) On the other hand, Shield's words suit the tune admirably, and the 'Ah me!' at the beginning is worthy of Purcell. Should it be argued by some that Shield—like most composers of ballad-opera—used material not his own, I should like to point out that Shield, so far as I can ascertain, was scrupulous in distinguishing between original and borrowed stuff. His opera-music is properly often described as '*selected* and composed by William Shield.' Where he uses traditional airs he gives their titles, if familiar; as in the case of 'Gilderoy' and 'Peggy Band.' In the case of music borrowed from other composers—from Handel and Paisiello down to very minor musicians—he carefully appends their names; and, similarly, his own arias have the name of

* This is confirmed by Mr. Frank Kidson, who has kindly interested himself in the matter.

Shield printed above them in very many cases. In both the opera of 'Marian' and the *Vocal Magazine* (1799) we find Shield's name set above the song under discussion.

Probably few modern musicians realise the singular versatility and beauty of William Shield's music. His gift for broad, original, and lovely melody sets him high above the British composers of his time, and the little air before us shows something of his power and simplicity.

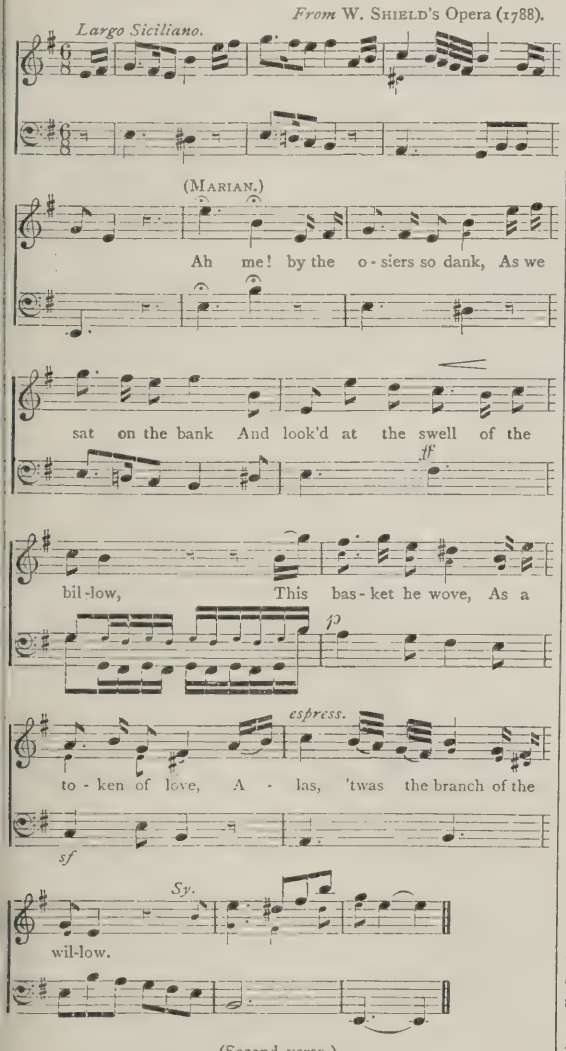
John Parry (*Bardd Alaw*), who reprinted Edward Jones's publications in his *Welsh Harper* (1839-48), does not include the 'Willow Hymn.' This, as Mr. Kidson remarks, is very significant.

[Since writing the above, I have just consulted a foot-note written by William Chappell, under 'Dargason,' in 'Popular Music of the Olden Time.' In this he exposes some of Edward Jones's many inaccuracies, and incidentally observes that Jones's 'Willow Hymn' is 'By the osiers so dank' really; so I now can hardly claim to have discovered the fact, although, as Shield's name is not mentioned by Chappell, many of the present generation would fail to understand his reference.] LUCY E. BROADWOOD.

'THE BRANCH OF THE WILLOW.'

(A plaintive Ballad. Sung by Mrs. BILLINGTON.)

From W. SHIELD'S Opera (1788).

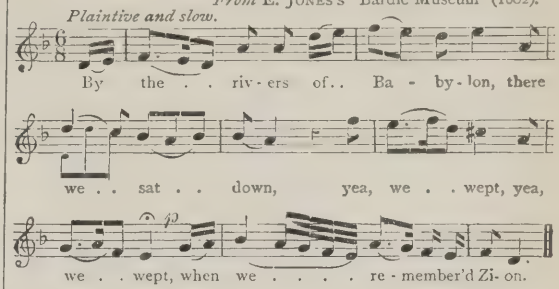


(Second verse.)

Now sad all the day
Through the meadows I stray,
And rest flies all night from my pillow.
The garland I wore
From my ringlets I tore,
Alas! must I wear the green willow.

'YR HELYG GÂN' ('THE WILLOW HYMN'), Ps. 137.

From E. JONES'S 'Bardic Museum' (1802).



[Two more verses follow. Jones employs the smaller notes at bar four in the second verse.]

Obituary.

We regret to record the following deaths:

Dr. JOHN DUFFELL, suddenly, at Sheffield, on October 20, aged forty-four years. Born at Tipton, Staffs, in 1871, he was educated at Isleworth College, and went to live at Sheffield in 1892. On taking the degree of Mus. Bac. Lond. he abandoned the scholastic profession and became a busy teacher and conductor at Sheffield. He took the degree of Doctor in Music (London) this year. He was best known as conductor and stage-manager of the Teachers' Opera Society, a post he held for sixteen years. He conducted the last of a series of performances of 'The Gondoliers' four days prior to his death, which came with tragic unexpectedness. Dr. Duffell was also director of the Sheffield Grand Opera Society, and with them produced 'Aïda,' 'Tannhäuser,' 'Faust,' 'The Merry Wives of Windsor,' and other works. For several years he conducted the Sheffield Choral Union, the Sheffield Amateur Instrumental Society, and the Worksop Choral Society. He was also music-master at King Edward VII. School, Sheffield. His compositions include an operetta, 'Hypatia,' a choral-ballad, 'Hohenlinden,' and a setting of the 126th Psalm. He leaves a son aged sixteen.

GEORGE EDWARDES, a famous impresario, at his residence, 11, Park Square, N.W. He was born on October 8, 1852, and was intended for the Army, but while still a young man he deviated in the direction of theatre management. He became the business manager to Mr. D'Oyly Carte, and later (in 1885) he began the connection with the Gaiety Theatre that made his name famous. If he did not invent that curious product, the musical comedy, he exploited it as no one else had done. It was frankly put forward not as an exemplification of musical art, but simply as a light entertainment that made no strain upon an after-dinner intellect. Mr. Edwardes had a rare faculty in attaching competent performers to his cult.

WHARTON DYER, organist of Mitchelstown Church (co. Cork), on September 27. Born in 1835, the son of Mr. R. H. Dyer, V.S., of Limerick, and blind from his birth, the late Mr. Dyer gave evidence of extraordinary musical talent at a tender age, and having studied at a School for the Blind, was appointed organist of St. Michael's, Limerick, in 1860. He was subsequently organist of the Parish Church, Abbeyleix, and in 1885 he was appointed to Mitchelstown Church, where he officiated till his death. He was grand-nephew to Thomas Wharton, the English poet-laureate. Not alone was Mr. Dyer an accomplished organist, but he composed much church music, including a cantata.

F. H. HOCKEY, a private of B Company H.A.C., who was killed at the Front by a shell splinter on September 20. He was an Associate of the Royal College of Organists, and was organist of Hadleigh (near Ipswich) Parish Church, and conductor of the local Orchestral Society. In his early days he was a member of the staff of Messrs. Novello & Co. at Berners Street.

THE COMPENDIOUS WAY.

English Folk-Song and Dance. By Frank Kidson and Mary Neal, pp. viii. and 178.

[Cambridge University Press.]

This small volume is an attempt to collect and present in convenient and elementary form a good deal of information essential to the understanding of English Folk-song and Dance, which was not previously to be found within one cover. The authors do not collaborate. For the first part, on folk-song, Mr. Kidson is responsible, the second, on folk-dance, is the work of Miss Neal.

The contents-list of the first part makes a fair promise, which is hardly fulfilled. It is to be regretted that Mr. Kidson, well qualified as he is to write on folk-song, has not made more of his opportunities, severely limited though these are in a small manual. As it is, the reader on reaching the end feels that the whole essay tends to slur rather than select in the desire for compression.

The origin of folk-song needs very careful handling. This it has not received. In speaking of the communal origin theory, Mr. Kidson says (p. 13) 'Those who hold this theory appear to assert that a folk-song with its music has had a primal formation at some early and indefinite time, and that this germ . . . has been fashioned and changed by numberless brains according to the popular demand, and has only met with general acceptance when it has fulfilled the requirements that the populace have demanded.' Now 'fashioned and changed . . . according to the popular demand' suggests that the individual, conscious of the tastes of his audience or generation, deliberately introduced changes to please. If that is one small factor, this is yet a garbled version of the general process. A variant might be produced for any one of a dozen causes, independent of any demand, and live or die on an unsought power to attract. The phrasing of the last words of the quotation, too, only seems to carry on this hack-composer idea which Mr. Kidson attributes to the holders of the communal origin theory. Indeed, Mr. Kidson seems unable to think himself out of the atmosphere of composed music: speaking (p. 33) of the changes introduced into airs by the peasant singer, he says, 'Fortunately in many cases . . . he religiously adheres to the melody as far as his memory or skill will permit.' Why fortunately? It is as possible for an individual touch to transform an indifferent melody into a fine one as the reverse. It might almost be supposed that Mr. Kidson imagined that one version of a folk-song was 'correct' and another 'incorrect'! As for the 'much modification' in the communal theory he thinks necessary, he has not made the nature of it at all clear in the rather confused remarks that close the section. Moreover, it is a very arbitrary view that refuses the name of evolution to a process which through an individual weakness produces a variation from type vigorous enough to survive.

The cante-fable hypothesis is not 'another theory of folk-song origin' (p. 15) as distinct from the communal and evolutionary view. It may be held as part of that theory, affecting it in detail but not excluding it. Passing over that, however, it does not appear that Mr. Kidson's discussion elucidates much, except the fact that he differs from Mr. Jacobs. It would have been better only to mention the theory with a caution than to speak of evidence which 'will certainly reveal' something, but cannot be fully adduced or sifted.

The subject of the Modes is equally unsatisfyingly dealt with. A score of questions which beset the beginner remain unanswered. Some of them are strictly beyond the province of folk-music, and yet the shelving of them, taking into account the conditions of the modern interest in folk-music, robs the section of three-quarters of its value. Few persons who have begun to be interested, in and through folk-music, in the Modes, will be content with the dismissal of their peculiar qualities of expression, their possibilities and limitations, the loss and gain by their banishment from secular art-music melodic or polyphonic, in a passing reference to 'the cramping effect of many modal intervals.' That the avoidance of a disquisition enables the manual to remain small will not comfort the inquirer.

The part of the essay which deals with classes of folk-song (pp. 52-78) is for the most part a catalogue of subjects and songs, from which little is to be gathered on the quality of folk-poetry. A fuller treatment for the narrative ballad, the chanty, and the carol, would have been desirable.

It is a pity that ghost-stories should be confounded with mysticism (p. 59). Surely it was 'Jumping Joan,' not 'Joan's Placket,' that was played at the execution of Mary Queen of Scots (p. 31).

The writing of a small manual is admittedly the hardest of tasks. This essay in general suggests that Mr. Kidson underrated the difficulty and attempted to compress his material before he had it clear-cut, thus inevitably achieving a treatment slight rather than concentrated.

Of course this does not imply that there is no interesting or useful matter, but where folk-music is concerned Mr. Kidson's name on a title-page should mean much more than that, and to apply a too easy standard of criticism to his work would be the poorest of compliments to him.

With the second part of the volume it is difficult to deal seriously. Miss Neal writes with evident enthusiasm and sincerity, but is presumably more at home in other subjects.

The introduction on origins and history is little more than an object-lesson in uncritical method. Its curious mixture of sun-worship, vegetation ceremonies, and gnosticism, backed here and there by snippets from 'The Golden Bough' and other less distinguished and more fanciful works, is the sheer dyspepsia of folk-lore. The record of a naive query addressed to Dr. Frazer (p. 102) is instructive; but the 'Morrius' suggestion would be at least as acceptable to the trained etymologist as the fantastic Keltic derivation of the word 'morris' which is gravely approved by Miss Neal.

Folk-lore, however, even as etymology, is a candle whereby many are tempted to the easy burning of their fingers. But when a complete list (though safeguarded by 'so far as I know') of all the Morris dances collected and published since 1905 is given (p. 128), it is expected that every reasonable effort to secure its completeness will be made. This has not been done. Part V. of 'The Morris Book' was available a year or more before the publication of this manual, but none of the new results there published appear, and the complete silence of text and bibliography betrays that even its existence was not known. The omission of the fresh dances in the revised edition of Part I. of 'The Morris Book' shows that this, though known of (footnote, p. 125), had at least not been consulted. Similarly, on p. 149 the writer says: 'Mr. Sharp has collected seven sword-dances.' Mr. Sharp has collected certainly eighteen, of which he has published fourteen, and his last instalment of seven (one by far the finest of the Yorkshire type) was in the hands of the public some two years before the appearance of this manual. Again, how much the writer knew of 'The Country Dance Book' is not clear, but its absence from the bibliography and the anonymous reference on p. 157 suggest that she was not aware of it as anything considerable—certainly not as a collection containing eighteen traditional country dances and no less than sixty-five examples from Playford. Miss Neal dislikes the printed notation (p. 172), but that does not alter the fact that no writer of a manual can afford to be caught napping on standard, recent, and accessible work in its subject, liked or disliked. Detailed criticism of the rest is scarcely profitable: the essay contains a good deal of superficial information, but the trail of the same carelessness (to put it mildly) is over it all. Quotations, for example, are scarcely ever given with a practicable reference. Specimens crop up richly on a random glance through. The statement that 'the Morris dance was called in some places the Northern Lights and the Aurora Borealis because of its desultory movements' (p. 110) looks so like an inversion that one would like to be given the opportunity of checking it. Apart from that, one can of course imagine the peasant speaking of the Northern Lights and the Parson and Squire of the Aurora Borealis, but whether the 'desultory movements' belong to the Morris-dance (God save the mark!) or to the Aurora ——! On p. 131 it is stated that the country musician's dance-tunes are 'probably contemporary with the original country dances.' A moment's reflection shows this to be quite meaningless. On p. 145 we are told that Plough Monday is the sixth of January: if so, it fell on Wednesday this year. Before we have our wind again, the next words declare that the Sword-dance 'was originally part of a pageant or mummers' play,' &c. Nobody but Miss Neal is sure of this. On p. 148: 'The first sword-dance I saw performed was the

Earsdon, which was accompanied by the small pipes.' If Miss Neal heard an instrument usually stated to be dead, we should expect comment. If she means that the dance, like others of its type, used to be performed to the small pipes, her expression is unhappy.

Miss Neal so insists that the folk-dance should be taught and interpreted only by those who, as she puts it on p. 170, 'are unhampered by technical knowledge and unconfined by technical terms'—though the traditional dancers were on her own showing rich in these—'and academic restrictions,' that one wonders how Miss Chaplin's expert (p. 156), who must surely have had the first two disadvantages to some extent, escapes: still, that was only Playford—folk-dance at one remove, let us say. Can it be that Wicked Dancing Masters are trying to kidnap this fresh young Movement and academicize it in the purlieus of *virtù*? Heaven forbid! But if this reviewer has ever noticed anything sinister, it was not that.

E. PHILLIPS BARKER.

HOW TO HELP OUR SOLDIERS WITH THEIR SONGS.

In the early stages of the War considerable interest was manifested at home and abroad in the songs our soldiers were accustomed to sing when on the march. The total irrelevancy of what was sung to the serious matter in hand puzzled not a few. Foreigners in particular wondered at the absence of anything patriotic or calculated to stir the blood. In discussions on the psychology of this phenomenon it was recognized that whilst our soldier had no need to hearten himself or to assure others of his patriotism, he had every right to relieve his feelings, and by calling up agreeable memories to be cheered in the frequent monotony of his job. For this purpose the familiar music of the 'Halls' provided him with the exact kind of equipment he needed. But notwithstanding this tendency of choice, there is no good reason why he should not be encouraged to enlarge his musical outlook. Restricted as is his programme, its extreme meagreness is only fully realised when it is noted that only the choruses of songs are usually sung. 'Tipperary,' or rather the refrain of it, got hold of the public taste, and even fascinated people; but how often has the full song itself been sung by our men? If the musical equipment is restricted, how about effectiveness in performance? I have never allowed a body of men to pass without observing their vocal efforts, which, with rare exceptions, seem to leave much to be desired. Important local instances of exceptional musical talent I know exist, but according to my general observation about one in four appear to sing when marching, and the rest look bored; yet experience in helping large bodies of untrained people to make the most of their voices tells me that some 98 per cent. of the adult male population appear to be capable, with a little help, of singing an effective unison. Our military inefficiency in this matter is largely due to the incapacity of the powers-that-be to regard music seriously, and it is therefore allowed to take care of itself. There is no attempt to recognise or encourage it by providing some instruction.

Singing on a march, when no band of any kind is available, is admitted to be a military asset of great value. Surely, then, it ought to be recognised as part of a soldier's normal equipment, and taught.

A short time ago, 'somewhere in England,' a commanding officer gave me permission to take his men, who were regulars, in hand. I first took them through some of the songs that they were accustomed to sing when marching, with the view of improving the quality of tone, and securing precision, good attack, and clear pronunciation. Having thus established good relations with them, with a certain amount of misgiving I approached the subject of an enlargement of their musical programme. I selected for my first venture that delightful old English song 'The Golden Vanity,' with its eight verses and taking refrain. Its melody, and its record of the sinking Turkish galley (quite an up-to-date allusion), the faithful boy who destroyed her, and the despicable skipper, were an instantaneous success. The harmony the men extemporized for the refrain 'Lowlands, &c.' was quite creditable, and only wanted a little filling out and balancing. To encourage the harmony sense, I put them on to a few Rounds, to their evident satisfaction, taking as a start the universally known 'Three blind mice.' In view of the threadbare character of the verbal text (the tune's the thing), I ventured to provide the men with new topical words, as under;

'Three submarines, iii.
What did they do? iii.
They all torpedoed the . . . Park,
A bathing machine, and a Noah's ark,
And missed the pier because it was dark.
Three submarines, &c.

The poets amongst the men were exhorted to compose their own lines, and I have no doubt that 'somewhere in France' there are evidences of their industry to be noted, and a form of rhyming has been stimulated. By way of a contrast, after endeavouring, in somewhat unsuitable surroundings, to create an atmosphere of moonlight and romance, I introduced that charming old round, 'O, my love! Lov'st thou me? Then quickly come and save him, that dies for thee.' This beautiful Elizabethan example needed no 'editing,' and it soon got hold of the stalwart performers, and they of it.

With these and other materials, for an outlay of exactly 1*s.* 8*d.* on the well-known 'Sing-song book,'* and 'The graduated book of Rounds,'† edited by Dr. McNaught (which I bestowed on my pupils), and the use of a blackboard, but without any instrumental assistance, I was able in three instructions, lasting but two-and-a-half hours in all, to supply a section of our gallant men with welcome additions to their musical repertory for both marching and recreation purposes, to say nothing of a marked increase in general choral efficiency. In these instructions were included a rehearsal of singing on a march, and parting injunctions as to carrying on without further help from myself. It is excellent to sing or play to and amuse soldiers, who have sometimes much time on their hands, but it is still more excellent to make them sing themselves, and thus provide their own recreation and aids to marching. Could not instruction of much the same sort be made generally available in some way, particularly when the evenings lengthen? Would it not be possible for the 'Committee for Music in War Time' to add to its labours and take the matter in hand? There must be plenty of competent professional and amateur talent, including even experts in whistling and the use of the popular mouth-organ, available all over the country for the work of instruction, and only too willing to give it. The reference in the September *Musical Times* to what Dr. Walford Davies has achieved in the interests of our soldiers and their musical enjoyment, should encourage the hope that further developments would not be impossible.

S. ROYLE SHORE.

THE WAR AND MUSICAL COMPOSITION.

Speaking at one of Mr. Isidore de Lara's All-British concerts recently, Mr. H. B. Dickin pointed out that times of national stress had often been followed by seasons of musical awakening. Most people knew how the career of Napoleon had influenced Beethoven, and how the calamitous events of 1812 and 1870 had quickened an artistic and a national impulse in Russia and France. Similar phenomena had occurred over and over again in the history of British music. There was reason to believe that John Dunstable, the accredited inventor of modern music, had followed Henry V. in France; and if war had been his inspiration, the same cause had influenced the earlier Elizabethan musicians and the founders of the wonderful madrigal school, which came into being after the Armada. Even the 18th century had produced a crop of unforgettable patriotic songs, and in the 19th the Crimean War had been the direct cause of the foundation of the Royal College of Military Music at Kneller Hall. The stress of the present War was unparalleled, and the consequent musical awakening might be proportionately significant. It was not, however, bound to come in this country, and it would not do so unless our composers gave the public what

* Pocket Sing-Song Book. Novello. 1*s.*
† Graduated Rounds. Novello. 8*d.*

the public wanted to hear. They must rid themselves of the idea that their dignity compelled them to unvarying solemnity. That idea did not obtain in literature. Shakespeare had given us Dogberry and Holofernes as well as Lear and Hamlet, and there was no earthly reason why our composers should not follow his lead, provided they were but clever enough. At the same time the responsibility for their misdeeds rested ultimately with the public, which was but a mixture of individuals closely resembling the members of the audience.

MUSIC IN OUR VILLAGE.

The complaint is so often heard of the dearth of good music in our villages and smaller towns—at any rate in the South of England—that I venture to think it may interest some of your readers to learn how we started a Musical Society on somewhat unusual lines, under considerable difficulties, and may encourage others to organize similar Societies elsewhere. For years we had found it impossible to raise even a quartet, either vocal or instrumental, tenors and violas being apparently non-existent. However, on the addition to the village of several newcomers, one or two of whom were musical, we determined to try to start some meetings to encourage folk to work for mutual enjoyment. As there were not enough singers to form a choir, or instrumentalists for an orchestra, we decided to work up part-singing with such singers as we had, and chamber-music with the few 'strings' and pianists available, and arranged to meet once a month at each other's houses. The 'choir' consisted of about six or seven members the first season. Several of these had never before attempted part-singing, so our choice of music was limited, and we had to fall back chiefly on three-part arrangements, such as Bishop's 'Sleep, gentle lady,' Stevens's 'Blow, blow, thou winter wind,' Shield's 'O happy fair,' &c. The instruments consisted of two or three violins, viola, and violoncello, and two excellent pianists, besides others, good for solos, and they practised quartets of Beethoven, Haydn, Gade, &c. Our programmes consisted of about nine items, including duets, trios, and quartets as much as possible, our object being to induce members to meet and practise concerted music. Our original idea of meeting in each other's drawing-rooms was modified because we found so many non-performers wanted to attend to listen, and so we had to take the village hall. In order to make it comfortable, we collected chairs, screens, &c., and screened off as much of the hall as we wanted, and with the addition of a drugget the room looked quite furnished, and there was no crowding. A great advantage of this transfer to the hall—from the gentlemen's point of view—was that smoking was allowed.

We had only four concerts the first season, but the venture proved so successful, we afterwards extended them to six, one a month from October to March, with practices once a week at each other's houses; in spite of assurances of the pessimists that the Society would die out after the first novelty had worn off, the membership went on increasing each season, until in the fourth year we had something like thirty singing members and a dozen instrumentalists from whom to make up a quartet, and including non-performers a total of about seventy-five members, many of whom were drawn from neighbouring villages. Among the choral items practised were Croce's 'Cynthia, thy song,' Pearsall's 'Light of my soul,' Converso's 'When all alone,' Benet's 'All creatures now are merry,' Linley's 'Let me careless,' Stanford's Cavalier songs with men's chorus, Mendelssohn's 'Hear my prayer' (with string accompaniment), and various oratorio choruses, &c. The instrumental works brought forward were Quintets by Schubert and Schumann, Beethoven's C minor and G major Quartets, Glière's Quartet in A, and also various Trios of Gade, Sinding, Schütt, and on one occasion, Saint-Saëns's arrangement for two pianofortes of Variations of a theme of Beethoven.

With regard to the financial side, we found a subscription of 5*s.* per member covered all expenses, the chief of which were £5 for the hire of the hall, £9 for pianoforte, and about £3 for carting chairs, and sundry expenses: our programmes cost us nothing, as they were typed for us at the office of a member. Light refreshments in the 'interval' were provided by three ladies at each concert. The average cost to each of the lady caterers was about 2*s.*, and no one was called on more than once in a season.

The pianoforte hire may seem a heavy item, but though we only paid £5 at first for a cottage pianoforte kept in the hall, we afterwards found it was more satisfactory to hire a grand for each evening from a first-class London firm, as we got a better instrument and were freed from all trouble about keeping it in tune.

On these modest lines we provided ourselves with great musical and social enjoyment, and from 'scratch' material eventually attained a respectable standard of proficiency. All this meant a good deal of work for one or two members, but the labour was amply repaid by the success achieved.

E.

PLAINSONG.

Harmony and Voice-Production.

In his recently issued book 'The Teaching and Accompaniment of Plainsong'* Mr. Francis Burgess discusses the compensation that unharmonized Plainsong affords, and he opens up a novel view of the results of the efforts of modern choir trainers to produce unity of vowel-production and colour. He says:

'Plainchantists are so frequently confronted with the statement that all Plainsong chanting is monotonous and that all other kinds of chanting are so universally agreeable, that one cannot forbear to say a word on this question to a public which is able to rise above the hasty impressions of the "man in the pew." Gregorian Psalmody, sung antiphonally between boys and men at the interval of an octave, has elements of contrast and of variety which compensate for the lack of vocal harmony, even where that may be had. There are scores of places where the proper balance of parts does not exist on both sides of the choir; even where it does exist the effect of the same melodic phrase, always accentuated in the same manner and always harmonized in the same way, must of necessity produce a certain atmosphere of sameness. This is now much more the case than it used to be, for the result of the application of a certain kind of voice-production to choir-training has been the elimination of the personal character of individual voices to a very great extent. It is not for the present writer to say whether this is a good thing or a bad thing, though most musicians are beginning to see that the loss of a singer's personality and of a choir's power of dramatic expression is too great a price to pay for smoothness of tone. But the man who always does a thing ten years after somebody else has thought of it is now engaged in riding particular vowels to death, and the result is that one may go to church after church and hear every voice sounding much like every other voice: that is to say, there is little or no variety of colour in the antiphonal singing of harmonized chants, and word-painting by the organist may obviously be left out of the question. When we compare the unyielding rhythm and fixed harmony of the modern chant-form, even when sung antiphonally, with the ever-changing rhythm of the words themselves when sung to the simple Gregorian inflexions by boys and men in alternation, it is possible to maintain that the atter method is not necessarily the least pleasing.'

MUSIC BEHIND THE FRONT: HOW THEY MANAGE IN FRANCE.

The recreative value of music for the troops at and behind the Front is urged by a number of French patriotic societies which have combined to supply the widespread demand for musical instruments on the part of French soldiers. With the approval of the military authorities it is proposed to supply 355 bands to reserve and new formations, and to send out flutes, violins, mandolines, guitars, and other single instruments to isolated detachments. The movement is under the auspices of the Touring Club de France, the Society 'Pour le Front,' the Ligue Française, and the Ligue des Patriotes.

* 'Handbooks for Musicians.' Edited by Ernest Newman. (Novello.)

Four Christmas Carols

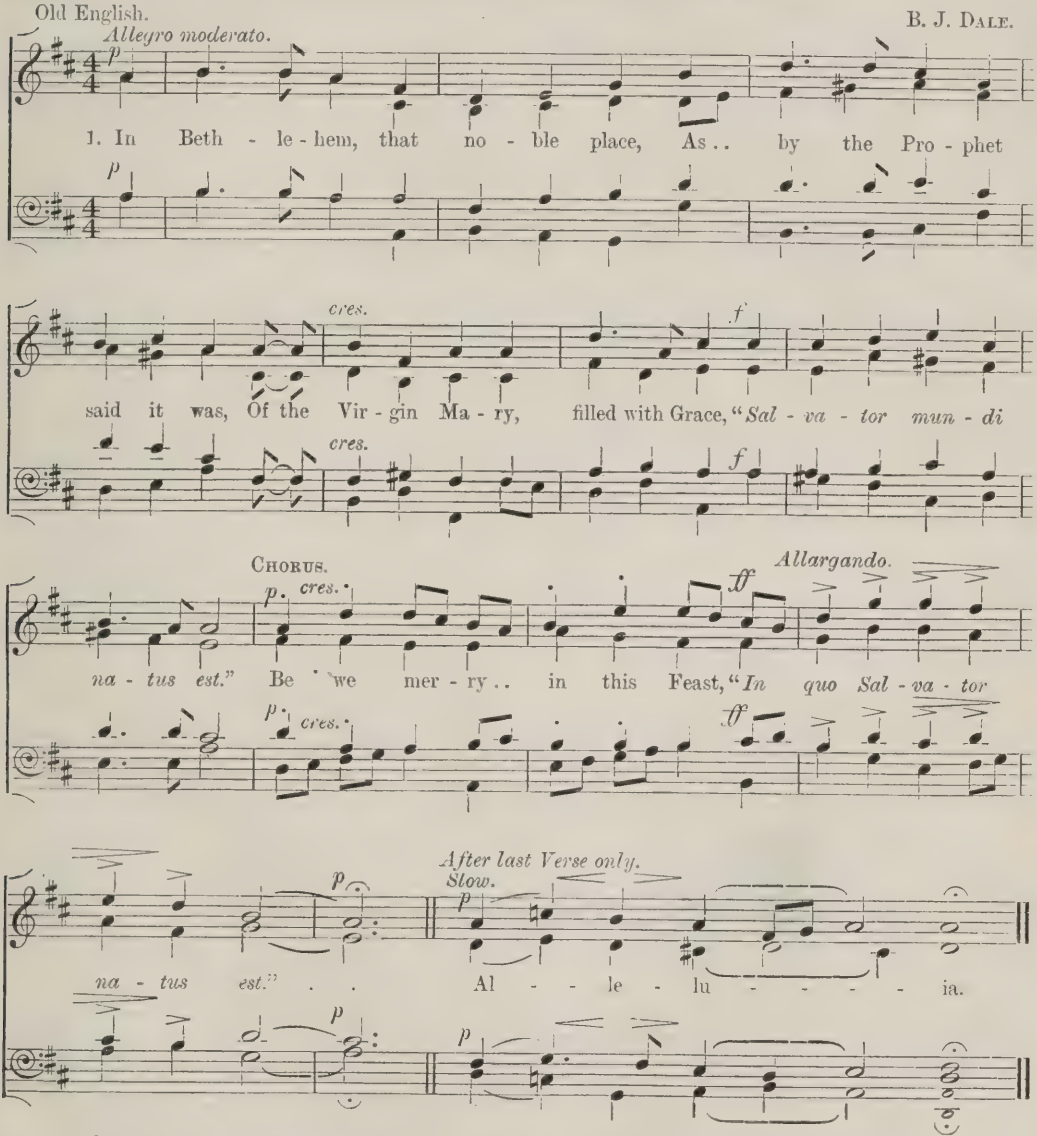
COMPOSED BY

B. J. DALE
R. WALKER ROBSON
WALTER H. SANGSTER
JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED: NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

No. 1. In Bethlehem, that noble place.

Old English. B. J. DALE.


Allegro moderato.
p
1. In Beth - le - hem, that no - ble place, As .. by the Pro - phet
cres.
f
said it was, Of the Vir - gin Ma - ry, filled with Grace, "Sal - va - tor mun - di
CHORUS.
Allargando.
ff
na - tus est." Be we mer - ry .. in this Feast, "In quo Sal - va - tor
After last Verse only.
Slow.
na - tus est." .. Al - - le - lu - - - - - ia.

2 On Christmas night an Angel told
The shepherds watching by their fold,
In Bethlehem, full nigh the wold,
"*Salvator mundi natus est.*"
Be we merry, &c.

3 The shepherds were encompassed right,
About them shone a glorious light,
"Naught dread ye," said the Angel bright,
"*Salvator mundi natus est.*"
Be we merry, &c.

4 "No cause have ye to be afraid,
For why? this day is Jesus laid
On Mary's lap, that gentle maid:"
"*Salvator mundi natus est.*"
Be we merry, &c.

5 "And thus in faith find Him ye shall
Laid poorly in an ox's stall."
Then lauded God the shepherds all
"*Quia Salvator natus est.*"
Be we merry, &c.

Also published in Novello's Tonic Sol-fa Series, No. 2241, price 1½*d.* Words only, 3*s.* per 100.

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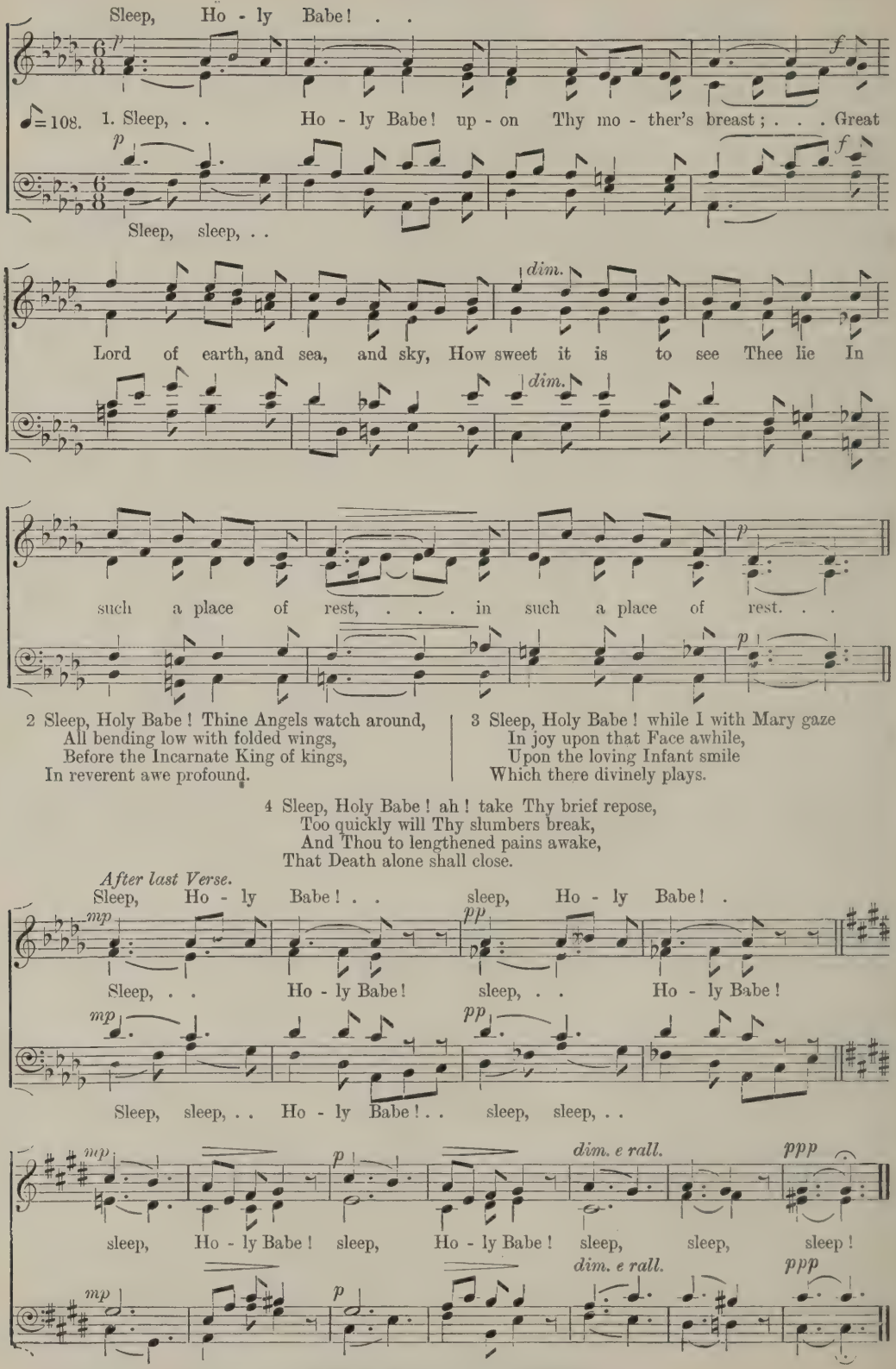
No. 2. Sleep, Holy Babe!

E. Caswall. R. Walker Robson.


Sleep, Ho - ly Babe! . .
p
f
♩=108. 1. Sleep, . . Ho - ly Babe! up - on Thy mo - ther's breast; . . . Great
p
f
Sleep, sleep, . .
dim.
Lord of earth, and sea, and sky, How sweet it is to see Thee lie In
dim.
such a place of rest, . . . in such a place of rest. . .
p
p

2 Sleep, Holy Babe! Thine Angels watch around,
All bending low with folded wings,
Before the Incarnate King of kings,
In reverent awe profound.

3 Sleep, Holy Babe! while I with Mary gaze
In joy upon that Face awhile,
Upon the loving Infant smile
Which there divinely plays.

4 Sleep, Holy Babe! ah! take Thy brief repose,
Too quickly will Thy slumbers break,
And Thou to lengthened pains awake,
That Death alone shall close.

After last Verse.
Sleep, Ho - ly Babe! . . sleep, Ho - ly Babe! .
mp
pp
Sleep, . . Ho - ly Babe! sleep, . . Ho - ly Babe!
mp
pp
Sleep, sleep, . . Ho - ly Babe! . . sleep, sleep, . .
mp
p
dim. e rall.
ppp
sleep, Ho - ly Babe! sleep, Ho - ly Babe! sleep, sleep, sleep!
dim. e rall.
ppp
mp
p

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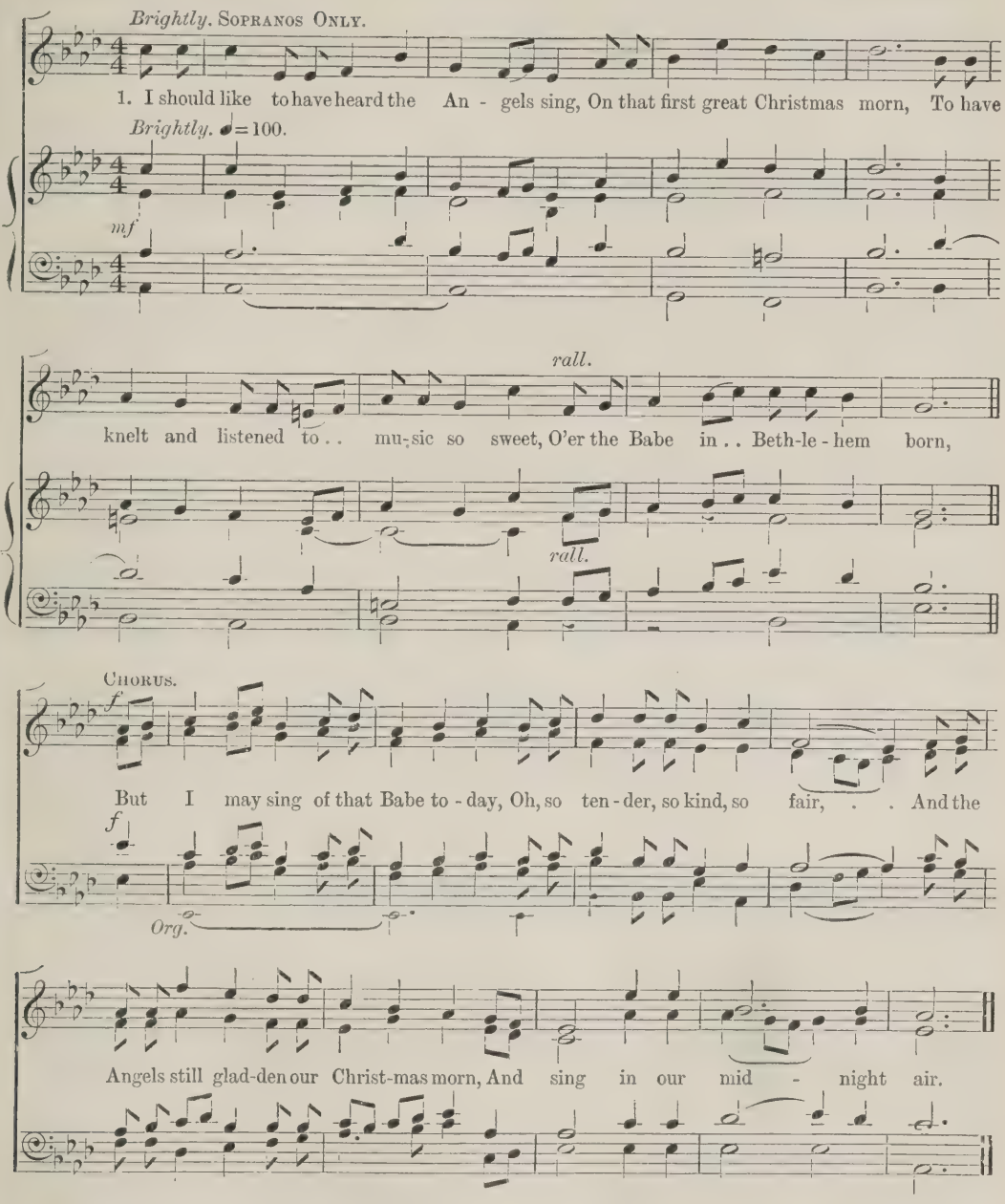
No. 3. The First Christmas Night.

Rev. Edward Husband. Walter H. Sangster, Mus. Doc


Brightly. Sopranos Only.
1. I should like to have heard the An - gels sing, On that first great Christmas morn, To have
Brightly. ♩=100.
mf
rall.
knelt and listened to . . mu-sic so sweet, O'er the Babe in . . Beth-le-hem born,
rall.
Chorus.
f
But I may sing of that Babe to-day, Oh, so ten-der, so kind, so fair, . . And the
f
Org.
Angels still glad-den our Christ-mas morn, And sing in our mid - night air.

2 I should like to have watched the great stars shine,
As they did that Christmas night;
Till my heart was bright with a heavenly flame,
And my soul was bathed in light.
But the stars are there in heaven above,
And as sweetly still they shine;
And the lapse of years and the wear of time
Make no change in that heaven of mine.

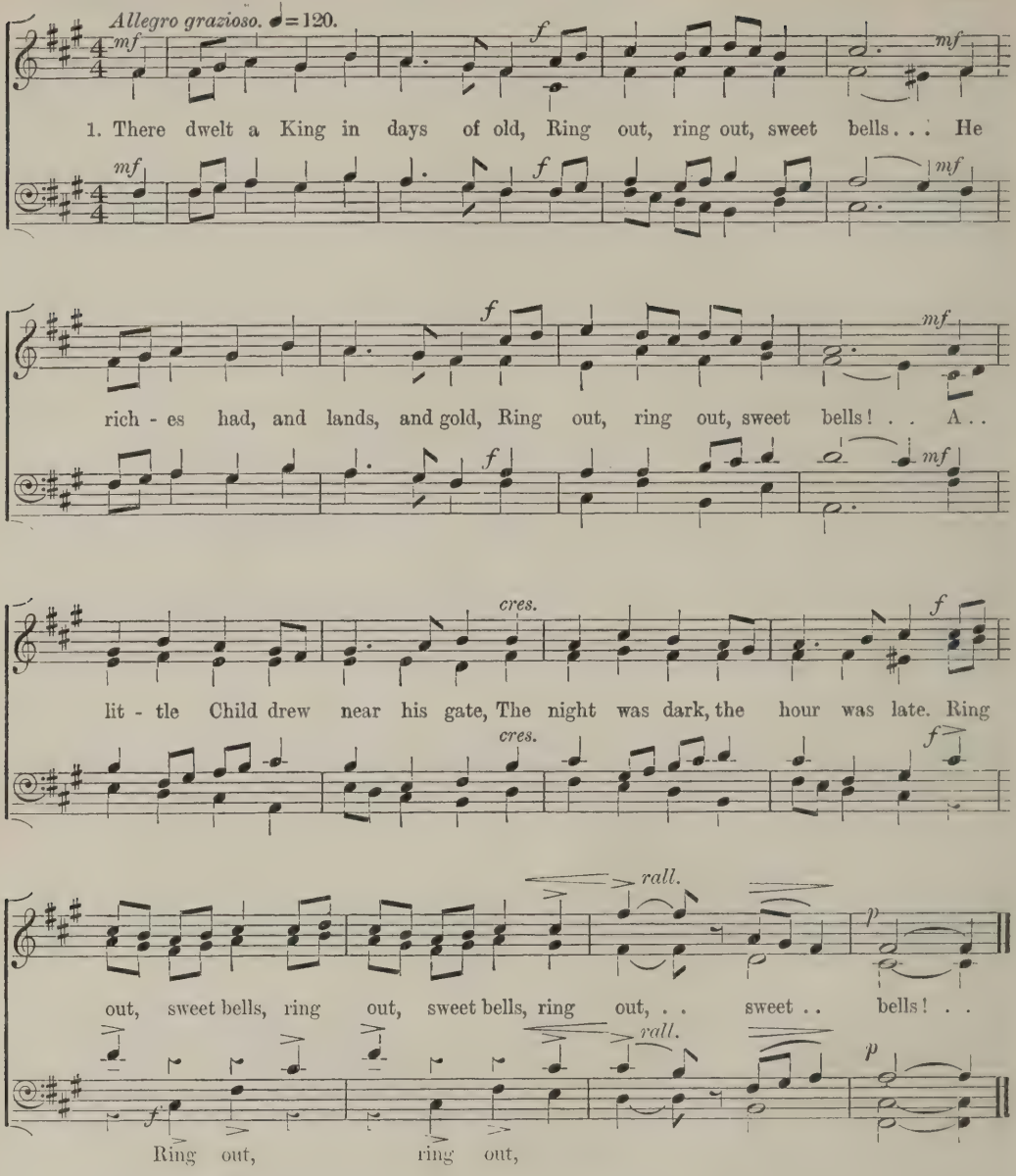
3 I should like to have been a shepherd then,
To have watched my flock by night,
To have seen the wonderful glory shine,
Till the hills were paved with light.
But I need no Bethel hill to climb,
Nor a shepherd my calling be,
For I'm but the sheep, and no shepherd I,
That Jesus must be to me.

4 I should like to have seen that manger crib,
To have knelt before that shrine,
To have laid my gift at those tender feet,
And have worshipped the Babe divine.
But I may worship that Babe to-day,
And as truly my Christmas see,
For His presence is now my Bethlehem,
And His love shall my carol be.

No. 4.

There dwelt a King.

Rose Dafforne Betjemann. John E. West.


Allegro grazioso. ♩=120.
mf
1. There dwelt a King in days of old, Ring out, ring out, sweet bells . . . He
f
mf
rich - es had, and lands, and gold, Ring out, ring out, sweet bells! . . A . .
cres.
lit - tle Child drew near his gate, The night was dark, the hour was late. Ring
rall.
p
out, sweet bells, ring out, sweet bells, ring out, . . sweet . . bells! . .
Ring out, ring out,

2 "O give me shelter, food and fire!"
Ring out, ring out, sweet bells!
"And you shall have your heart's desire!"
Ring out, ring out, sweet bells!
The King in anger closed the gate,
And left the Child all desolate,
Ring out, ring out, sweet bells!

3 A widow dwelt in cottage poor,
Ring out, ring out, sweet bells!
She heard, and open'd wide her door;
Ring out, ring out, sweet bells!
"Come in, come in, poor Child," she said,
"And shelter here your weary head."
Ring out, ring out, sweet bells!

4 She took him in, and lo! a light—
Ring out, ring out, sweet bells!
Illumed the dark and dismal night!
Ring out, ring out, sweet bells!
And in the light, the Christ-Child stands,
With loving smile and out-stretched hands.
Ring out, ring out, sweet bells!

5 So Christians, on this Happy Day,
Ring out, ring out, sweet bells!
Turn no one from your door away,
Ring out, ring out, sweet bells!
Give shelter, clothing, food and rest,
The Christ-Child then will be your Guest.
Ring out, ring out, sweet bells!

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OPERA IN MILAN: CARUSO'S RETURN AFTER SEVERAL YEARS.

By Claude Trevor.

An interview with Signor Toscanini is not always easy to obtain, and during rehearsals for the opening of a season less so than ever; but the Fates were kind when a friend of mine presented himself a short while ago prior to the Dal Verme season recently inaugurated. Before all it must be noted that the whole season is to be devoted to works by Italian composers only, and under the most exceptional circumstances. The interview ran pretty much as follows:

'Maestro, will you tell me how the imminent season took shape?'

'In the simplest fashion. For some time past I have received requests from all sides asking me to direct at this critical period Benefit Concerts; but concerts, no matter how successful, given from time to time, seemed to me too small a means of obtaining very conspicuous results. I make one exception—the concert at the Arena given some time back, the immense space lending itself so well to a huge concourse of people, over 40,000 being present, and producing a handsome net result. But as every class is hard hit by the War, I felt it necessary that something should be organized which for a considerable period would be a means of relieving those more especially in need: hence occurred to me the idea of a season of opera which should embrace in the list of artists all the very best obtainable, not only as a means of attracting large numbers of spectators, but also as showing the universal feeling among them of the desire to come to the aid of those less fortunate than themselves; and thus it is, as you will see by the list of those already published, the immense spontaneity with which the greatest even responded to my call.'

'But to get together, Maestro, such a large number of performers, with the list of operas to be given, must have created an almost insuperable difficulty. How did you manage it?'

'How did I manage it? You probably imagine that I had the most colossal obstacles to overcome by all sorts of means to induce my helpers to join me. Well, you are entirely mistaken. Things were far simpler, and I had not to proclaim my scheme from the house-tops to have a response, my means of making myself heard being the Post and Telegraph Office, and generally speaking it was sufficient for me to propose my intention by letter or telegram to have an acquiescence immediately, and I must add that if (as I have no reason to doubt) we steer our enterprise safely into port no one will have a right to more merit than another, all working together with one accord and one aim, to help our brothers in need, our motto being *égalité, fraternité*.'

'May I ask if the artists are giving their services free for the season?'

'Those who have not been able to give me their most valuable aid free absolutely, have generously done so at the very lowest possible figure. Apart from the performers, the Società Suvini and Zerboni have offered gratuitously the use of the Theatre, while Signor Edoardo Sonzogno has given the free use of the operas included in the list of works, and the same has been done by Signor Renzo Sonzogno for the performance of "Il Segreto di Susanna"; while Signor Tito Riccardi has greatly facilitated the giving of operas of which he is the owner. The Duca Uberto Visconti di Modrone is helping with his usual generosity, furnishing the scenery from the Scala and the use of dancers in those operas where ballets occur, and the Municipio is reducing to the lowest possible figure the usual theatre taxes, &c. I need hardly add that the first to be thought of with substantial aid will be those of the theatrical profession who, owing to the dreadful state of things, are without engagements, some absolutely destitute.'

Here the interview ended, and a few evenings later the season was inaugurated, the opera chosen being quite new to the Milanese public, 'Madame Sans-Géne,' by Giordano, which was given last season for the first time at the Regio Theatre, Turin. It had the same success at Milan as at Turin, the entire execution being faultless. What else could be looked for with Toscanini as conductor? The Theatre was crowded, and the greatest excitement reigned throughout. Even those of the immense audience who had secured their seats days before arrived early, as though they were uncertain if they would get through the throng. Among the distinguished crowd were noted Boito, Mascagni, Sonzogno, Panizza, Campanini with his gifted wife Eva Tetrazzini, and her equally gifted sister Luisa, likewise Count Blumenthal, director of the Academy of St. Cecilia at Rome. The first volley of applause during the performance was when the first notes of the 'Marseillaise' were heard. The hymn is most effectively employed, and it may be remembered that in Giordano's 'Andrea Chenier' it also plays a conspicuous part. It has lately been the habit at the Dal Verme to throw luminous projections on the curtain as a means of advertisement. For the present season Signor Toscanini sought with his acute artistic good-taste to have this abolished, but on appealing to the Società Suvini and Zerboni they, with all the good-will in the world, were unable to accede to his request, arrangements having been made with those desirous of using this means of advertisement for the whole year: but the beneficent season will be the richer by Signori Suvini and Zerboni's contribution of 3,000 fs. (£120). Toscanini has received 5 000 fs. (£200) from Mr. Otto Kahn, president of the Metropolitan Opera House of New York, with the following letter:

> Dear Maestro,—Learning that it is your intention of giving a series of operatic performances for the benefit of those suffering by the present European War, I am sending you 5,000 fs. as a contribution to the above. Allow me to take this opportunity of expressing my warmest sympathy for your country and your splendidly courageous people. Italy no doubt might by waiting and artful managing have succeeded in obtaining much of what she desired without firing a shot; but with that magnificent idealism and impetus which are attributes of the Latin race, she preferred to face danger and sacrifice and to show by her actions her national aspirations, and to cast her sword into the balance on the side of humanity and liberty in the present terrible conflict which must decide the spirit which will pervade the whole world in the future. All my warmest wishes go out to Italy. With affectionate salutations, and best wishes also to you,—Yours, Otto Kahn.

It is almost superfluous to add that 'calls' were incessant for Toscanini and his fellow-workers, and it is a good augury for the rest of the season to know that the takings for the first night were 15,097 fs. (over £600).

The next operas produced were 'Pagliacci' and 'Il Segreto di Susanna,' forming a very judicious double bill, and the name of Caruso in the first was the signal for an extraordinary rush for seats. Very rapidly the theatre was sold out, and could have been filled thrice. A good many years have passed since the famous tenor last sang at Milan. Expectation ran high, and it may at once be said that his success was prodigious. Since he last sang at Milan his voice has gained in roundness and volume, and in his recent appearances he suppressed certain exaggerations of style which a while ago tended to mar his delineation of the part of Canio. A magnificent Tonio, both as to singing and acting, was forthcoming in Signor Montesanto, unknown in England, but a great artist, the parts of Nedda and Silvio being filled by two Covent Garden favourites—Signorina Claudia Muzio and Monsieur Crabbé, thus completing a truly splendid cast. Calls for all were numerous and insistent, and the sum taken on this memorable occasion amounted to 42 000 fs. (£1,640). Some of the operas to be given are already in rehearsal, the next on the list being 'Traviata,' to be followed by 'Ballo in Maschera' and 'Falstaff.' Though on the first appearance of Caruso the chief interest of the evening just described centred in 'Pagliacci,' it would be unfair not to speak of 'Il Segreto di Susanna,' which was delightfully performed and greatly appreciated, though after such very strong fare as the former it seemed rather slight. Caruso sang for the second and last time a few evenings later, when the same programme was repeated with the same results as already stated. On finishing the Milan season, I understand Signor Toscanini has accepted an offer to direct some concerts at the Augusteo at Rome in November, and also special performances at the Costanzi Theatre of Opera. The season will in all probability be inaugurated by 'Madame Sans-Géne.'

PROMENADE CONCERTS.

These music-makings have been proceeding with the varied fortunes inevitable to a lengthy series in troublous times. On the whole the matinées have been better supported than the evening performances,—a fact that might serve as a pointer to concert-givers during the coming winter.

During the past few weeks the musical scheme has undergone sweeping modification. Special 'Allies' programmes' have been given (the Russian night being especially popular), and some new and unfamiliar works have had to give way to old and tried favourites. This may or may not be sound policy: it certainly leaves the scribe little matter for comment.

Elgar's 'Polonia' received its second performance on October 5, and gained decidedly by further hearing. It contains some of the composer's finest work in orchestration and treatment generally, and only suffers, it seems to us, from a lack of distinction in the Polish themes chosen for treatment, and in being somewhat too diffuse. Sir Edward conducted a fine performance, and the audience was enthusiastic.

Mr. Edward German conducted his 'Rhapsody on March Themes' on October 7, and his brilliantly scored work (with its unexpectedly lavish use of the more academic contrapuntal devices) gave great pleasure.

Mr. Thomas Beecham was in charge on October 9, when the less familiar items were Balakirev's 'Thamar' and Mr. Hamilton Harty's 'With the Wild Geese,' the latter (conducted by the composer) being heartily applauded, while 'Thamar' fell unaccountably flat.

Paul Juon's Triple Concerto for pianoforte, violin and violoncello was played on October 19. The composer is a Russian who studied in Germany, and the result is a work in which the imaginative Slav and the methodical Teuton come to the fore in turn. The Finale is the most spontaneous portion of the work, and is more Russian than German.

The name of Litolff is more suggestive of publishing than of composition. Henri Litolff, however, was a composer and pianist long before he began to issue the edition that has made his name familiar. His own music is so rarely heard to-day that interest is attached to a performance of a Scherzo from his Concerto (Op. 102). Miss Irene Scharrer played the solo part in what proved to be a bright and genial work.

The soloists have included Madame Edna Thornton, Miss Louise Dale, Miss Carmen Hill, Madame Tita Brand, Miss Daisy Kennedy, Mr. Robert Radford, Mr. Fraser Gange, Mr. William Samuell, Mr. Walter Hyde, M. Benno Moiseivitsch, Solomon, and Mr. Albert Sammons.

NEW QUEEN'S HALL ORCHESTRA.

The Symphony concert season of this Orchestra began on October 16. It was a risk to commence this series before the Promenade season had run its course, inasmuch as the programme submitted, excellent as it was, did not offer special attractions. The announced policy of the management is that dependence will be placed mainly on music that is well known. On this occasion the programme included the ever-fresh 'Brandenburg' Concerto No. 3, for strings, Saint-Saëns's Pianoforte concerto in C minor, which Mr. Mark Hambourg performed in virtuoso style, Tchaikovsky's 'Pathetic' (how many times has Sir Henry Wood conducted this work?), the 'Figaro' Overture, 'L'Après-midi d'un Faune,' and the Prelude and 'Liebestod' from 'Tristan.' We take it for granted that our readers have heard who composed these works! The performances were all of the high degree of excellence Sir Henry Wood has educated us to expect.

The Saturday Afternoon Ballad Concerts at Queen's Hall and the Royal Albert Hall have started successfully. They have not a great interest for musicians in general, but they seem to afford some distraction and entertainment for a very large circle. At the Queen's Hall the Royal Artillery String Band, under Mr. E. C. Stretton, provides enjoyable items to the programmes, and they also play some of the accompaniments. A very welcome innovation!

THE ASSOCIATED BOARD EXAMINATIONS, 1915 SYLLABUS.

The following are suggested metronome rates for the Advanced Grade, List B (1915), the examinations for which will be held in December this year:

Bennett, *Study*	♩ 92
Clementi, *Study*	♩ = 80
Renaud, *Study*	♪ =144
Bach, *Prelude*	♪ =126
Beethoven, *Sonata*...	♩ =126
Parry, *Shulbrede Tune*	♩ = 84

Metronome rates for all grades of the 1916 examinations were given in our October number.

CHORAL SOCIETY PROGRAMMES.

PROVINCIAL.

The Stockport Vocal Union announces three concerts at which its choir of eighty voices will sing unaccompanied madrigals and part-songs. Eminent soloists will appear on each occasion. The Brodsky Quartet will play at the last concert (March 27, 1916). Dr. T. Keighley is the conductor.

METROPOLITAN.

Palmer's Green and Southgate Choral Society (conductor, Mr. Wilfred Pepper).—Gounod's 'Faust' (concert edition), 'The Flag of England' (Bridge), and miscellaneous selections.

Loughton Choral Society (conductor, Mr. Henry Riding).—'Elijah,' and 'Merrie England' (concert version).

Teddington Philharmonic.—Spohr's 'The last Judgment' and 'Messiah.'

Stratford Grove Choral Union (conductor, Mr. C. E. Coward).—'The Creation' and 'Messiah.'

*Aberdeen Choral Union.**—First concert, Three Russian Choral Songs (Tchaikovsky), Epilogue from Elgar's 'The Banner of St. George'; soloists, M. Benno Moiseivitsch and Miss Mary Mackie. Second concert, Choral Selections; soloists, Madame Clara Butt, Mr. Walter Hyde, &c.

*Aberdeen Madrigal Society.**—Madrigals including 'O fly not, love' (Bateson), 'Quando dal terzo cielo' (Palestrina), 'The lady Oriana' (Wilbye), and part-song, 'Love's tempest' (Elgar).

*Aberdeen Male-Voice Choir.**—Works in rehearsal include Brahms's Rhapsody, Rimsky-Korsakov's 'Doom of Oleg,' Stanford's 'Songs of the Sea,' and miscellaneous excerpts by Elgar, Bantock, Grieg, Dunhill, Jenkins, Roberton, &c. (*All conducted by Mr. A. Collingwood.)

[The above are in addition to those announced in our September and August numbers, and in our our country correspondents' columns.]

THE SOUTH PLACE SUNDAY CONCERTS.

The South Place (about five minutes' walk from the Bank) Sunday Popular Concerts continue to provide their patrons with the highest type of chamber music. The programme brought forward on October 10 is typical:

Sonata in A (pianoforte and violin) Prelude, Choral and Fugue (pianoforte solo)	*César Franck.*
Concerto in D major (Op. 21) for pianoforte solo, violin solo, and string quartet	*Ernest Chausson.*

The performers were: pianoforte, M. Marcel Lavureux; violin, M. Désiré Defauw; vocalist, M. A. Coryn; string quartet, Mr. R. Kay, M. Ernest La Prade, Miss Rebecca Clarke, and M. M. Lagrilliere.

The announcements of performers for the remaining Sundays in October were the Philharmonic String Quartet, October 17; Miss Jessie Grimson's party, October 24; and the Saunders Quartet, October 31. Admission is free, but there is the privilege of a collection, which it may be hoped every auditor enjoyed.

SHAFTESBURY OPERA.

The Opera-in-English season at the Shaftesbury Theatre has justified the enterprise of its promoters—Mr. Thomas Beecham and Mr. Robert Courtneidge. The audiences have nearly always been good As for the performers, it is possible to speak very highly of them. On the opening night (October 2) Gounod's 'Romeo and Juliet' was brought forward with a remarkably efficient cast. Madame Miriam Licette was an able interpreter of Juliet, and she was well matched with Mr. Webster Millar as Romeo. Another marked success was that of Miss Evelyn Matthews as Stephano, and Miss Edythe Goodman was very efficient as the Nurse. Mr. William Samuell accomplished his well-known feat of 'bringing down the house' by his brilliant singing of Mercutio's song. Mr. Ranalow as Capulet, and Mr. Blamey as Tybalt, found due scope for their experience and skill. The chorus-singing was exceptionally good, and the mounting was sumptuous. With Mr. Courtneidge as stage-manager and Mr. Beecham as conductor, and an excellent orchestra at hand, there seemed nothing lacking. It should be chronicled that Mr. Beecham conducted the whole opera from memory. 'Madame Butterfly,' conducted by Mr. Percy Pitt, was given on October 4 with Miss Rosina Buckman in the name part, and on the 6th a well-patronised performance of 'Tales of Hoffman' was given under Mr. Hamish MacCunn. 'La Bohème' was performed on October 11 under Mr. Pitt, and the cast was a strong one. Miss Buckman was a charming Mimi. Gounod's 'Faust' again proved its drawing capacity on October 13—the raid night. Miss Carrie Tubb was Marguerite, and she was at her best. Her *sangfroid* in continuing whilst the only too obvious bombardment was going on in the neighbourhood was remarkable. Mr. Robert Radford was the Mephistopheles, and he invested the character with much distinction. Mr. Hamish MacCunn conducted. A large audience came on October 21 to hear Puccini's 'La Tosca.' The cast included Miss Jeanne Brola as Tosca, M. Maurice D'Oisly as Cavaradossi, Mr. William Samuell as Scarpia, and Mr. Arthur Wynn as the Sacristan. Mr. Pitt conducted.

The season so far has shown that even in these abnormal times there is a public for opera. No doubt one of the attractions of this scheme is the fact that the performances are given in English.

A VETERAN'S SUGGESTION AND GENEROUS EXAMPLE.

We have received the following interesting letter

I should be very pleased if you could give an account in the *Musical Times* of the organ built by Father Harris, the rival of Father Schmidt, for the Temple Church, London. Father Schmidt's was chosen, as you know. Harris's organ went to Christ's Church Cathedral, Dublin, and stood there for fifty years, and then was bought for St. John's Church, Wolverhampton, at a cost of £500, and £500 more was spent on it: particulars of which were on a board fastened on the wall inside the Church in the year 1853, at which time I was a tenor singer there.

I am now eighty-seven years old, and an Old-age Pensioner, but I have sent my 1*s.* in reply to your appeal in the July number of the *M.T.*—I beg to remain yours very respectfully, an old reader of the *M.T.* for sixty years, William Davies.

Woodside, Salhouse, Norwich.

We have offered our cordial greetings to Mr. Davies and have promised to follow up his suggestion. That he felt able to send one shilling in answer to the appeal in our July number shows that his sympathy with his professional brethren is still keen.

The incident of the choice of the organ for the Temple Church is thus related in the article on the Temple Church and its organist, Dr. Edward John Hopkins, that appeared in our September, 1897, issue:

The organ in the Temple Church is of great historical interest. About 1683 the Benchers were desirous of obtaining the best possible organ. Bernhardt Schmidt, a German, who was afterwards Anglicised as 'Father Smith,' competed with Renatus Harris for the honour of supplying the instrument. Each builder erected an organ in the church. Father Smith's was placed in a gallery at the West end of the square portion, and Harris placed his on the South side of the Communion Table. The two instruments were played upon on alternate Sundays. Dr Blow and Henry Purcell performed upon Smith's organ, while Harris employed Draghi, organist to Queen Catherine. The contest was so severe that both organs were played upon at the same service; and after repeated trials, lasting for nearly twelve months, the Benchers, at the end of 1687 or the beginning of 1688, decided upon Father Smith's instrument by reason of its 'Depthe and Strengthe of Sound.'

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic Society began its forty-second season on October 8 with a very successful and well-attended concert. The artists engaged were Miss Phyllis Lett, Mr. Tom Kinniburgh, and Mr. Albert Sammons. It is needless to say that Miss Lett sang with her usual power and perfect artistry. Mr. Kinniburg's first appearance at this Society's concerts gave the utmost satisfaction, and his splendid voice and delivery quite realised anticipation. Mr. Sammons's was also a first appearance, and by his fine tone and perfect technique he fully sustained his well-established reputation as probably the leading British violinist of the day. The work of choir and orchestra comprised five of Brahms's 'Songs of Love' and Sir A. C. Mackenzie's 'Empire Song.' The orchestral work, besides accompaniment of Miss Lett, was Mozart's Overture 'Les petits riens,' Järnefeldt's 'Berceuse,' and a Bourrée by Bach arranged by Bachrich. The choir, unaccompanied, sang admirably Max Bruch's 'Morning Song of Praise.' Mr. E. Godfrey Brown conducted with his usual ability, and the accompanist was the Society's organist, Mr. J. H. W. Bratney.

BIRMINGHAM.

The local concert season began well, all the various concerts provided by those who cater for the public taste having so far been well attended; indeed when one looks round and sees all the theatres, music-halls, and cinema houses crowded nightly and even twice nightly, one can hardly imagine that the nation is engaged in a great war, and evidently the masses have plenty of money to spare for their amusements.

The concert season really began with Madame Gell's Ladies' Choir concert given in the beautiful Central Hall on September 25, in aid of the Lady Mayoress's Prisoners of War Fund. The choir sang remarkably well, especially in Mendelssohn's once-popular hymn 'Hear my prayer,' the aria 'O for the wings of a dove' being finely sung by Miss Kathleen Davies. Among other vocalists who took part in this concert was our local tenor Mr. Frank Mullings, who gave an inspired reading of the 'Prize Song' from the 'Mastersingers' and three of Kennedy Fraser's 'Songs of the Hebrides.' Violin solos were contributed by an exceedingly gifted young violinist, Miss Sybil Eaton.

The first Harrison Concert of the current series took place in the Town Hall on October 4, always a popular function. Vocal music figured prominently, being interpreted by Miss Carrie Tubb, Madame Edna Thornton, Mr. Maurice D'Oisly, and Mr. Robert Radford. The instrumental portion of the programme was allotted to Miss Marie Hall, the well-known English violinist, and to Mr. R. J. Forbes, who acted in the dual capacity of solo pianist and accompanist, proving himself to be a consummate artist in both these branches of musical art.

In aid of the funds of the National Committee for Relief in Belgium, and M. Vandervelde's Committee for providing for the needs of the Belgian Army, a Belgian Concert was given in the Town Hall on October 6 by Belgian artists. It was the best concert the Belgians have yet given us,

and was of more than ordinary attraction, especially the instrumental portion of the programme. Madame Mathot-Westendorp was solo pianist, Mlle. Mad. Chrystal, solo violinist, and Madame Boin-Kufferath, solo violoncellist. The vocalists were Madame Baron-Fonariova and M. Coryn. The excellent accompanist was M. Paul Kocks. The only concerted piece consisted of two movements of Arensky's Trio for violin, violoncello, and pianoforte, given by Mlle. Chrystal, Madame Boin-Kufferath, and M. Paul Kocks.

The Birmingham Symphony Orchestra gave its first concert of the season in the Town Hall on October 2, under Mr. Julian Clifford's conductorship, before a crowded and appreciative popular audience. The orchestral items were strictly of a popular calibre, including Elgar's 'Pomp and Circumstance' March No. 1, the Overtures to 'Ruy Blas' and 'Raymond,' German's 'Welsh Rhapsody,' Czibulka's once often-heard Intermezzo 'Love's dream after a ball,' and Percy Grainger's 'Shepherd's hey.' The feature of the concert was, however, Miss Fanny Davies's exquisite performance of Schumann's Pianoforte concerto in A minor, accompanied by the orchestra. Later she played a triad of pianoforte solos, Bach's 'Chromatic fantasia,' Chopin's Etude No. 3 in C sharp minor, Op. 10, and Rubinstein's Staccato study. These were given with infinite charm and perfection of executive skill. Mr. Frank Mullings's singing of Wagner's Forging Songs from 'Siegfried' aroused the enthusiasm of the audience.

In the Exhibition Gallery of the Royal Birmingham Society of Artists on October 5, Mr. Alfred Askey (baritone) gave a vocal recital of nineteen songs, accompanied on the pianoforte by his master, Mr. Richard Wassell. The selection of songs was culled from compositions by Schumann, Brahms, Schubert, Cornelius, R. Strauss, Tchaikovsky, and Grieg, also Vaughan Williams and Bantock. Mr. Askey sang entirely from memory and with quite artistic expression and phrasing. Mr. Arthur Cooke was the solo pianist, and played Chopin's first Scherzo in B minor, generally known as 'Le banquet infernal,' and other pieces, with his customary brilliance and intelligence.

The Midland Musical Society opened its season's concert at the Town Hall on Saturday evening, October 9, with a performance of 'Messiah' under Mr. A. J. Cotton's conductorship. There is always an audience to hear 'Messiah,' and on this occasion the Town Hall was again crowded. The performance, however, was somewhat lacking in tone-quality and even-balance, the choristers hardly doing themselves justice considering the many excellent performances of 'Messiah' they have given in the past. Mr. C. W. Perkins once more rendered valuable support by his judicious and always reliable organ playing. The principals were Miss Alice Baker, Madame Marguerite Gell, Mr. A. E. Benson, of Norwich Cathedral, and Mr. Sydney Stoddard.

The Birmingham Choral Union secured a complete artistic success with a performance of Sullivan's 'Golden Legend,' given in the Town Hall on October 16, under Mr. Richard Wassell's excellent conductorship. Choir and orchestra were in capital form, and the principals could not have been better selected. Miss Eva Rich sang the part of Elsie with great feeling and in a pure and appealing voice, and Miss Florence England imparted to Ursula the right dramatic expression. Mr. Walter J. Ottey was quite good as the Prince, and Mr. Alfred Askey gave the part of Lucifer with declamatory force. Mr. C. W. Perkins occupied the post of organist as usual. The second part of the programme included part-songs very finely sung by Mr. Wassell's Male-Voice Choir, and the Overtures to 'Coriolanus' and 'The Merry Wives of Windsor' were played by the orchestra.

The newly-formed Harrison-Frewin Opera Company gave a fortnight's operatic season at the Alexandra Theatre from October 11 to October 23, the chief interest being manifested in the revival of Halévy's 'Jewess' and Alfred Bruneau's 'The Attack on the Mill,' the latter given for the first time in the provinces. The other operas were 'Faust,' 'Carmen,' 'Tannhäuser,' 'La Traviata,' 'Il Trovatore,' 'Maritana,' 'The Bohemian Girl,' and 'Rigoletto.' Among the principal artists were Miss Edith Evans, Miss Evangeline Florence, Mr. John Harrison, Mr. Lewys James, Mr. John Child, and Mr. William Boland. The ever-green 'Bohemian Girl' drew the largest audience; indeed the house could have been filled twice over; so great was the demand for admission that those in authority gave the 'Bohemian Girl' again instead of the second performance of 'The Attack on the Mill.' There are some excellent voices in the company, and some performances like 'Faust,' 'Maritana,' and 'The Bohemian Girl' were really capitally given. No doubt with fuller experience the company will hold its own as an English operatic touring company.

BOURNEMOUTH.

Activity in matters musical is attaining its normal proportions, despite the vast issues that are being determined on the battlefields of Europe. This circumstance may be peculiar to Bournemouth: but then we have to remember that the town is mainly inhabited by persons who have exceeded the military age and also that warlike industries are conspicuous by their absence. To people living in leisurely retirement music is a solace and a relaxation in times such as these, and to this fact it is that we owe the continuance of music-making on such a large scale. Before turning to the events that have characterised the opening of the winter season, a few words must be bestowed upon those that brought the summer one to a conclusion.

In dealing, then, firstly, with the miscellaneous concerts, we must record that which was given by Miss Carrie Tubb, Mr. Robert Radford, Mr. Selwyn Driver, and Mr. Cecil Baumer. This was an event of interest, if mainly for the excellent vocalisation of the two first-named; but, in addition, Mr. Baumer played the pianoforte in very effective fashion, and Mr. Driver was successful in his humorous sketches. Then, on consecutive evenings, two distinguished pianists appeared—Mr. Mark Hambourg (for the second time within a week) and M. Benno Moiseivitsch. For another evening concert Mr. Ben Davies was engaged, the popular tenor singing his way into the hearts of the public as of yore. M. Sapellnikov visited us on September 21, and on September 25 Sir Frederic Cowen came down to conduct the Municipal Orchestra in a programme selected from his own compositions; these latter were entirely on the light side and rather snippety in character, but Sir Frederic's authoritative readings were marked by a graceful refinement and a scrupulous attention to detail.

The concluding Symphony Concerts of the summer series met with well-deserved appreciation, a good wind-up resulting from first-rate performances of Sullivan's 'Macbeth' Overture, César Franck's D minor Symphony, Dukas's 'L'Apprenti Sorcier' Scherzo, Rimsky-Korsakov's 'Scheherazade' Suite, and other items.

Undoubtedly a splendid start has been made with the winter season. At the inaugural Symphony Concert Mr. Dan Godfrey and the Orchestra were in fine fettle, and the commencement of what we hope may prove to be a very successful season was a highly auspicious one. The second concert was equally enjoyable, and at these two concerts we have already become acquainted with several wholly interesting compositions, ranging from Schumann's D minor Symphony, Borodin's Symphonic Sketch 'In the Steppes of Central Asia' (first performance at these concerts), and Beethoven's ninth Symphony, to the happy frivolity of Percy Grainger's 'Shepherd's Hey' and some other pieces hardly less attractive. The soloists have been Miss Tosta de Benici (Grieg's Pianoforte concerto) and Mr. Philip Cathie (the Tchaikovsky Violin concerto), each of whom was welcomed very heartily.

The concerts known in recent years as the Monday 'Pops.' are now designated the Monday 'Specials' (hitherto a terminological monopoly of the daily Press), the opening one of the series on October 11 having for its central features Ambroise Thomas's 'Mignon' Overture; Mendelssohn's 'Italian' Symphony; a Concerto in G minor for oboe by Handel (first performance at these concerts), which was charmingly played by Mr. F. Murphy, a newcomer in the orchestral ranks; and the 'Charmant Oiseau' aria from Félicien David's 'La Perle du Brésil,' sung very tastefully by Miss Nora Read, of Bournemouth.

Finally, concerts have been given by Miss Stella Carol on October 9, and by M. Ysäye, Madame Stralia, and M. Theo. Ysäye on October 16. The young songstress, happily safe from her tragic experience on the steamship 'Arabic,' was

greeted very warmly, but it cannot honestly be affirmed that her vocalisation reveals much progress. M. Ysäye was in magnificent form, his beautiful violin-playing being rapturously applauded. His programme was an interesting one, but we wish that he had substituted something else for the B minor Concerto of Saint-Saëns; the pianoforte accompaniment is so poor, and Bournemouth has plentiful opportunities of hearing the work with its proper orchestral framework. Madame Stralia's soprano voice is of particularly good quality, though somewhat too uniform in colour; her contributions were of a pleasing nature. M. Theo. Ysäye played some pianoforte solos neatly and effectively, and accompanied with commendable resource.

BRISTOL.

On September 27 an organ recital at St. Mary Redcliff Church was given by Mr. G. Dorrington Cunningham, of the Parish Church, Muswell Hill, and of the Alexandra Palace. At the following Redcliff recital on October 11, the organist was Mr. C. Hylton Stewart, of Blackburn Parish Church. There were large congregations on both occasions.

There was a great gathering of Masonic brethren at the Freemasons' Hall, Park Street, on September 28, the occasion being the opening, by Bro. Hubert W. Hunt (organist of Bristol Cathedral), of the reconstructed organ. The programme, which had been prepared by Bro. Hunt, gave much gratification, for it not only tested the capacities of the instrument, but manifested the talent of the performer. There were vocal solos by Bro. G. Sandell and Bro. Parkman. After Provincial Grand Lodge had been closed, there was an enjoyable musical programme, arranged by Wor. Bro. C. W. Stear (organist of St. Mary's Church, Tyndall's Park).

Members of the Bristol Madrigal Society on October 1 had a pleasant visit to Willsbridge House and Bitton Vicarage, in Gloucestershire, about six miles from the city, for the purpose of seeing the home of Robert Lucas Pearsall, who had been one of the early members of the Society. Mr. Hubert W. Hunt, the present musical director, has devoted much time recently to investigation as to Pearsall's connection with Bristol and the neighbourhood, and he was encouraged by Mr. Higgins, the present proprietor of Willsbridge House, and by Canon Ellacombe (vicar), to arrange for the party to make their visit. Pearsall lived at Willsbridge House up to July, 1837, and five of his compositions,—which were most probably written during his residence there, because he took them to meetings of the Society early in 1837,—were sung, as follows: 'Shoot, false love' (first sung March 29, 1837), 'I saw lovely Phyllis' (first sung May 10, 1837), 'All ye Nuns of Halliwell' (first sung May 10, 1837), 'I will arise' (first sung May 10, 1837), 'Why weeps, alas' (first sung June 21, 1837). At Bitton Vicarage two productions were given which were first heard at a performance by the Society on May 22, 1839, from voice parts written out by the composer and Miss Ellacombe, daughter of the then vicar, and sister of Canon Ellacombe. The pieces were 'An ancient Norse melody,' and 'Who shall have my lady fair?' At Bitton Church the party were shown the oak pulpit presented by Pearsall in 1838.

On October 4 Pachmann and Ysäye gave a recital at Colston Hall, which was crowded. The audience were delighted with the fine playing of the Russian pianist and the Belgian violinist, and Madame Stralia, who sang, was cordially welcomed.

Mr. Harold Jeboult, organist of St. Mary's Church, Taunton, on October 6 gave a recital upon the organ at Redland Park Church, a collection being made in aid of winter comforts for our soldiers. Miss Elsie White and Mr. Stewart W. Smith sang.

At the Victoria Rooms on October 7 a concert was given in aid of the War Hospital Fund for Officers. The artists were Miss Ruth Vincent, Miss Cecilia Loftus, Madame Ada Crossley, Mr. Ben Davies, Mr. Thorpe Bates, M. Melsa (violin), and Mr. Victor Marmont (accompanist). The audience testified its pleasure at the efforts of the party by such frequent applause that the concert scheme was extended to double the original length.

The Bristol Choral Society, after considerable deliberation, has decided to give two concerts during the season—'Messiah' before Christmas and 'Elijah' in March. Mr. George Riseley remains the conductor.

Bristol New Philharmonic Society (Mr. Arnold Barter, conductor) has in rehearsal 'Elijah' and Vaughan Williams's 'Fantasia on Christmas Carols' for forthcoming concerts.

DEVON AND CORNWALL.

TORQUAY.

The musical management of the Torquay Pavilion is bold in its bid for public support, and results justify its enterprise. The Municipal Orchestra collaborated with Mr. Charles Tree, baritone, on September 20. In the same week, on September 23, Handel's Concerto Grosso in G was played by the orchestra, with Messrs. Barry Squire and Albert Roderick as principal violinists. Other items in the programme were Tchaikovsky's 'Capriccio Italien' and a Serenata by Moszkovski. On these occasions Mr. Basil Cameron conducted; and Mr. Barry Squire assumed the baton on September 29, when the orchestra again performed, and the vocalists were Messrs. Tree, W. Peterkin, and Matthew Newton. Madame Réjane had a cordial reception in the Pavilion on September 30, when she dramatically recited Cammaerts's 'Carillon' to Elgar's music, played by the orchestra, as well as several lighter pieces. Miss Marion Beeley was the vocalist on this occasion, and the band included among its selections Eric Coates's 'Miniature Suite.' The management has made a new arrangement by which cheap popular concerts are given on two days of the week, and these are invariably crowded. On October 9, a march by Bath was played, and Mr. Barry Squire contributed violin solos.

PLYMOUTH.

The Misses Smith have resumed their Thursday 'five o'clocks' at their residence at Plymouth. Many visitors enjoy the hour's programme of vocal and instrumental music of high standard, and the fund for Music in War-time reaps the benefit. The Extempore Chamber Music Club continues its meetings, and during the past month several chance visitors from a distance have introduced a freshening influence. It is difficult to find anything in music or literature, art or philosophy to fit the times, but perhaps nothing so nearly does so as chamber music seriously studied, such as César Franck's Pianoforte quintet, the Beethoven Quartets, and the best of the works of living composers. These have been found to bring solace and restore balance of mind, and in their study and rehearsal the playing members of the Club have progressed appreciably in their exacting art.

Part-songs were sung by the Presbyterian Church of England Ladies' Choir on September 22 to wounded soldiers at Ford, Mr. Percy E. Butchers conducting. At an organ recital given in St. Catherine's Church, Plymouth, on the same date, by Mr. R. Waddy, Mr. A. G. Serle played violin pieces and vocal solos were also given.

Mr. D. Parkes took his Plymouth Orpheus Male Choir to the Royal Marine Barracks on September 28 to sing on behalf of the War Gifts Fund of the Division. The theatre band played pieces, and Mr. C. G. Pike contributed violoncello solos by Popper and Van Biene. The singing of the choir aroused much enthusiasm in the performance of choruses and part-songs by Adam, Grieg, Fletcher, Cook, and Gounod. Several members sang solos.

Mr. A. C. Faull's unaccompanied choir sang very finely at a concert arranged by him on October 15 for the Serbian Relief Fund. The tone was musically blended and exquisitely controlled, and therefore effects of contrast were always easily produced and sincere in expression. A difficult eight-part song by Mackenzie, 'Midnight by the sea,' was the most exacting test; but more enjoyable as music were Granville Bantock's 'On Himalay' and songs by Wolstenholme and Barnby. Members of the choir sang quartets and solos, and pianoforte selections were given by Messrs. Faulkner, Mutten, and Douglas Durston, and Miss Nellie Leddra, pupils of Mr. Faull. Mr. Alfred Heather also sang.

EXETER.

On September 22 Mr. Harold C. Organ, organist of Crediton Parish Church and recently sub-organist of Gloucester Cathedral, gave an organ recital to 're-open' the restored and enlarged instrument in the Church of All Hallows-in-the-Walls, Exeter. The D minor Toccata and

Fugue, with pieces by Guilmant, Elgar, Wolstenholme, Brewer, and Howells were in the programme.

OTTERY.

Cheerful news was announced at the annual meeting of Ottery Choral Society, when it was found that during the last season a deficit of over £6 had been liquidated and the sum of £2 18*s.* 8*d.* was in hand. The officers, including Mr. Stanley Copperfield, conductor, were re-elected, and the members have been called together to practise 'The Banner of St. George' (Elgar) and Bridge's 'Flag of England.'

CORNWALL.

Good singing was heard from Mabe Male Choir on October 9, when under Mr. E. Spargo a concert was given at Ponsanooth. On the next day several of the items were repeated at a second concert, and the choir also sang the 'Hallelujah' Chorus, and excelled its usual efforts in the part-song 'Silent night' (Barnby). Trios and quartets were also sung by members.

Trethosa Male Quartet gave much enjoyment to large audiences at St. Dennis on October 10 and October 13.

Under the direction of Mr. Arthur Yelland, organist, the choir of Providence United Methodist Church sang exceptionally well the cantata 'From sowing to reaping' and several anthems on October 10.

EDINBURGH.

The musical season opened on Saturday, October 9, with a Harrison Concert. The artists were Miss Carrie Tubb, Madame Edna Thornton, Mr. Maurice D'Oisley, Mr. Robert Radford, Miss Marie Hall, and Mr. R. L. Forbes. The pianoforte solos of the latter were particularly well received, notably Rubinstein's Barcarole in A flat. On October 16, M. de Pachmann entertained a very large audience in the Usher Hall. It is seldom the fortune of any artist to receive such a welcome. The thirty-two Variations of Beethoven, a Prelude of Mendelssohn, and a Chopin group were the chief items on the programme. No fewer than five numbers were added at the end of the recital. Mr. Robert Burnett, the baritone vocalist, gave a song recital on the same evening, assisted by Miss Phyllis Graves, Miss Newell, Mr. Theodore Crozier, and Mr. Philip Keddie. It is gratifying to be able to announce that Paterson's Orchestral Concerts are to be continued in this their twenty-ninth season, under the conductorship of M. Emil Mlynarski. The visiting conductors will be Mr. Thomas Beecham and Mr. Hamilton Harty. The Reid Professor of Music, Mr. Donald F. Tovey, is to appear as pianist in Beethoven's Concerto in G; Miss Fanny Davies, and M. Arthur Rubinstein, the Polish pianist, are also engaged for prospective concerts. The feature of the series is the prominence given to novelties, and to works of the British School. The Royal Choral Union, and Mr. Moonie's Choir, have intimated their intention of carrying on their work, but it remains to be seen whether under present conditions success will attend their efforts. Mr. Simpson's Classical Concerts are not being given this season, but taken at large, it is remarkable that musical prospects are so good.

GLASGOW.

The Bach Choir (Mr. J. M. Diack) will give only two concerts this season—the 'Christmas Oratorio' in St. Mary's Cathedral at Christmas and the 'St. John' Passion in Glasgow Cathedral at Easter. Mr. R. L. Reid's classes at the Young Men's Christian Association will study 'Elijah' and 'Messiah.' The City Hall Saturday Evening Concerts have been resumed, as have also the twice-weekly organ recitals at the City Art Galleries. An innovation so far as this city is concerned are the daily performances by an excellent symphony orchestra at one of the leading cinema houses. The only other events to be recorded are the first of the Harrison Concerts on October 8, and a pianoforte recital by M. Pachmann on October 15.

We are glad to hear that the motion to terminate the engagement of the Brighton Municipal Orchestra was defeated. We need more, not less, music in these times.

LIVERPOOL.

There were many vacant places at the opening Philharmonic Concert on October 5. A verse of the National Anthem was followed by the Prelude to 'The Dream of Gerontius,' Elgar's music subtly fitting the contemplative mood of the audience. A more inspiriting note was struck in the equally inspired 'Carillon,' in which a singularly vivid recitation of the poem was given by M. Carlo Liten, the Henry Irving of Belgium. His delivery of the fervent lines was marked with dramatic power and passion, and Elgar's music was also finely played under Mr. Landon Ronald's direction. Saint-Saëns's 'Le Rouet d'Omphale,' Sibelius's 'Valse Triste,' and Rimsky-Korsakov's Symphonic Ballet 'Scheherazade,' a clever work in which is more glitter than gold, were other mediums for the display of the conductor's interpretative gift, and of the fine orchestra led by Mr. Catterall. The ringing tenor voice and dramatic style of M. Leon Laffitte, from the French Opéra, were especially well exhibited in operatic airs by Puccini and Ponchielli. The Society's choir, in which at present the sopranos bear the palm, sang very agreeably in Mozart's 'Ave Verum.'

English musical art could well afford to lift up its head with pride at the second Philharmonic Concert on October 19, when Elgar's Violin concerto was played by Mr. Albert Sammons, who made his first appearance at these concerts with unqualified success. It was a performance characterized not only by astonishing skill, but also by deep musical intuition, especially shown in the tender beauty of the lyrical features of Elgar's great work. A word of appreciation is due to the exquisitely-played orchestral part, which was conducted by M. Emil Mlynarski. Vaughan Williams's 'Norfolk Rhapsody' No. 1, in E minor, was received with favour as a work possessing interesting and original qualities of expression, and another item which compelled attention was Balakirev's powerful Symphonic-poem, 'Thamar.' Songs by Grieg, Dvorák, and Delius were effectively sung by Miss Doris Woodall, and the choir sang Edward German's pretty part-song 'The Chase' with lilt and buoyancy.

The recital given by M. Eugene Ysäye in the Philharmonic Hall on October 2 was too thinly attended to realise much for its objective, the Red Cross Fund. The great violinist proved to be in his best and inspiring form on this occasion, and the pianoforte accompaniments played by his brother, M. Theo. Ysäye, were a notable feature in the performance of Fauré's Sonata in A, for violin and pianoforte, and Wieniawski's Violin concerto No. 2, in D minor. Several artistically sung vocal items were contributed by Miss Lily Court, a singer with a sweet if not powerful soprano voice.

Mr. Adrian Boult's new series of popular orchestral concerts began in the David Lewis Club Theatre on October 6, when this accomplished soldier-musician-conductor directed a quite exhilarating performance of Bach's 'Brandenburg Concerto' No. 3, in G. In this sturdy music the eighteen stringed-instrument players gave no loophole to find fault with their energy and fire, and what is possible with a picked small orchestra of thirty-one was further shown in the equally satisfactory performance of Rimsky-Korsakov's short Symphony on Russian themes. Our younger native composers might well essay their powers in writing short pieces on the plan of Mr. Percy Grainger's 'Walking tune' for six wind instruments, which was another pleasure of the evening in its melodious features and quaint humour. Miss Edith Byrom, a young lady pianist, locally trained, raised hearty applause by her clever playing in Liszt's E flat Pianoforte concerto, and Miss Lillie Murray sang songs by Quilter, Somervell, and MacDowell with considerable charm. Mr. Boult has drawn up his future programmes with a view to presenting shorter works new to Liverpool, not only by foreign composers but also by our own countrymen, and among the pieces promised a first hearing are: 'Rêverie' (Scriabin); Purcell's 'Hornpipe' (arranged by H. C. Colles); Intermezzo (Arensky); Symphony in D (C. Ph. E. Bach); 'Sérénade' (Glazounov); New Suite, 'Scenes from Alice' (Frederick Nicholls); two Songs without Words (Von Holst); Short Suite (Debussy); Miniature Suite for wind instruments (Holbrooke); and 'Colonial song' (Grainger). Mr. Boult's plucky experiment in finding a new public as well as founding a new orchestra, is being watched with interest.

The scanty audience which assembled at the first Harrison

Concert in the Philharmonic Hall on October 6 would probably have dismayed a less stout-hearted entrepreneur. No possible fault could be found with such well-tried public favourites as Miss Carrie Tubb, Miss Edna Thornton, and Mr. Maurice D'Oisley, who gave of their best. Mr. Robert Radford distinguished himself by his fiery singing of Handel's 'Revenge! Timotheus cries,' and also by his timely substitution of 'Austrians, Hungarians,' 'Germans and Bavarians,' for 'Spaniards and Dutchmen' in Edward German's song 'The Yeomen of England.' Miss Marie Hall as violinist and Mr. R. J. Forbes completed the party, the latter able musician filling the dual rôle of solo pianist and accompanist with remarkable success.

Messrs. Rushworth & Dreaper are showing a spirited policy in providing a regular series of Saturday musical evenings in the Picton Hall, at popular prices, ranging from sixpence to two shillings, and that they correctly gauged the taste of a large and responsive section of the public was clearly shown by the crowded attendance at the first concert on October 9, when Miss Margaret Cooper was the bright particular star of the company, which also included excellent local singers and players in Miss Muriel Weatherhead, Mr. Spencer Hayes, Mr. Klinton Shepherd, Mr. Walter Hatton ('cello), with Mr. Gordon Stutely as accompanist.

At the second Saturday musical evening, on October 16, Miss Emily Breare sang, and the Southport Abbey Prize Quartet, and Miss Marguerite Stilwell as solo pianist, contributed effective pieces. Messrs Rushworth & Dreaper have engaged the Bangor Eisteddfod winners, and the famous Gitana Ladies' Choir, conducted by Madame Maggie Evans, for their third concert on October 23, and generally speaking, nothing that can be prompted by enterprise and experience has been left undone in framing the prospectus.

Under the presidency of the Rev. T. Pemberton, the Organists' and Choirmasters' Association inaugurated its new session on October 4, by a visit to the Rushworth Hall and an inspection of the new three-manual organ which Messrs. Rushworth & Dreaper have erected for the students of the Liverpool Organ School, of which Dr. Arthur W. Pollitt is director.

The promoters of the Sunday Society Concerts, which have been held in St. George's Hall for the past twenty years, have received a shock by the action of the Corporation in raising the rent of the hall from six guineas to ten guineas, which would mean an increase of £88 in rent over the series of twenty-one concerts. This would be too heavy a burden for the finances of the Society to bear, and consequently the programme for the coming season has had to be abandoned. The affair has caused a resentful feeling which has been ventilated in the local Press, the contention being that by the action of the finance committee a prohibitive charge is being made for the use of a hall which is maintained by public funds, and that in addition to the members of the orchestra losing their modest fees, the ratepayers will lose £132 by the hall being closed, on the previous basis of six guineas a concert. The Sunday Society makes no charge for admission to the hall, but takes a silver collection to defray expenses. The present impasse is certainly regrettable.

In spite of the plethora of miscellaneous musical doings announced for the pre-Christmas season, the present anxious times are responsible for the suspension of the usual activities of several well-established musical organizations, notably the Societa Armonica, and the Oxton and Claughton Orchestral Society, by which no definite plans have been made, for sufficient reasons. The Festival of the Church Choir Association is also postponed. But it is cheering to find some bodies are able to carry on. Among these are the Wallasey Ladies' Choral Society, and the Liverpool Garden Suburb Musical Society, who are purposing to perform Coleridge-Taylor's 'Hiawatha'; and the Post Office Choral Society will sing Dr. Harford Lloyd's 'Hero and Leander,' at its concert on December 8.

At the opening meeting of the session of the Liverpool Welsh National Society in the Royal Institution, on October 15, Mrs. J. Herbert Lewis, wife of the Welsh M.P. and music-lover, gave an entertaining address on 'The Folk-songs of Flintshire and Denbighshire,' her vocal exponents being Miss Dora Rowlands and Miss Gwen Taylor (both of whom are University graduates and Eisteddfodic prize-winners in this particular class of music), and Mr. David Ellis. In the lecturer's opinion the Folk-song was more honest than the art-song, for it was the song of the common people, and possessed a beauty and character peculiarly its own. The oldest folk-songs appeared to be those which had been derived from nursery-rhymes, and ancient customs, some of them probably dating back to heathen times. Others were songs of occupation, and in Merionethshire she was told it had been the custom never to engage a milkmaid unless she could sing, as the cows would not give their milk without vocal accompaniment.

MANCHESTER AND DISTRICT.

In continuation of last month's review of the outlook in the world of chamber and choral music, we all rejoice at the prospect of the resumption of the Brodsky Quartet Concerts. Dr. Brodsky is back, but Mr. Carl Fuchs, alas! is still at Ruhleben, as a punishment for daring to prefer being a Briton to a German. During his enforced absence Mr. Walter Hatton has consented to fill his place. Five Saturday Afternoon Concerts have been arranged, and a sixth violin and pianoforte recital is in prospect. The entire proceeds of these concerts are given to the Students' Sustentation Fund of the Royal Manchester College of Music. Almost £1,800 has been received from this source since the inception of the concerts nineteen years ago; the lapse of this income last winter was bound to be felt, and hopes run high that the resumption of the concerts may not only minister to Manchester's æsthetic needs, but to the more practical cause of affording some help to poor but gifted students. At Ancoats, Mr. Charles Rowley and his coadjutors have decided to 'carry on,' if only to give harassed minds a brief respite. Nowhere can there be expected the old throngs, and here we find a reduction from twelve to ten concerts. Many old favourites are to appear, and fresh ground is to be broken by a concert-recital of Mozart's 'Marriage of Figaro'—too long for one sitting, so it is to be split up and performed on December 8 and January 12, by the students of the Royal College of Music under Dr. Keighley. In February this gentleman will introduce his Stockport Vocal Union Choir, and Miss Marie Brema is also to give a recital and to include the Elgar-Cammaerts 'Carillon.'

It is announced that arrangements have been made by the committee of the Manchester Vocal Society for the co-operation, at each of its three concerts, of the Manchester Amateur Orchestra, conducted by Mr. Walter Mudie. Some such combination as this has often been advocated in these columns, and a start is to be made with Coleridge-Taylor's 'A tale of Old Japan.' The prospectus speaks only of an accompaniment of stringed instruments, but this can hardly be correct; anyhow, better this than only a pianoforte accompaniment.

At Crumpsall Mr. C. H. Fogg's Male-Voice Choir's work during the summer park concerts has prompted the lady friends of these men to see if a female-voice choir could not also be established, and eventually a mixed-voice combination strong in all departments may be looked for. At Radcliffe and Bury the choral Societies are getting to work, and at Bolton and Oldham not only the choirs but the amateur orchestras are continuing, despite the (in some cases) halving of the list of subscribers.

No news has as yet been heard of the Preston and Blackburn Societies, conducted by Dr. E. C. Bairstow, but the Blackburn Ladies' Choir, conducted by Mr. F. Duckworth, will continue its efforts as heretofore in aid of various charities.

The Blackpool Choir, conducted by Mr. Herbert Whittaker, has re-started its work of aiding various War Fund charities by means of programmes of music in the churches of the Fylde district; at Poulton-le-Fylde, on October 18, in the 17th century parish church, the proceeds were in aid of the British Red Cross Funds.

Not many Manchester concerts came within the first three weeks of October, and naturally the attendances were watched with some anxiety. To what extent Mesdames Clara Butt and Réjane attracted the non-subscribing public to the first Brand Lane concert would be difficult to say, but of the first Hallé concert and of the two 'Proms' so far held it would probably be correct to say that there is an appearance of fewer subscribers and more single admission money. One or two changes in the *personnel* of the Hallé band call for some mention: the return of Mr. Simon Speelman as leader

of the violas is welcomed on all hands; and, as in the Brodsky Quartet, Mr. Walter Hatton leads the 'cellos in Mr. Carl Fuchs's absence. The venerable leader for twenty-seven years of the Hallé double-basses, Mr. J. Hoffmann, has now retired after a connection of thirty-eight years with the band, and Mr. A. Stott figures as principal in his stead.

The initial Hallé Concert revealed Beecham in full ascendancy after a couple of rehearsals. For years past it has been the custom to open the season with some well-known and revered masterpiece in the overture form, usually taking the audience by storm. The programme opened with 'Nina'—a vivacious Overture by Paisiello: this gentle excursion led to a Handelian Concerto Grosso, and then we plunged straightway into the 'Arabian Nights' and the carryings-on of Scheherazade and Sultan Schahriar. Perhaps the Manchester public has been somewhat dense in the past, or possibly other conductors who have played Rimsky-Korsakov here have found him rather a bore and this boredom has communicated itself to the audience—but the fact has to be recorded that two previous performances of 'Scheherazade' (one so recently as 1912) simply left the audience cold. Now Beecham breathes life into it, and they clamour for more. Dvorák's 'Golden Spinning Wheel' and Delius's 'In a Summer Garden' were both new to Manchester, and the latter is morally certain of an early repetition. Liszt's 'Tasso' poem forms a noble conclusion to any concert, although one felt on this occasion that his use of the orchestra was quite stilted alongside Rimsky-Korsakov or Delius.

The 'Proms' programmes now approximate closely to the Hallé, and appear to attract a public drawn by serious music, which comes for studious recreation rather than a bright and lively entertainment. Mr. Hamilton Harty and Mr. Landon Ronald have been the conductors.

In music, as in drama, there are audiences which are concerned rather with the actor, actress, or soloist, than with the play or the music; this finds perhaps its completest exemplification in such a concert as those of the Harrison series, where the finest music of its particular type, *e.g.*, Mozart's 'Non più di fiori,' is no more applauded than a new ballad. Amidst so much that makes, and has made, for genuine musical progress, it is somewhat of a shock to run up against such indiscriminate appreciation: anyhow, Mr. Harrison's singers are sure of tumultuous applause, and ample recalls.

NEWCASTLE AND DISTRICT.

The Newcastle and Gateshead Choral Union has just issued the report and accounts for the last, and the prospectus for the coming, season. Four concerts were given in 1914-15, resulting in a profit of £171 0*s.* 7*d.* The net proceeds after deducting the expenses on the year's working were £143 10*s.* 3*d.*, of which £140 was handed to the local War Relief Funds. Of the four concerts given, the Patriotic Concert yielded a profit of £82 2*s.* 7*d.*; the 'Messiah' £78 15*s.* 1*d.*; 'Elijah' £10 2*s.* 11*d.*; and 'Judas Maccabæus' lost £27 10*s.* 4*d.* The oratorios were given with organ accompaniment only, and the use of the Town Hall was granted free by the City Council. For the coming season, the annual Christmas performance of 'Messiah' will be given on Wednesday, December 22, with Miss Eva Rich, Miss Ada Elliott, Mr. Henry Brearley, and Mr. Robert Radford as principals, and on Wednesday, March 29, the first complete performance in Newcastle of Bach's 'St. Matthew' Passion is announced. The soloists on this occasion will be Miss Dorothy Silk, Miss Effie Martyn, Mr. Joseph Reed, and Mr. Herbert Parker. Both concerts will be with full orchestra, Dr. Coward conducting. Mr. W. G. Whittaker has again been appointed sub-conductor.

The Harrison Concerts, four in number, will be given as usual, but most of the other old-established musical enterprises have suspended operations for the present. In order to fill the gap thus caused Mr. W. G. Whittaker has organized a series of three Bach concerts to be given on Saturday afternoons, November 27, February 5, and March 25. Each programme will contain three church cantatas and some instrumental music, the latter including the Violin concerto in E major, Pianoforte concerto in D minor, Concerto for two pianofortes in C minor, and the Italian Concerto. The tickets are being well taken up and already two-thirds of the available seats have been subscribed for. As neither the old Chamber Music Society nor the Classical Concert Society are giving any concerts this season, Mr. Whittaker, at the suggestion of Dr. Hadow, is arranging four chamber concerts by local artists: Mr. Alfred Wall, Mr. Joseph Young, Mr. J. Mark, and Mr. J. Griffiths are the string players, Mrs. Bainton, Miss A. Eckford and Mr. Whittaker pianists, with Miss Grace Angus and Miss Dorothy Freeman vocalists. In addition to standard classics the programmes will contain Hurlstone's Trio in G minor, Ireland's Sonata for pianoforte and violin, and Frank Bridge's Phantasy trio. As accommodation is limited it is proposed to repeat the concerts and devote the proceeds to the local Red Cross Funds.

Mr. George Dodds, and his brother, Mr. H. Yeaman Dodds, are giving a series of popular recitals for pianoforte and organ duet, the works being principally standard pianoforte concertos, in which the orchestral parts are taken by the organ.

The Armstrong College Choral Society, in spite of the serious depletion of its male members, has begun rehearsals with Bach's 'Magnificat' and Bainton's choral ode 'Sunset at sea.' If it is found impossible as the season goes on to secure a reasonable balance of parts, it is intended to give works for female voices only.

The Middlesbrough Musical Union is reducing its choral concerts to one, for which Handel's 'Samson' is promised, but two chamber music concerts will be given as usual.

The Darlington Chamber Music Society, which had a good season last year, decided again to give five concerts, and the first, a violin recital by Miss Rhoda Backhouse, was held at Polam Hall on October 7. Mr. Eric Gritton was solo pianist and accompanist. The principal work, of which a fine performance was given, was César Franck's Sonata in A. The Darlington Choral and Orchestral Society finished last season with a profit of ten guineas, which was handed to the local War funds. Practices have been resumed for the coming season with Stanford's 'Revenge,' and madrigals for the choir and Haydn's D major Symphony for the orchestra.

NOTTINGHAM AND DISTRICT.

The opening concert of the season was given by Madame Clara Butt, to a full house, on October 7. Mr. Walter Hyde also sang, pianoforte solos were contributed by Mr. William Murdoch, and violin duets by the Misses Malby Blower and Essie Faulkner.

The visit of the famous Belgian violinist Ysäye on October 14 did not draw a great audience. His selection included works by Wieniawski, Loeffler, Vieuxtemps, and the soloist himself. His brother, M. Theophile Ysäye, as pianist, exhibited a perfect technique in works from Bach and Handel, Scriabin and Fauré. Madame Ada Crossley sang.

Local effort is manifest at the Sunday Concerts at Albert Hall, where Mr. Bernard Johnson is doing very good work. At his organ recital on October 3 he accompanied Tchaikovsky's Pianoforte concerto in B flat, with Miss Alice Hogg at the pianoforte. In the same manner Glazounov's Concerto in F minor is to be given on November 7, with Miss Irene Truman at the pianoforte.

On September 19 Halifax Place Choir gave Sullivan's 'Prodigal Son,' with Miss Warner, Madame Ethel Parkin, Mr. Franklin Pearson, and Mr. Patterson Stoton as soloists. Mr. Blyton Dobson was at the organ. The work was repeated on October 3.

On September 26 the choir of Wesley Chapel, Broad Street, gave a performance of Barnby's 'Rebekah' and Mendelssohn's 'Hear my Prayer.' Mr. C. Morris conducted, and Mr. F. Newcomb was at the organ. Two works likely to be heard at the next College Concert are Geoffrey Shaw's 'Six Shakespeare Songs' for chorus and orchestra, and Charles Wood's 'Dirge for Two Veterans.' At the Albert Hall we are promised a new work entitled 'Ecce Homo,' a Lenten Cantata composed by Bernard Johnson—the text by the Rev. Gifford Oyston.

The London Sunday School Choir (founded in 1871) will hold its Spring Musical Festival as usual at the Royal Albert Hall on Saturday, February 19, 1916, at 5 p.m. Miss Phyllis Lett and Mr. Charles Saunders have been engaged as soloists, and there will be a choir and orchestra of 1,200 performers.

SHEFFIELD AND DISTRICT.

A series of Wednesday afternoon Five o'clock Concerts, organized by the Misses Foxon, proved so successful last winter that a second group has been arranged. At the opening concert, on October 6, a fresh and interesting revival was given of Schubert's Suite of vocal dances, 'Welcome Spring.' These engaging pieces have not been heard in their original form at Sheffield for many years, though in various forms of their numerous adaptations they are often in evidence. A well-poised vocal quartet party treated them in just the right mood, emphasising their melodic charm and adding that touch of characterization which several of the numbers so easily carry. The ensemble was generally good, especially in the matter of precision, which was somewhat superior to the blend and balance. The quartet party was also heard in a group of unaccompanied quartets by Schumann, of which 'Stormclouds' was especially well sung. The singers were Miss Parker Machon, Miss Ena Roberts, Mr. John Hinde, and Mr. George Oxley. Miss Marion Smith was the accompanist. Miss Ethel Cook's performance of Brahms's Handel Variations and Fugue, Op. 25, was marked by an intellectual grasp of the work as a whole and a strong and yet not too exuberant handling of the Fugue.

At the second concert Miss Lenore Sykes Carter revived some dainty old French songs, arranged by Tiersot and others. Miss Marion Smith revealed an aptitude for Debussy-playing in 'Reflets dans l'eau' and 'Danseuses de Delphes,' and Mr. W. J. Dickie played Vieuxtemps's rather time-worn 'Rêverie' with a strikingly rich tone, phrasing with beauty and good judgment.

Another attractive afternoon concert, arranged by Mr. Claude Crossley and some of his pupils, was given on October 19. Miss Winifred Rowbotham played Tchaikovsky's Pianoforte concerto in B flat minor, Mr. Crossley at another instrument putting in the orchestral parts. Miss Rowbotham has many qualifications for effective concerto-playing. She has enthusiasm, a sense of phrasing and climax, and she plays neatly in passages demanding only agility and not power. Her technique, though correct, is not strong enough to secure the colouring and climacteric energization needed for Tchaikovsky's full-blooded pianoforte part in the first and third movements. The middle movement was delightfully played.

A week of artistic, well-rehearsed, and extremely successful performances of 'The Gondoliers' may be mentioned to the credit of the Sheffield Teachers' Operatic Society, which for fifteen years or so has flourished under the hand of Dr. Duffell, whose sudden death is noticed in our Obituary column.

YORKSHIRE.

There is an intelligible shyness in launching musical speculations just now, and at the time of writing a good many Societies have not announced their plans for the coming season. At Leeds the Saturday Orchestral Concerts, which proved so singularly successful last year, are to be continued on the same lines, and six concerts are promised. Among the more generally interesting details are Rachmaninov's second Pianoforte concerto (Mr. Arthur Rubinstein), Grieg's Lyric Suite, Franck's Symphony, Hamilton Harty's 'Irish' Symphony, Dances from Borodin's 'Prince Igor,' Glazounov's C minor Symphony, Grieg's Pianoforte concerto (Miss Fanny Davies), and Delius's Pianoforte concerto (Mr. Herbert Johnson). The rest is more or less familiar, and the remaining soloists are Miss Agnes Nicholls, Mr. Frank Mullings, and Miss Daisy Kennedy. Mr. Fricker is the conductor. The Leeds Philharmonic Society (Mr. Fricker) has reduced its concerts to three, one being the Christmas 'Messiah,' while the other two are to consist of 'The Dream of Gerontius' and an orchestral concert by the Hallé Orchestra, under Mr. Beecham. The Leeds Choral Union (Dr. Coward) is to give 'Caractacus,' under Sir Edward Elgar's conductorship, together with his new 'Polonia' Prelude and the 'Carillon.' At a second concert 'Acis and Galatea' and 'Walpurgis Night' are to be heard, and the 'Messiah' is promised.

The Bradford Subscription Concerts seem, as last season, to be practically unaffected by the War. For their fifty-first season eight concerts are arranged, four of which will be with the Hallé Orchestra, the conductors being Mr. Beecham, M. Savonov, and Mr. Landon Ronald. Borodin's B minor Symphony, Debussy's two 'Nocturnes,' Delius's 'Sea drift,' Verdi's 'Stabat Mater,' and several Russian compositions, are included in the programmes, and among the soloists engaged are MM. Ysäye and Pachmann, Sapellnikov, Mr. Albert Sammons, and Madame Clara Butt. The Bradford Old Choral Society is giving 'Messiah' and 'Judas Maccabæus,' and is reviving Randegger's 'Fridolin,' which it gave many years ago. Mr. E. J. Pickles is the conductor.

The Bradford Festival Choral Society is giving only two concerts, at which 'Messiah' and Verdi's 'Requiem' will be heard. Mr. Fricker and Sir Frederic Cowen will be the conductors.

Five concerts are promised by the Bradford Permanent Orchestra, under the conductorship of Mr. Julian Clifford and Mr. Hamilton Harty. Elgar's 'Polonia' and 'Carillon,' Arensky's Pianoforte concerto in D minor (Miss Una Truman), Mozart's Violin concerto in A (Mr. Arthur Catterall), and Glazounov's C minor Symphony are the less familiar things in the programmes. Hull, so far, makes no sign, save that Mr. Janssen proposes to continue his artistically-planned Subscription Concerts, which will include a recital by Mr. Mark Hambourg, a chamber concert by the excellent London String Quartet, and a miscellaneous concert in which MM. de Greef and Dambois, with Mlle. Munthe-Kaav as soloist, will take part.

The Halifax Choral Society, under Mr. Fricker, proposes to give a selection from Franck's 'Beatitudes' and (probably) 'The Dream of Gerontius,' in addition to the usual 'Messiah'; and the Huddersfield Choral Society (Dr. Coward) promises, in addition to 'Messiah,' Verdi's 'Requiem' (for the first time at Huddersfield!) and Coleridge-Taylor's 'Hiawatha.'

The Harrogate Symphony Concerts are now over, and for twenty-nine weeks have provided some good performances of highly interesting programmes which have paid due attention to native composers, works by Sir Frederic Cowen, Sir Charles Stanford, Sir Edward Elgar, Dr. Maclean, Dr. Somervell, Messrs. Hervey, Ernest Farrar, Percy Fletcher, Norman O'Neill, and others, having been included. A more than creditable performance of Beethoven's Choral Symphony may be mentioned as the outstanding event of the season.

A long series of able soloists, many of them English, have appeared, and Mr. Julian Clifford has maintained the efficiency of the orchestra. As Harrogate has profited by the misfortunes of other towns, and has had a phenomenally successful season, it may be hoped that the financial result will be satisfactory to the Corporation, which runs these concerts as one of the attractions of the town.

The first of the Bradford Subscription Concerts took place on October 15, when the Hallé Orchestra, under Mr. Beecham, gave Borodin's fresh and powerful Symphony in B minor, and introduced to the public of Mr. Delius's native town a selection from his 'Village Romeo and Juliet' and his altogether delightful and delicate Idyll, 'In a summer garden.'

On October 19, a concert-party organized by the Committee for Music in War-Time came to Leeds and gave a series of six concerts; the first a public one, to make their work known, and, if possible, to encourage Leeds to go and do likewise, the rest to soldiers in hospitals and barracks. Miss Paget, who has been very active in the matter, gave an account of the committee's aims, which are not only to entertain soldiers but to assist professional musicians, and Mr. Sydney Nicholson, of Manchester, gave a sketch of his experiences in making a similar effort in his part of the world. The fare provided was excellent, and the artists,—Miss Clytie Hine, Mr. David Ellis, Miss Sylvia de Gay (violin), Mr. Reginald Clarke (pianoforte), and Mr. W. V. Robinson (the Canadian Entertainer) were all most acceptable.

The Kingsway Hall, which is quite near the Holborn Tube Station, is a comparatively new arena for concerts. It is very commodious and comfortable. Mr. Frank Idle belies his name by the energy of his management of the entertainments given there every Saturday evening. A gratifying by-product of this and other popular schemes is that they provide engagements for professional performers.

Foreign and Colonial News.

ADELAIDE.

A new concert auditorium, Queen's Hall, was opened on August 7. An entertainment, including music and dancing, was given under the honorary manager, Mr. Charles Cawthorne. The proceeds were handed to a fund for providing a club for wounded soldiers.

BERLIN.

The usual series of ten morning and ten evening concerts are being given by the Berlin Royal Orchestra, under Richard Strauss, the same number of Philharmonic Concerts are to take place under Nikisch, the Philharmonic 'Pops.', under Camillo Hildebrandt, are being given three times weekly; and these are only some of many. In addition, the opera-houses are all in full swing, as usual, and minor fixtures in plenty are announced. In the concert world one of the leading events of the season will be the production of Richard Strauss's new 'Alpine' Symphony, which is to be played by the members of the Dresden Royal Orchestra, who are being brought specially to Berlin for the purpose.

RUSSIA.

Mr. Robin H. Legge, in the *Daily Telegraph*, says: 'In a very interesting letter I received a few days ago from Petrograd, Vladimir Rosing, the Russian tenor who produced Tchaikovsky's "Pikovaya Dama" not long ago at the London Opera House, tells me that never have the operatic performances at Petrograd been better attended than now. At the present moment (he wrote about September 18) the Mariinsky, the Mousicalnaya Drama, and the Narodniy operas are all in full swing. The first opened with a performance as usual of Glinka's "A life for the Czar," to a sold-out house; the second, or Arts Opera, began with Tchaikovsky's "Eugen Oneigin," also to a house sold out; and at the third, or People's Opera, where there is accommodation for about 3,000 people, such singers as Kousnietzov, Petrenko, Roydestvensky (all known in London, at the Beecham opera), and a new soprano, Skoretzkaya Sobinov, and a new bass, Mozyoushin, are appearing. Moreover, Chaliapin is to give a number of performances there before he goes on to the Mariinsky. At the People's Theatre is shortly to be produced a new opera, "The Days of our Life," by Glouortzov, the libretto of which has been based upon a book by Leonid Andreev. At Moscow, the Imperial, the Zimin, and the People's Operas are open, as also are the town theatre at Kiev and the Grand (town) Theatre at Odessa. From all of this it would appear that in Russia folk are by no means forgetting that there are still in this world other matters than the purely martial.'

Miscellaneous.

The Oriana Madrigal Society resumed its meetings on October 18. Practices are held in the studio at Leighton House, Holland Park Road, Kensington (sopranos and altos, 5.15 to 6.45; tenors and basses, 5.45 to 7.15). Three or four concerts are contemplated as usual, but this season they will probably be of unaccompanied music only, and the choir will be limited to eighty voices. Each year an attempt is made to improve the personnel of the choir. Application to join is invited from any singer who is a good soloist, and musicianly. In selecting voices (other things being equal) preference will be given to those who are free to tour, if necessary, as it is hoped that at times the Society may appear elsewhere than in London. Further particulars of the Society may be had from the hon. secretary, Mr. O. J. R. Howarth, 24, Lansdowne Crescent, W. This Society fulfils its functions so admirably under the expert skill of Mr. Kennedy Scott, that we trust it will receive the support it so fully deserves.

Prof. Granville Bantock presided at the annual meeting of the Birmingham and District Branch of the English Folk-Dance Society, held on October 14. This branch has now two hundred members. Prof. Bantock said that up till now English national dances lacked life compared with the Irish, Scottish, and Welsh. He hoped that the Society would be able to amend this. We wonder whether the Professor has witnessed much of the 'Morris' and other traditional dancing now being practised all over the country. If he could but be persuaded to 'take a cure' in the form of a practical course of such dancing, he would, we feel convinced, change his views as to the demands it makes upon energy, and he would be a wiser—if a thinner—man!

The Classical Concert Society gave its first concert on October 13 at Æolian Hall. Mr. Leonard Borwick played Bach's Chromatic Fantasia and Fugue, and Schubert's Sonata in A minor. An accident to the pianoforte during the performance of the first-named piece was disconcerting. Mr. Campbell McInnes sang Dr. Vaughan Williams's cycle the 'House of Life,' and some old Scottish songs. At the second concert, on October 20, the instrumental items were Ernest Chausson's Pianoforte quartet (well played by Messrs. Jongen, Defauw, Tertis, and Doehard), and Beethoven's Serenade Trio (Op. 8). Mr. Gervase Elwes gave a finished performance of some unhackneyed French and English songs. Mr. F. B. Kiddle accompanied.

After a somewhat disappointing season (1914-15), due to various circumstances connected with the War, the Jersey Choral Society—an institution of some thirty years' standing—seems to have entered on a new lease of life. The membership now reaches a total of ninety, with prospect of more. The Society was unfortunate in losing the services of Mr. John Hubert, its late conductor. He is succeeded by Mr. Leslie Curzon. The Society is rehearsing Sullivan's 'Prodigal Son' and Elgar's 'It comes from the misty ages' for a charity concert which it is proposed to give in December.

The Hackney Institute Musical Society (formed under the auspices of the London County Council) has issued an exceptionally attractive programme of illustrated lectures to be given once a month during the winter at the L.C.C. Hackney Institute, close to Hackney Downs Station. The lecturers include Mrs. Newmarch, Mr. Hubert Bath, Dr. Walford Davies, Mr. Wilfrid Davies, Mr. Ernest Fowles, Mr. H. Plunket Greene, Mr. C. Egerton Lowe, and Dr. H. W. Richards. The hon. secretary is Miss Ethel Bishop, 8, Penbury Road, Lower Clapton.

On October 20, at Æolian Hall, Mr. Kalman Ronay gave the first of a series of chamber concerts in which it is intended to give prominence to British music. The Hon. Mrs. R. H. Lyttelton and Mr. Ronay gave admirable performances of Bach's A major Sonata and Saint-Saëns's Sonata in D minor for violin and pianoforte. The native work on this occasion was Mr. York Bowen's Suite in D minor, with the composer at the keyboard. Russian and French songs were well sung by M. Oumirov, accompanied by Mrs. Lyttelton.

A pianoforte and violin recital was given by Mr. Harry S. Greenwood and Mr. T. B. Sidebotham at Stockport on September 30, in aid of Red Cross Funds. An excellent programme contained Mozart's Sonata in B flat, and the 'Kreutzer,' and solos by Chopin, Schubert, and Mozart. Mr. Bridge Peters sang a song-cycle by W. Y. Hurlstone and items by Walker, Coleridge-Taylor, Somerville, and Maddison.

Trinity College of Music announces the following appointments to the teaching staff: Madame Hilda Wilson, Mrs. Helen Trust, and Madame Lena Law (singing); Dr. Janet Salsbury (harmony); Messrs. George Vincent, C. Egerton Lowe, and George Magrath (pianoforte); also in the Junior School: Mrs. Apperly (violoncello) and Mr. Edric Greiffenhagen (harmony).

Riga, a town whose fate the world is watching with great interest, has not only associations with the immortal story of the young lady and the tiger, but also with Wagner, who spent a troubled year or so there in 1838-39, meantime he was working out the composition of 'Rienzi.'

At his pianoforte recital given at Æolian Hall on October 9, Mr. Mark Hambourg brought forward pieces by Bull, Gibbons, Blow, Purcell, and Dr. Arne. He also played Handel's 'Harmonious Blacksmith,' and Tausig's fearsome transcription of Bach's Organ Toccata and Fugue in D minor. He plays with much character and temperament.

The harmony prizes offered by the Royal Society of Arts at its Spring examinations were awarded as follows: First prize of £3 to William Robert Stride (age seventeen), London County Council Classes; and Second prize £2 to Catherine Underwood (age seventeen), of the Victoria Institute, Worcester.

Mr. Macdonald Smith, the author of the 'From Brain to Keyboard' method, suggests that the winter evenings are a favourable time for pianoforte practice. He claims that his method greatly facilitates the command of the keyboard, and enables students to avoid the drudgery too usually associated with the acquirement of technique and reading.

The Orchestral Society at Southport has issued its prospectus for the coming season. Mr. William Rimmer is the conductor. Miss Irene Scharrer (pianoforte), Miss Gertrude Blomfield (soprano), and Mr. Arthur Catterall (violin) are amongst the artists engaged.

Mr. Albert Sammons co-operated with Miss Winifred Christie (pianoforte) in a recital given at Æolian Hall on October 11. The result was a noteworthy ensemble. César Franck's Sonata, the 'Kreutzer,' and Bach's Sonata in E major, No. 3, were items finely played.

Miss Lily West gave a chamber concert at Bechstein Hall on October 9. The programme included the Brahms Quintet in F minor, Op. 34, T. B. McEwen's String quartet in A major, and Schumann's Quintet in E flat major. Miss West is a skilful pianist.

M. de Pachmann had an audience that filled Queen's Hall for his recital on October 2. With the enthusiasm of these devotees burning as brightly as ever, and with the great pianist in his best form, the afternoon was a huge success.

Miss Gwynne Kimpton announces her intention of going on with her Orchestral Concerts for Young People at Æolian Hall. She contrives to get excellent performers. It is very much to be hoped that the enterprise will be liberally supported. The first concert was announced for October 23.

Harpists do not get all the recognition they deserve. An account of a recent performance of Miss Dorothy Godwin at Pontypridd that has reached us speaks very enthusiastically of her powers. Miss Godwin is a sub-professor of the harp at the Royal Academy of Music.

At Æolian Hall on October 12, Madame Alys Bateman gave the first of a series of concerts devised to bring forward Russian, Polish, and Finnish music. Madame Bateman sang songs by Merikanto, and M. S. Lasserson played Glazounov's Violin concerto.

M. Vladimir Cernikov accomplished a double purpose on October 13 when at the Regent Street Polytechnic he demonstrated his own skill and the advantages of the Clutsam 'Cradle' keyboard. Mr. F. Clutsam, the inventor, made some explanatory remarks.

Mr. Archy Rosenthal gave pianoforte recitals at Steinway Hall on October 16 and 19. He is one of the sanest players of the day. His technique is adequate, and he applies it strictly to interpretation and not to show.

Mr. Isidore de Lara still perseveres with his War Emergency Concerts, of which he has given 250. His apostleship of British music and especially that by living composers is persistent.

Madame Kendall, a Brazilian singer, gave a vocal recital at Æolian Hall on October 14. She has a rich voice of mezzo-soprano range, and she sings well without displaying special subtlety.

Mr. A. J. Heard Norrish and his wife and family are returning to England from Natal, South Africa, by the 'Kenilworth Castle,' having sailed October 8.

Mr. Tobias Matthay gave a lecture at the Royal Academy of Music on October 13 on 'Rubato, the necessity of Analysis, and the nature of Rhythm.'

Answers to Correspondents.

G. C. M.—The nomenclature of the Modes is a standing puzzle to many students because the same names (Dorian, Phrygian, &c.) are used to describe quite differently formed scales. The names used by the Greeks were adopted for the Ecclesiastical Modes, but unfortunately they were not applied to the same successions of tones and semitones.

Anxious.—You say that it hurts you to sing high notes. It may, or may not, be some consolation to you to reflect that listeners are probably even more hurt. Either you are suffering from some throat complaint which calls for surgical advice, or your 'method' is wrong, and calls for a good teacher's advice.

Belfast.—A Sarrusophone is a brass instrument with a conical bore, and is played with a double reed. It was invented by Sarrus, a Frenchman, in 1863. It is made in various sizes, but only the bass variety is now employed.

Strad.—We are unable to state positively how many 'Strad' violins at present exist. Messrs. Hill & Sons estimate that Antonio Stradivari made 1,116 instruments (violins, violas, and 'cellos); and they have located 540 violins and have some traces of about 100 more.

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DURING THE LAST MONTH.

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,, 3. "The First Christmas Night." W. H. SANGSTER.
,, 4. "There dwelt a King." JOHN E. WEST.

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SPECIAL NOTICE.

To ensure insertion in their proper positions Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than

MONDAY, NOVEMBER 22. (FIRST POST.)

The Musical Times. **EXTRA SUPPLEMENT.** November 1, 1915.

This Supplement is part also of the November issue of The School Music Review, *and can be obtained with the* Review, *price* 1½*d.*

The Competition Festival Record

No. 88.

THE PROSPECTS OF THE COMPETITION MOVEMENT.

We hope in our next issue to give a list of competitions projected for next year. To this end we invite readers to send us all the information they are able to collect. No doubt many committees hesitate to decide to go on because there are so many obstacles to face. But we trust that where the circumstances seem not too unfavourable, committees will be encouraged by the example of the Festivals that have announced their intention to go on. In London, the People's Palace, Stratford, and South London centres have issued, or are about to issue, syllabuses, and in each case they have derived confidence from the success that attended their 1915 Festivals. The number of choral entries that have been made at competitions whose doings we have reported during the past six months (see Belle Vue in our present number) is surprising, and is an indication of the strength of the desire of choralists to continue practice and to find an arena for performance. The Midland (Birmingham) Competition announces a remarkably complete series of competitions to be held in the spring. We comment elsewhere on this great scheme. Other centres are being assisted financially by the Association of Competition Festivals, which has had a sum of money placed at its disposal.

To some good people it may seem not meet in these serious times to attempt to hold a gathering that can be described as a 'festival.' The word carries with it an association of joyfulness. But as used in the competition movement it is a synonym of an educational stimulus and a refining occupation, and it is on this ground that it can be freely advocated. If soldiers in camp can with perfect propriety derive moral advantage from a musical competition (see the report of the Winchester Eisteddfod given below) surely civilians may derive comfort and satisfaction by similarly keeping music going.

THE MIDLAND (BIRMINGHAM) COMPETITION FESTIVAL.

This leading Festival, which was last held in the spring of 1914, is to be held on seven days in May (13, 15, 16, 17, 18, 19, 20), 1916. The syllabus is issued, and it is a document that should be interesting to all who are promoters of the movement. The 'foreword' of the committee says that:

> The difficult problem of the desirability, or otherwise, of holding the Festival in May, 1916, in view of the national situation at the present time caused by the War, has been very carefully considered by the committee. It feels that it ought seriously to hesitate to check in any way the work, so well begun, of encouraging and fostering the study of good music among all classes; that, at such a time as the present, every effort should be made to maintain, as far as possible, legitimate interests and recreations, and that music may be one of the most cheering and comforting antidotes to the anxieties and hardships of the War. It has decided that it is its duty, at any rate, to give the music-loving public every opportunity of participating in the Festival, and is therefore issuing the syllabus for a complete Festival with the exception of the classes for prize choirs and orchestras. At the same time, the committee must reserve to itself the right to abandon any further portion of the Festival should it deem it desirable to do so at a later date.
>
> Owing to the impossibility, in most instances, of obtaining sufficient copies of music published abroad, the committee felt that it had an unique opportunity, which ought not to be lost, of selecting the music entirely from the works of British composers, and of thus introducing a number of unfamiliar works to the competitors and audiences. The syllabus does not contain some British compositions which the committee would have selected but for the fact that they are published abroad, and consequently sufficient copies are not available.
>
> The shields presented by publishers of German nationality are not offered for competition at this Festival.
>
> The great interest which has been aroused in folk-dances has led the committee to consider the inclusion of this form of art in the Festival, and it has decided to allot to it one afternoon and one evening session. In consultation with the Birmingham committee of the Folk-Dance Society, it has drawn up a scheme which is given in the body of the syllabus.
>
> The entries in the classes for church and chapel choirs have up to the present been disappointing, and the Festival has, in consequence, done little for the improvement of Church music. Mr. Nicholson, the organist of Manchester Cathedral, who had been engaged to deal with these classes, put forward a suggestion that the committee might organize a Festival service for Church choirs in one of the principal churches in the city. After consultation with him as to details, the committee invited the clergy and organists of the diocese to a meeting, at which it was decided to arrange a Festival service, under the direction of the Midland Competition Festival Society, on the lines which have proved so successful in the Manchester diocese. A joint committee was appointed to prepare a detailed scheme for a service to be held during the week of the Festival, and it is hoped that, should this prove successful, a similar scheme may in future years be organized for choirs of other religious bodies. A separate syllabus has been prepared for this scheme, which may be obtained from the general honorary secretaries. Two competitive classes will, however, be retained in the general Festival.

Seventy-six classes are announced, and they comprehend most departments of musical activity. One special class that was a strong feature of the 1914 competition is inevitably absent: that is, the class for the prize choirs of other competitions held at various centres—some very distant—in the country. It is not only that many of these choirs could not possibly attend in their full strength, but that the railway companies are unable to grant any facilities. The shield presented in 1914 by a well-known German publishing house is of course

not offered as a trophy, and it may be presumed that it will never again figure in this or any syllabus. What will become of it?

The choral tests selected form a remarkable collection of comparative novelties, blended with choice examples of the madrigal and later schools.

The statement that owing to the impossibility of obtaining foreign publications, the committee felt that this created 'an unique opportunity, which ought not to be lost, of selecting the music entirely from the works of British composers,' is scarcely a compliment to our countrymen. But the selection will stand on its merits, although owing to a regrettable, if honourable, self-denying ordinance the compositions of one of the foremost British musicians, Prof. Granville Bantock (who is one of the chief promoters of the Festival), are excluded.

The tests in the chief choral classes are as follows :

Female-Voice Choirs (Midland Counties).

'Most gentle moon' (Julius Harrison).
S.S.A.A., unaccompanied.
'Ode to Autumn' (Anderton).
S.S.A.A., accompanied.

(Open.)

'Flower fairies' (W. J. Fenney).
Six-part, unaccompanied.
'Good-morrow, fair ladies' (Morley).
S.S.A., unaccompanied.

Mixed-Voice Choirs (Midland Counties).

'Fraile man, despise the treasures' (John Bull).
S.S.A.A., unaccompanied.
'The Banner of St. George,' Cantata (Elgar).

(Open.)

'Sing aloud with gladness' (S. Wesley).
Five-part, unaccompanied.
'The dance of the sword' (H. Priestley Smith).
Unaccompanied.
'Hark! hear ye not' (Bateson).
Five-part, unaccompanied.

Male-Voice Choirs (Midland Counties).

'Loch Leven love lament' (Roberton).
'Loud sang the Spanish cavalier' (Coleridge-Taylor).

(Open.)

'Father of heroes' (Lovatt).
'The Reveille' (Elgar).

School and Junior Choirs.

In this department we may look for good entries. School-singing in Birmingham and district, as exemplified on the three previous occasions, has reached a high standard. Eight classes are enumerated. One is a cantata class, the work to be prepared being 'Childe Allen-a-Dale,' by Mr. Sydney H. Nicholson, the Manchester Cathedral organist. Most of the music is well selected, but we are dubious as to the wisdom of the tests put down for one of the girls' school classes, viz. :

Secondary School Choirs.
(Girls under 18 years of age.)
All unaccompanied.

'Ye spotted snakes' (Havergal Brian).
Four-part, S.S.A.A.
'The fairies' song' (Bishop).
Four-part, S.S.A.A.
'Birds are singing' (Roberton).
Three-part, S.S.A.
'Blow, bugle, blow' (Bainton).
Four-part, S.S.A.A.

The four songs must be prepared, and the adjudicators will select two or three for actual competition.

Is it good for girls under eighteen years of age to be grinding away at second contralto music intended certainly for women contraltos with fully developed voices? The second contralto part in 'Ye spotted snakes' and 'The fairies' is constantly drawing upon notes below the treble staff, and low G is frequently used. We are not finding fault with the music, but will it 'come off' with junior resources? And is the encouragement to young girls to attempt such music consistent with the voice-training scheme advocated by the local Education Authority?

The hon. secretaries are, as before, Mr. George J. Bowker and Mr. F. W. Stevens, two of the ablest men who have ever devoted their organizing skill and attention to this department of arduous activity. Address the Queen's College, Birmingham. The cover of the syllabus underlines the solemn warning that 'no reply to a communication will be sent unless a stamped addressed envelope is enclosed.'

Folk Dances.

Under this head, classes for Morris Dances, Country Dances, and Singing Games for Children are announced, and there are also Morris Dances and Country Dances for Working Girls. For Adults there are again Morris and Country Dances, and in addition Sword Dances, which if successful in drawing good competitions will be a great interest to the public.

Mr. Robin H. Legge, in the *Daily Telegraph*, says :

The provincial music-festival seems clearly to have allowed itself to be obliterated from our musical life, and it is an open question if the old type will ever again be able to revive itself. In some places it is no longer wanted, but this is not the case everywhere, and I, for one, would be very sorry to see the extinction of the Three Choirs meetings, for there at any rate is a semblance of local life intermingled with the festivals. But the decay of the old style of Festival seems to have given a new life to the competition festival, an institution which undoubtedly is doing a great deal of good in provincial centres. A proof of the growing importance of these institutions is the fact that the authorities of the Midland Festival have already issued their complete syllabus and programme for the meeting in May next at Birmingham. There cannot be much evidence of decay there in these circumstances.

I think all will agree with the committee that it would be a thousand pities to check in any way the festival work so well begun in past years ; and many will delight, as I have said, in the fact that all the music set as a test is of native origin. But the committee itself seems a little doubtful of the wisdom of its action, since it attributes the choice to the difficulty of obtaining sufficient copies of some music from abroad just now. 'The committee felt that it had an unique opportunity which ought not to be lost of selecting the music entirely from the works of British composers.' This seems to dim the glamour just a little, does it not? The shields offered for competition by German publishers are not to figure in the programme, but two scholarships, of which one is offered by the University of Birmingham, are to be competed for.

The *Manchester Guardian* says :

The Midland Competition Festival in May is to be conducted on strictly national lines, not only foreign music but also English compositions published abroad being omitted from the syllabus. As Mr. Delius and Mr. Bantock, to go no further, owe their first reputation to the enterprise of foreign publishers, these restrictions will cause much reflection on the shortcomings of music publication in England. But not all the music of these composers has been published abroad, and whatever may be the reason why Mr. Bantock's compositions are not represented on the syllabus it is an insufficient reason. A composer so inspiring in quality and so much identified with Birmingham and the Festival itself is an asset too great to be sacrificed.

It is odd that British music publishers should be blamed for the predilection of some British composers for foreign publishers.

THE BANGOR NATIONAL EISTEDDFOD.
A RETROSPECT.

As was fully expected, this event, which was held in August, resulted in a severe loss, and it is now to find out who is to pay the piper. The situation was discussed at a meeting of the Executive Committee held at Bangor on October 8. Mr. H. O. Hughes, the secretary of the finance committee, stated that the total expenditure had been £3,962 10*s.* 1*d.*, and the receipts had amounted to £2,986 2*s.* 10*d.*, leaving a deficit of £976 7*s.* 3*d.* A special appeal had been sent round, which realised £202 9*s.* The actual deficit for the committee to deal with was therefore £773 18*s.* 3*d.*

The Mayor of Bangor (Mr. R. T. Williams) presided. He expressed disappointment at the result of the appeal. It was stated that the guarantee fund was estimated to be good for £1,076. The Finance Committee recommended that a first call of 10*s.* in the pound should be made on the guarantors, and a resolution was moved to that effect. Sir Henry Lewis submitted that it would be better to call up 12*s.* 6*d.* in the pound. This would leave £100 to be raised by other means. The Mayor said that help was expected from the National Eisteddfod Association. Mr. Owen Owen said that the committee had a strong claim on the Association, because that body had got Bangor to hold the Eisteddfod when no other town in Wales would offer to do so, and if there had been profits the Association by their agreement would have claimed half. Sir Henry Lewis said that it was no part of the function of the Association to help financially any Eisteddfod that incurred loss. Prof. Lewis Jones agreed with this view, but he stated his belief that under the exceptional circumstances the Association would meet them handsomely. The Dean of Bangor said that success in this quarter depended upon how they approached the Association. In the end it was decided to postpone a call on guarantors until it had been ascertained what help the Association would give.

A WELSH SOLDIERS' EISTEDDFOD AT WINCHESTER.

The hankering after Eisteddfodic joys does not disappear from the bosom of a Welshman even while he is arduously training for the Army. This elemental fever was pleasantly manifested at Winchester on October 4, when an Eisteddfod, as full-blown as the circumstances would permit, was held in the Guildhall under distinguished patronage. A smaller event, organized by the 13th Royal Welsh Fusiliers, had taken place in August, and the success with which it was attended encouraged the idea of appealing to the whole Welsh Division. Brigadier-General Horatio J. Evans was the president of the committee, and the general secretaries were Chaplain P. Jones-Roberts and Lance-Corporal G. H. Rees, 13th Royal Welsh Fusiliers. There were fifteen classes in the scheme, of which nine were for music, namely, chief choral and second choral (for male voices of course), chief tenor and second tenor, chief bass and second bass, quartets, duets, and instrumental solos. Prizes of £5 and downward were offered, and these were supplemented by batons and other gifts from townsfolk. As there were 73 entries, it was necessary to hold a preliminary sorting-out competition on a previous day.

At the finals there was a large audience, comprising many well-known residents, including the Mayor and the Corporation, and, besides, the officers of the Division. The greatest interest in the proceedings was manifested. During the evening, in accordance with well-established precedent, the assembly broke out into united song, the choice falling upon 'Ton y Botel,' the hymn 'Great God of Wonders,' and 'Land of our fathers.' Lance-Corporal Gomer-Evans was the 'conductor' (that is, the manager and general free 'lance' platform enlivener). He told an amusing story against himself. A visitor at a lunatic asylum was surprised to observe that a patient in the grounds was at intervals hitting himself on the head with a hammer. When asked to explain, the lunatic, with a crafty grin, said, 'It is so lovely when you leave off.' Then the Lance-Corporal sat down amidst much laughter.

The proceedings lasted from 6.30 p.m. until 11.30 p.m.

The test for the chief choral class was 'The destruction of Gaza' (De Rillé). Three choirs competed, the 13th and the 16th Royal Welsh Fusiliers and the 14th Welsh Regiment. The result was in the order named.

In the 'second' choral class the competitors were allowed free choice of piece, and six choirs competed: the Cardiff City Choir (Soldiers' chorus, 'Faust'); the 13th Royal Welsh Fusiliers ('Lost love,' by Dr. D. Vaughan Thomas); the 17th Royal Welsh Fusiliers ('Comrades' song of hope,' by Adam); the 16th Royal Welsh Fusiliers (same piece); the 15th Royal Welsh Fusiliers ('In absence,' by Dudley Buck); and the 15th London Welsh ('Comrades' song of hope'). The first place was awarded to the Cardiff City Choir, and the 13th and the 17th Royal Welsh Fusiliers were bracketed second.

Three competitors sang in the chief tenor class, and the first place was gained by Corporal W. Phillips (Welsh Regiment), who sang Handel's 'Total Eclipse' very finely. Four soloists came forward in the chief bass class, and the award was to Sergeant D. Williams (16th Royal Welsh Fusiliers), who sang Mendelssohn's 'It is enough.' A cornet soloist, Bugler Cordery, gained the premier position in the instrumental class.

Dr. Prendergast (organist of Winchester Cathedral) was the adjudicator.

BELLE VUE, MANCHESTER.—October 2.

Despite the disturbing element of the War and a lack of the usual railway facilities, the entries for the chief event at the fourteenth annual Belle Vue Choral Contests showed a marked increase on those of recent years—fourteen choirs competing for the Fifty-Guinea Challenge Trophy, a result doubtless due in some measure to the popular character of the test-pieces. F. Corder's lovely if exacting 'I love the jocund dance' proved a capital foil to the hymn-like setting of Barry Cornwall's 'Song for twilight' by one of the adjudicators, Mr. C. H. Fogg.

The choirs (which as usual were heard *in camera*) appeared in the following order:

		Conductor.
	Middleton Musical Society	Mr. John Kirkham.
3rd.	Gladholt Vocal Union (Huddersfield)	Mr. J. Fletcher Sykes.
	Failsworth Co-operative Society	Mr. J. E. Smith.
	Stocksbridge Choral Union (Sheffield)	Dr. W. M. Robertshaw.
	Stretford Glee and Madrigal Society	Mr. Thomas Corlett.
	Longton Competition Choir	Mr. W. J. Salt.
	Atherton Baptist Choral Society	Mr. George Meadows.
2nd.	Bolton Co-operative Choral Society	Mr. A. Knight.
	Cornholme Valley Choir (Todmorden)	Mr. Fred. W. Helliwell.
	Hindley Glee Union (near Wigan)	Mr. Joseph Layland.
1st.	May Bank Choir (Stoke-on-Trent)	Mr. Arthur Dutton.
	Mossley Vocal Society ...	Mr. John Shaw.
	Salford Vocal Society ...	Mr. Geo. T. McDougall.
	Ryecroft Vocal Society (Ashton-under-Lyne) ...	Mr. Jack Ramsden.

The War, however, had affected the personnel of the choirs, there being an evident shortage of male voices in more than one instance, and though the famous May Bank combination showed signs of this shortage by the lack of a perfect balance of parts, they were awarded premier honours for the third year in succession, and thus became the proud possessors of the Challenge Trophy.

The nine chapel choirs which competed for the 'Wagstaff' Challenge Bowl had (as usual) to submit to a weeding-out process, leaving the following four to sing once again S. S. Wesley's 'Blessed be the God and Father,' which has figured once before as a test-piece at these Gardens :

		Conductor.
3rd.	Middleton Road Primitive Methodist, Oldham ...	Mr. Fred. Lard.
	Altrincham Primitive Methodist...	Mr. J. A. Hill.
1st.	Matlock Primitive Methodist	Mr. L. G. Wildgoose.
2nd.	Radcliffe Bridge Wesleyan...	Mr. Edward Barnes.

Here again the Radcliffe Bridge Choir came near scoring the same success as May Bank, but after carrying off the Challenge Bowl on the last two occasions they had to yield pride of place to Matlock, who were placed second last year.

The 113 aspiring vocalists in the solo classes were given the choice of two songs, with the exception of the bassos, who had to sing both 'Life and death' (Coleridge-Taylor) and J. L. Hatton's 'To Anthea,' premier honours in this class falling to G. H. Green, Thongsbridge.

The principal winners in the other classes with the songs of their choice were :

Sopranos.

Test : 'Elsa's dream' (Wagner).

Hettie Crabtree, Hebden Bridge.

Contraltos.

Test : Serenade in D flat (Bantock).

Annie L. Jones, Stretford.

Tenors.

Test : Recit. and Air : 'All hail ! thou dwelling pure and holy,' from 'Faust' (Gounod).

H. Jones, Edgeley, Stockport.

This year there was a quintet of judges formed by Mr. R. H. Wilson, Mr. C. H. Fogg, Mr. Walter S. Nesbitt, Mr. John Holgate, and Mr. Samuel Broughton.

NORTHAMPTON.

The twenty-fourth Annual Eisteddfod, held under the auspices of the Northamptonshire Sunday School Union, took place in the Town Hall on October 12, 13 and 14 before crowded audiences, many being unable to secure admission. Fifty pounds was offered as prizes in choral contests and competitions in action-song, vocal solos, pianoforte, violin, and elocution. The keenest interest was shown. The chief choral competition was won by Mount Pleasant Baptist Choir, the test-piece being 'My bonny lass' (Edward German). The church choir trophy was won by Kettering Road Primitive Methodist Choir, the Sunday School Choir shield by Doddridge Memorial School, and the male-voice choir prize by Primrose Hill Church Choir. Mr. John James, Stoke-on-Trent, adjudicated. There were about 200 entries, and nearly 1,000 performers took part.

STIRCHLEY (Birmingham District).—October 16.

The thirteenth Annual Competition Festival, promoted by the Co-operative Choral Association (Midland section), was again a fair success in view of the situation. Five choirs attended to sing 'O say, ye saints' (C. F. Miller) and 'Music' (C. Lee Williams). Stirchley (Mr. W. Leech) gave excellent performances, and was awarded 169 marks (out of 200). Long Eaton (Mr. W. Woolley) was practically equal, inasmuch as it gained 168 marks. Thirty-five soloists competed. These included twelve tenors and eleven basses. The successful competitors were Miss Ivy E. Norton (soprano), Miss Elsie Baggeley (contralto), Mr. H. Smith (tenor), and Mr. J. A. Worley (bass). Mr. Arthur T. Akeroyd adjudicated.

HAUGHTON (STAFFORDSHIRE) AND DISTRICT.

The committee (of which Ida Countess of Bradford is the president) has issued a syllabus inviting entries for a competition to be held in March. Eleven classes are enumerated : four for mixed voices, three for female voices, two for schools, and two for male-voice quartet. The hon. secretary is Miss B. E. Royds, Haughton, Stafford.

The Council of the Stratford (London, E.) Festival met on September 19, to receive the report of the spring operations. Mr. J. W. Ullyet presided. The secretary, Mr. John Graham, stated that the receipts for the year had been £557 and the expenses £514. In view of the success that had attended the Festival this year, it was resolved to continue in 1916, the dates fixed being April 1 to 8, and April 15.

From Dr. Coward's 'Choral Technique and Interpretation' (Novello) :

Singing from Memory. Rests.

No singer should be allowed to sing in a competition who has not learnt the words and music by heart. It is only by this thoroughness that the best mechanical results can be obtained . . . Still, notwithstanding that the choir may know the music perfectly, the singers should use the copies at the performance. A glance will remind them of critical or delicate phrases, and keep them right when there are rests. More catastrophes at performances occur through neglect of 'rests' than from any other cause. The things which make me run cold when I recall them are connected with the rests. Of course what is a tragedy to one person may be a comedy to another. Once when I was adjudicating at Keighley a choir was singing finely and with triumphant swing, when an absent-minded beggar came in boldly at a rest. The conductor gave a tremendous stamp, and exclaimed 'That's done it.' It was as he said. This shows (*a*) the importance of calling attention to 'rests,' especially where similar phrases have pauses of different lengths, as in the first chorus of 'The Golden Legend' and in the 'Soldiers' Chorus' from Berlioz's 'Faust,' and (*b*) suggests that it is too risky to sing without occasionally glancing at the copies.

[What conductor has not suffered anxiety near the end of the 'Hallelujah Chorus' lest an excited choralist should yell one 'Hallelujah' too many?—Ed., *C. F. R.*]

THE BAGPIPES IN BATTLE.

The *Morning Post* of October 25 contained the following striking reference to the national music of Scotland :

A recent attack by some British and Indian battalions against the Mauquissart defences of the 7th (Münster) German Corps north-east of Neuve Chapelle is worthy of record for the characteristic dash and gallantry of the battalions concerned.

The Black Watch went into action with their pipers playing 'Highland laddie,' the famous charge of the regiment, and the enemy have reason to remember their terrible dash through trench after trench, amid the smoke of the exploding bombs.

The pipers paused at the first German trench, still playing, as the position was cleared of the enemy. Two of them at least mounted the parapet, and the defiant skirl of their pipes could be heard above the crash of the bombs. One piper was shot down; his companion did not move, but continued playing as though on the barrack square. Then, as the men of the Black Watch continued their advance, the pipers followed down the captured trenches, the notes of 'Highland Laddie' still sounding triumphantly amid the infernal tumult as the smoke swallowed them up.

The Musical Times

EXTRA SUPPLEMENT.

November 1, 1915

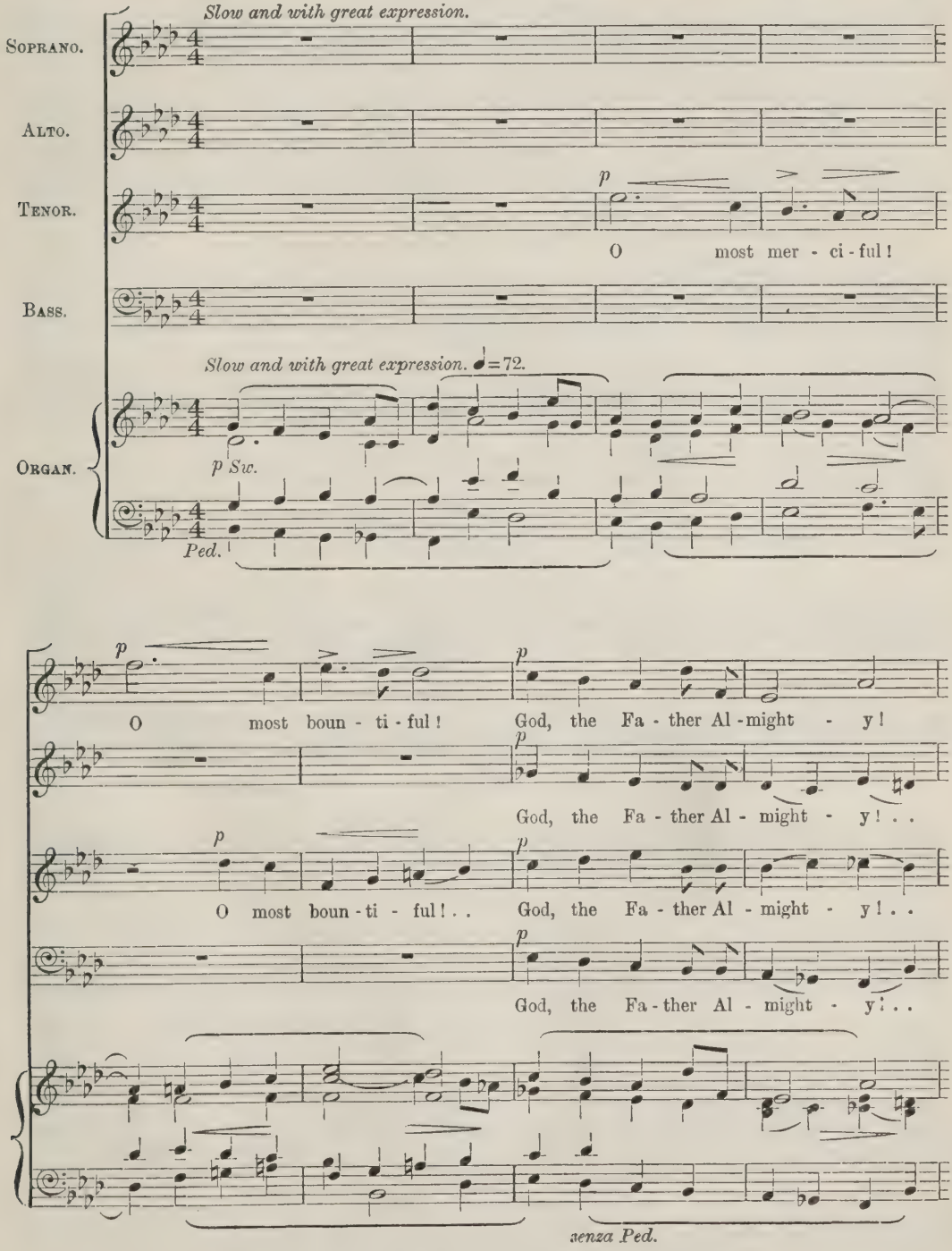
No. 225. NOVELLO'S SHORT ANTHEMS. *Price* 1½*d.*

O Most Merciful!

SHORT ANTHEM OR INTROIT.

Words by Bishop Heber. Composed by Ernest Bullock.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Slow and with great expression.
Soprano.
Alto.
Tenor.
Bass.
p
O most mer - ci - ful!
Slow and with great expression. ♩=72.
Organ.
p Sw.
Ped.
p
O most boun - ti - ful!
p
God, the Fa - ther Al - might - y!
God, the Fa - ther Al - might - y!..
O most boun - ti - ful!..
God, the Fa - ther Al - might - y!..
God, the Fa - ther Al - might - y!..
senza Ped.

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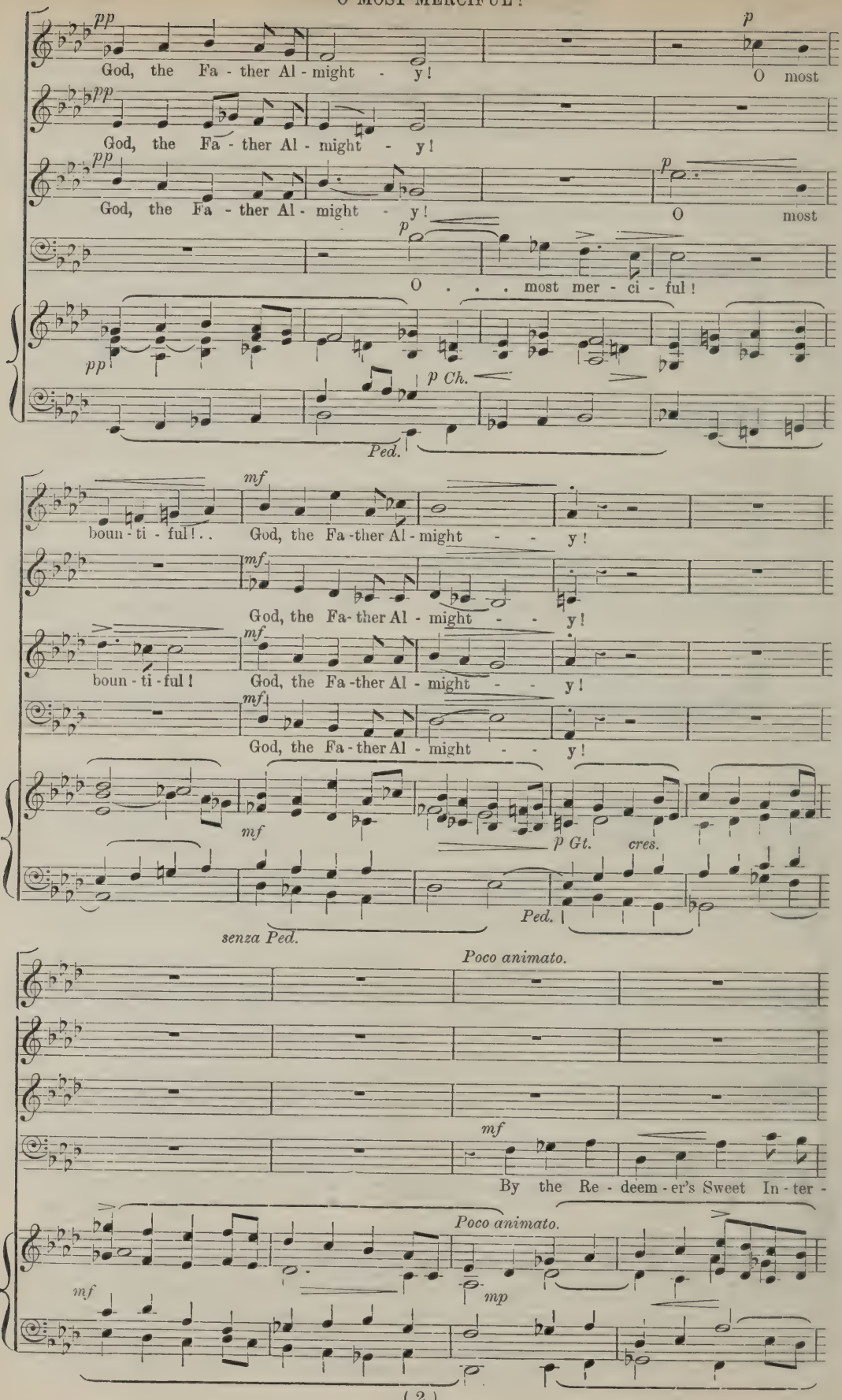
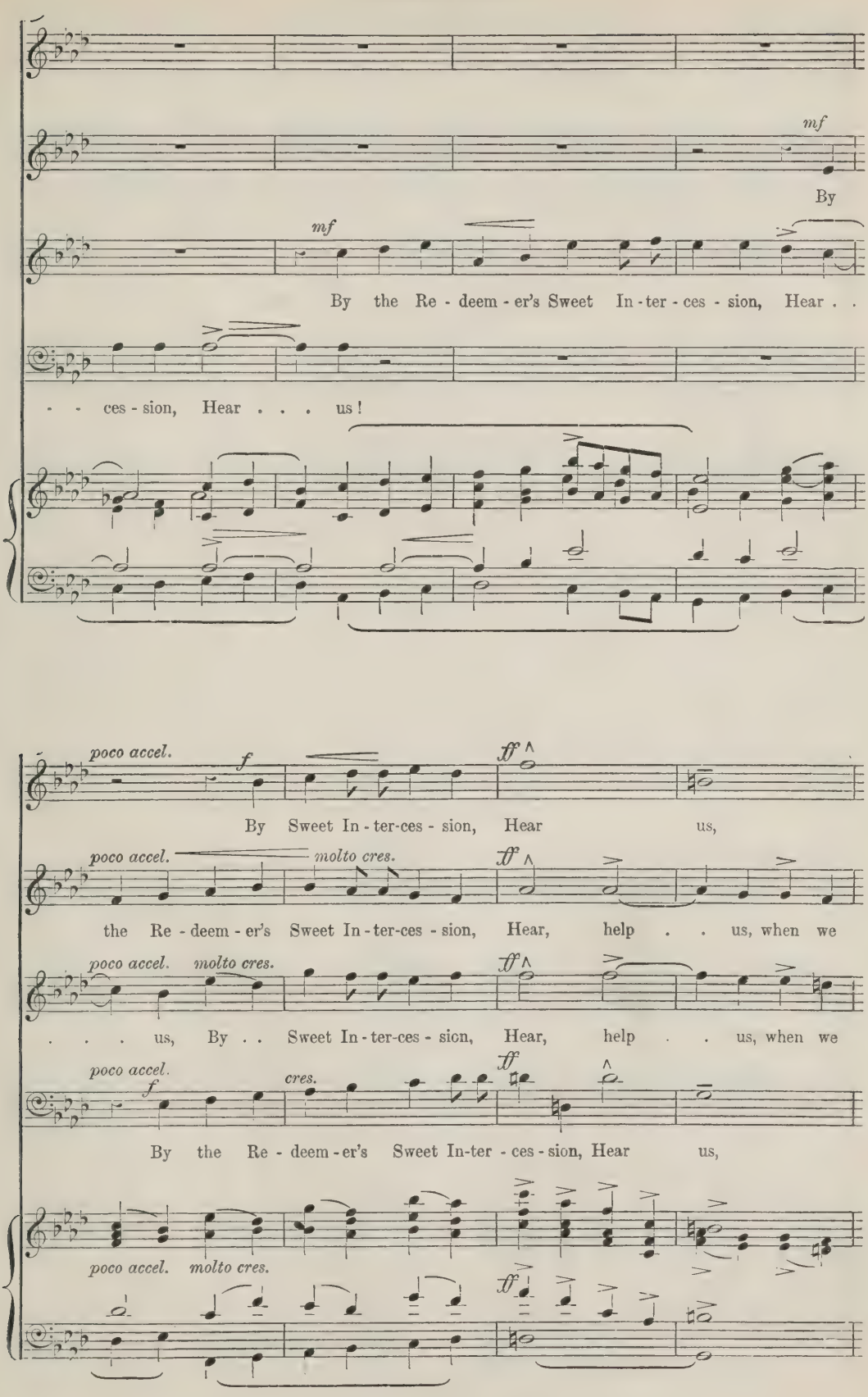
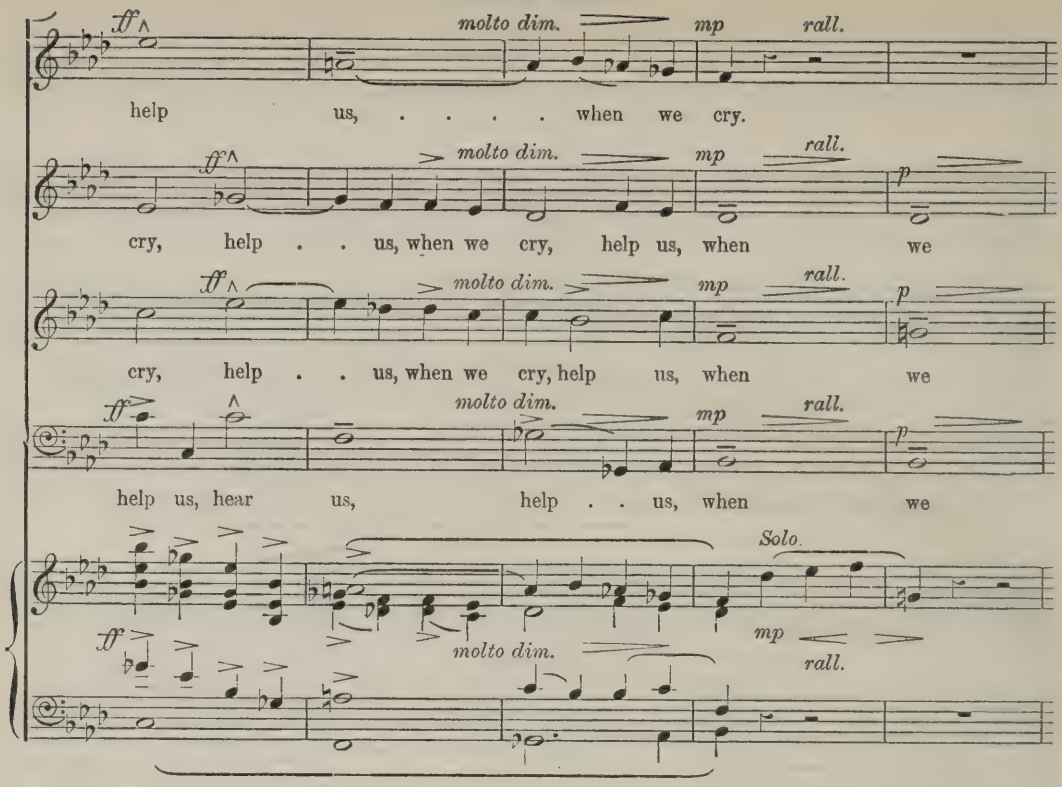
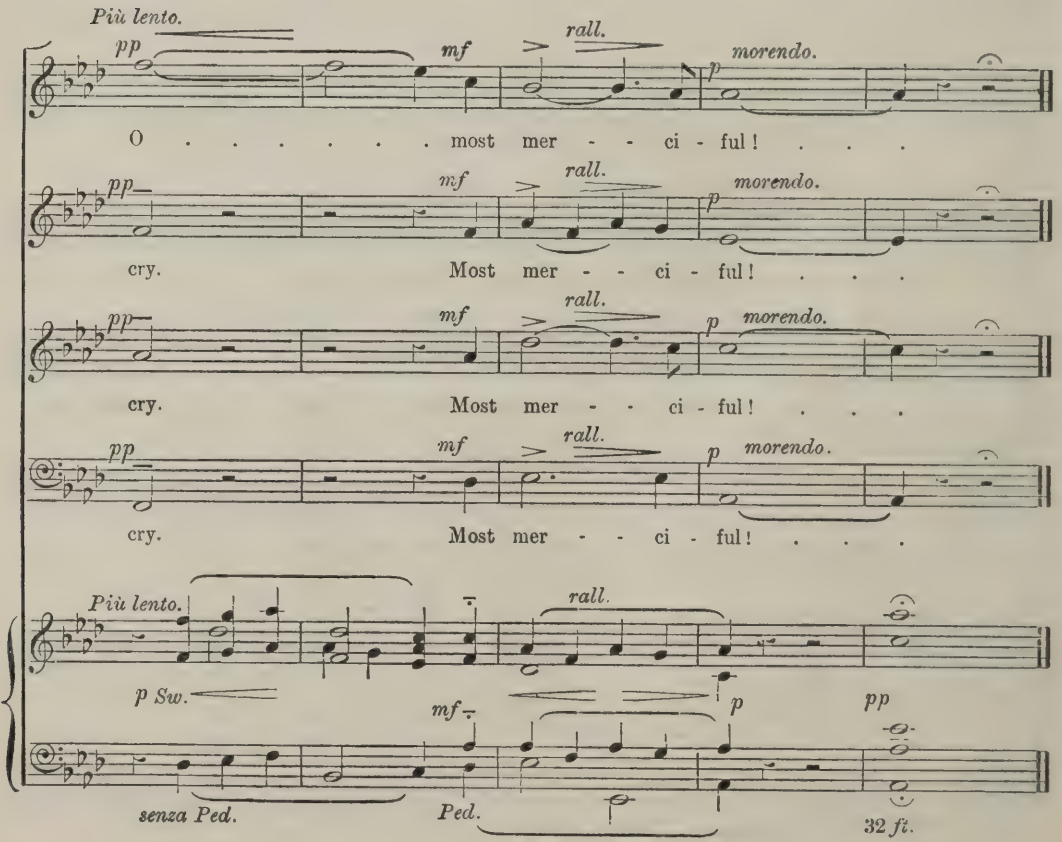

pp
God, the Fa - ther Al - might - y!
p
O most
pp
God, the Fa - ther Al - might - y!
pp
God, the Fa - ther Al - might - y!
p
O most
p
O . . . most mer - ci - ful!
pp
p Ch.
Ped.
mf
boun - ti - ful! . . God, the Fa - ther Al - might - - y!
mf
God, the Fa - ther Al - might - - y!
mf
boun - ti - ful! God, the Fa - ther Al - might - - y!
mf
God, the Fa - ther Al - might - - y!
mf
p Gt.
cres.
Ped.
senza Ped.
Poco animato.
mf
By the Re - deem - er's Sweet In - ter -
Poco animato.
mf
mp


mf
By
mf
By the Re - deem - er's Sweet In - ter - ces - sion, Hear . .
- - ces - sion, Hear . . . us!
poco accel.
f
ff
By Sweet In - ter-ces - sion, Hear us,
poco accel.
molto cres.
ff
the Re - deem - er's Sweet In - ter-ces - sion, Hear, help . . us, when we
poco accel.
molto cres.
ff
. . . us, By . . Sweet In - ter-ces - sion, Hear, help . . us, when we
poco accel.
f
cres.
ff
By the Re - deem - er's Sweet In-ter - ces - sion, Hear us,
poco accel.
molto cres.
ff

ff
molto dim.
mp
rall.
help us, ... when we cry.
cry, help . . us, when we cry, help us, when we
cry, help . . us, when we cry, help us, when we
help us, hear us, help . . us, when we
Solo.
p


Più lento.
pp
mf
rall.
morendo.
p
O . . . . . most mer - - ci - ful! . . .
cry. Most mer - - ci - ful! . . .
cry. Most mer - - ci - ful! . . .
cry. Most mer - - ci - ful! . . .
p Sw.
senza Ped.
Ped.
32 ft.

Good King Wenceslas

COMPOSED BY

W. G. ROSS.

78. Above all praise Mendelssohn 1½d.
58. Almighty and Everlasting Smith 1½d.
145. Ditto A. M. Richardson 1½d.
122. Almighty God, Who hast Ford 1½d.
20. And I saw another Angel Stanford 2d.
24. Arise, O Jerusalem Oliver King 1½d.
36. Arise, O Lord .. G. F. Cobb 1½d.
126. Arise, O Lord .. Hervey 1½d.
168. Arise, ye people .. W. Hayes 1½d.
60. Ave Maria .. .. Arcadelt 1½d.
48. Ave Verum .. .. J. White 1½d.
90. Awake up, my glory F. Iliffe 1½d.
177. Be not Thou far from me Hird 1½d.
193. Behold, God is my .. Stainer 1½d.
165. Behold, O God C. Macpherson 1½d.
117. Ditto G. C. Martin 2d.
195. Behold the Lord .. Thorne 1½d.
30. Beloved, if God so loved Barnby 1½d.
35. Beloved, let us love G. F. Cobb 1½d.
10. Beloved, now are we E. H. Thorne 1½d.
204. Beside Thy cradle J. S. Bach 1½d.
160. Blessed are they S. S. Wesley 1½d.
185. Blessed be the Lord Ouseley 1½d.
125 Blessed be Thou, O Lord Lloyd 2d.
143. Blessed is He A. H. Brewer 1½d.
9. Blessed is He B. Luard-Selby 1½d.
199. Ditto .. Verrinder 1½d.
26 Blessed is the man .. Oliver King 1½d.
194. Ditto .. J. Stainer 1½d.
207. Blessed Lord C. Lee Williams 1½d.
98. Bread of the world John E. West 2d.
167. Break forth .. J. S. Bach 1½d.
17. Christ is not entered E. Faning 1½d.
59. Come, let us worship Palestrina 1½d.
102. Come unto Me .. H. Hiles 2d.
40. Ditto M. Kingston 1½d.
173. Come, ye blessed .. Barnby 1½d.
108. Deliver me, O Lord J. Stainer 1½d.
127. Deliver us, O Lord .. Batten 1½d.
164. Except the Lord F. H. Cowen 1½d.
135. Father of all .. .. .. Tye 1½d.
25. For it became Him Oliver King 1½d.
81. For our offences Mendelssohn 1½d.
179. Forth from the dark .. Hook 1½d.
91. Fret not thyself .. F. Iliffe 1½d.
60. Give ear unto my prayer Arcadelt 1½d.
114. Give rest, O Christ Arranged 1½d.
38. God so loved the world Kingston 1½d.
1. God, Who is rich in mercy Garrett 1½d.
223. Grant, O Lord .. J. Booth 1½d.
11. Grant, we beseech Thee J. Booth 1½d.
205. Ditto C. Lee Williams 1½d.
141. Hark, hark, my soul Oliver King 1½d.
147. Haste Thee, O God J. Hopkins 1½d.
47. Have mercy upon me J. White 1½d.
210. He that soweth .. J. B. Calkin 1½d.
130. Hide me under the shadow West 1½d.
123. Hide not Thou Thy Face Farrant 1½d.
213. Ho! ye that thirst C. Tye 1½d.
107. Holy, Holy, Holy .. F. Cellier 1½d.
124. How dreadful is this place Monk 1½d.
163. How still and peaceful C. Tye 1½d.
111. I am not worthy C. Lee Williams 3d.
170. I am Thine, O save me Wesley 1½d.
82. I heard a voice G. M. Garrett 1½d.
86. I heard a voice .. A. Gray 1½d.
157. I heard a voice C. V. Stanford 1½d.
92. I look for the Lord .. F. Iliffe 1½d.
54. I will arise .. .. Ch. Wood 1½d.
42. I will go forth .. H. Blair 1½d.
189. I will go to the altar .. Reay 1½d
131. I will go unto the altar H. Gadsby 2d.
156. I will lay me down in Williams 1½d.
8. I will magnify Thee Luard-Selby 1½d.
37. I will wash my hands A. D. Culley 1½d.
85. If any man sin Thos. Adams 1½d.
103. If any man sin .. H. Hiles 1½d.
21. If thou shalt confess C.V. Stanford 2d.
215. In life's gay morn ... C. Tye 1½d.
18. In this was manifested C. H. Lloyd 3d.
155. Is it nothing to you Ouseley 1½d.
206. It is high time .. Williams 1½d.
22. It is of the Lord's mercies Thorne 1½d.
56. Jesu, Saviour, I am Thine Steane 1½d.
46. Jesu, Who from Thy F. C. Woods 3d.
48. Jesu, Word of God J. White 1½d.
64. Jesus said unto the people Stainer 1½d.
186. Judge me, O God .. Ouseley 1½d.
208. Judge nothing before Williams 1½d.
61. Lead me, Lord S. S. Wesley 1½d.
116. Let my prayer be set forth Martin 1½d.
166. Ditto C. Macpherson 1½d.
118. Let my prayer come up Purcell 1½d.
80. Let our hearts be Mendelssohn 1½d.
139. Let the wicked forsake his way Goss 1½d.
32. Let the words of my mouth Blair 1½d.
117. Let Thy hand be G. C. Martin 2d.
65. Let us come boldly C. H. Lloyd 1½d.
209. Let your moderation Williams 1½d.
137. Lift up the everlasting gates Tye 1½d.
224. Lighten our darkness J. Booth 1½d.
219. Like as the hart .. Novello 1½d.
161. Lo! from the hills .. Williams 1½d.
120. Lo, the day of rest Elliot Button 1½d.
19. Lo, the Winter is past H. Gadsby 3d.
142. Lord God Almighty, hear Verdonck 1½d.
93. Lord, I call upon Thee F. Iliffe 1½d.
140. Lord, in thankful love Schubert 1½d.
79. Lord, on our offences Mendelssohn 1½d.
128. Lord, we beseech Thee Batten 1½d.
149. Lord, we pray Thee Chambers 1½d.
154. Love not the world Ouseley 1½d.
62. Master, what shall I do Bowes 1½d.
100. Mercy and truth .. A. Sullivan 2d.
176. Mine eyes are ever Hamilton 1½d.
212. Mock not God's name C. Tye 1½d.
94. My song shall be of mercy F. Iliffe 1½d.
73. O Day-spring .. J. Stainer 1½d.
148. O do well unto Thy servant West 1½d.
75. O Emmanuel .. J. Stainer 1½d.
146. O God, forasmuch as Richardson 1½d.
136. O God of Bethel .. .. Tye 1½d.
162. O God, our help C. Lee Williams 1½d.
23. O God, Whose nature A. Gray 1½d.
214. O happy is the man C. Tye 1½d.
119. O hearken Thou .. A. Sullivan 1½d.
72. O Key of David .. J. Stainer 1½d.
74. O King and Desire J. Stainer 1½d.
70. O Lord and Ruler .. J. Stainer 1½d.
53. O Lord, correct me J. Coward 1½d.
67. O Lord, give ear W. H. Cummings 2d.
133. O Lord, give Thy Holy Tallis 1½d.
113. O Lord, grant the King Child 2d.
138. O Lord, increase my faith Gibbons 1½d.
159. O Lord, my God C. Lee Williams 2d.
13. O Lord, my trust .. King Hall 1½d.
15. O Lord, rebuke me not H. Lahee 1½d.
132. O Lord, we beseech Thee Shaw 2d.
57. O Lord, Who hast .. Iggulden 1½d.
188. O Lord, why sleepest Thou Reay 1½d.
33. O most merciful .. J. W. Elliott 1½d.
225. Ditto E. Bullock 1½d.
89. O Perfect Love H. Elliot Button 1½d.
112. O Perfect Love .. C. L. Naylor 2d.
43. O praise God .. H. Blair 1½d.
174. O praise the Lord, all ye Barnby 1½d.
203. O praise the Lord F. Champneys 2d.
71. O Root of Jesse .. J. Stainer 1½d.
104. O Saving Victim .. J. Stainer 2d.
218. Ditto A. W. Wilson 1½d.
171. O send out Thy light Armes 1½d.
84. Ditto J. B. Calkin 2d.
69. O Wisdom .. .. J. Stainer 1½d.
95. O worship the Lord F. Iliffe 1½d.
196. Ditto E. H. Thorne 1½d.
178. O ye priests of the Lord Hird 1½d.
39. O ye that love the Lord Elliott 1½d.
44. Ditto S. Coleridge-Taylor 1½d.
217. Our Father which art Phillips 1½d.
7. Our soul on God G. M. Garrett 1½d.
45. Ponder my words, O Lord Culley 1½d.
3. Praised be the Lord daily Calkin 1½d.
105. Prevent us, O Lord A. H. Brewer 1½d.
14. Rejoice greatly . Woodward 1½d.
175. Rejoice in the Lord .. Calkin 1½d.
187. Ditto .. Reay 1½d.
76. Rejoice, O ye people Mendelssohn 1½d.
144. Rejoice ye with Jerusalem King 1½d.
200. Remember, Lord .. Verrinder 1½d.
153. Rend your heart .. Ouseley 1½d.
226. Save us, O Lord .. Hugh Blair 1½d.
129. Seek the Lord H. Elliot Button 1½d.
201. Seek ye the Lord .. Verrinder 1½d.
49. Shew me Thy ways J. V. Roberts 3d.
115. Sing to the Lord .. .. Tye 1½d.
220. Spirit of mercy H. A. Chambers 1½d.
5. Teach me Thy way Gladstone 1½d.
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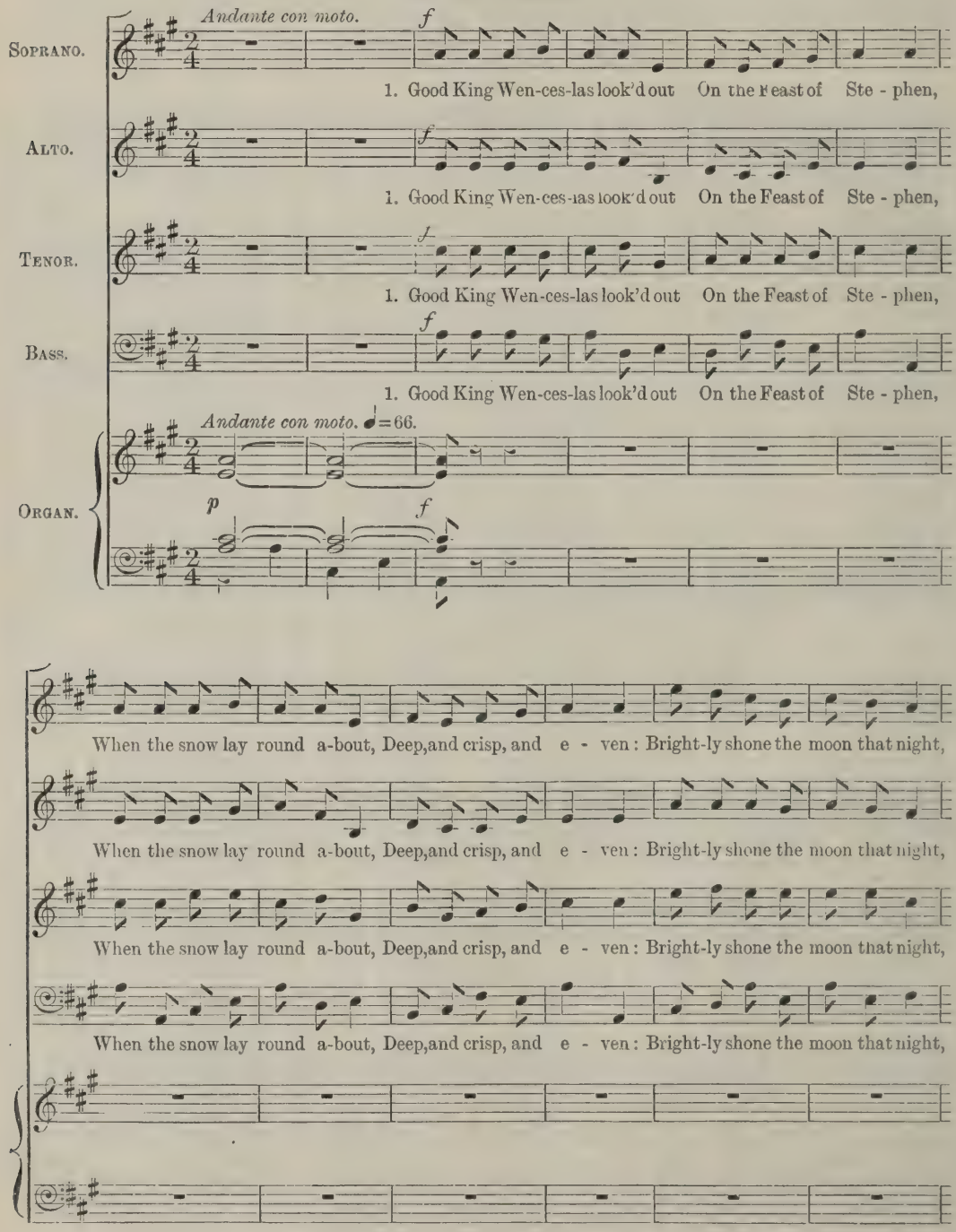
Andante con moto.
f
Soprano.
1. Good King Wen-ces-las look'd out On the Feast of Ste - phen,
Alto.
1. Good King Wen-ces-las look'd out On the Feast of Ste - phen,
Tenor.
1. Good King Wen-ces-las look'd out On the Feast of Ste - phen,
Bass.
1. Good King Wen-ces-las look'd out On the Feast of Ste - phen,
Andante con moto. ♩=66.
Organ.
p
f
When the snow lay round a-bout, Deep,and crisp, and e - ven: Bright-ly shone the moon that night,
When the snow lay round a-bout, Deep,and crisp, and e - ven: Bright-ly shone the moon that night,
When the snow lay round a-bout, Deep,and crisp, and e - ven: Bright-ly shone the moon that night,
When the snow lay round a-bout, Deep,and crisp, and e - ven: Bright-ly shone the moon that night,

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GOOD KING WENCESLAS.

Though the frost was cru - el, When a poor man came in sight, ga-th'ring win - ter

Though the frost was cru - el, When a poor man came in sight, ga-th'ring win - ter

Though the frost was cru - el, When a poor man came in sight, ga-th'ring win - ter

Though the frost was cru - el, When a poor man came in sight, ga-th'ring win - ter

fu - - el. . . .

fu - - el. . . .

fu - - el. . . .

fu - - el. . . .

mf Ch.

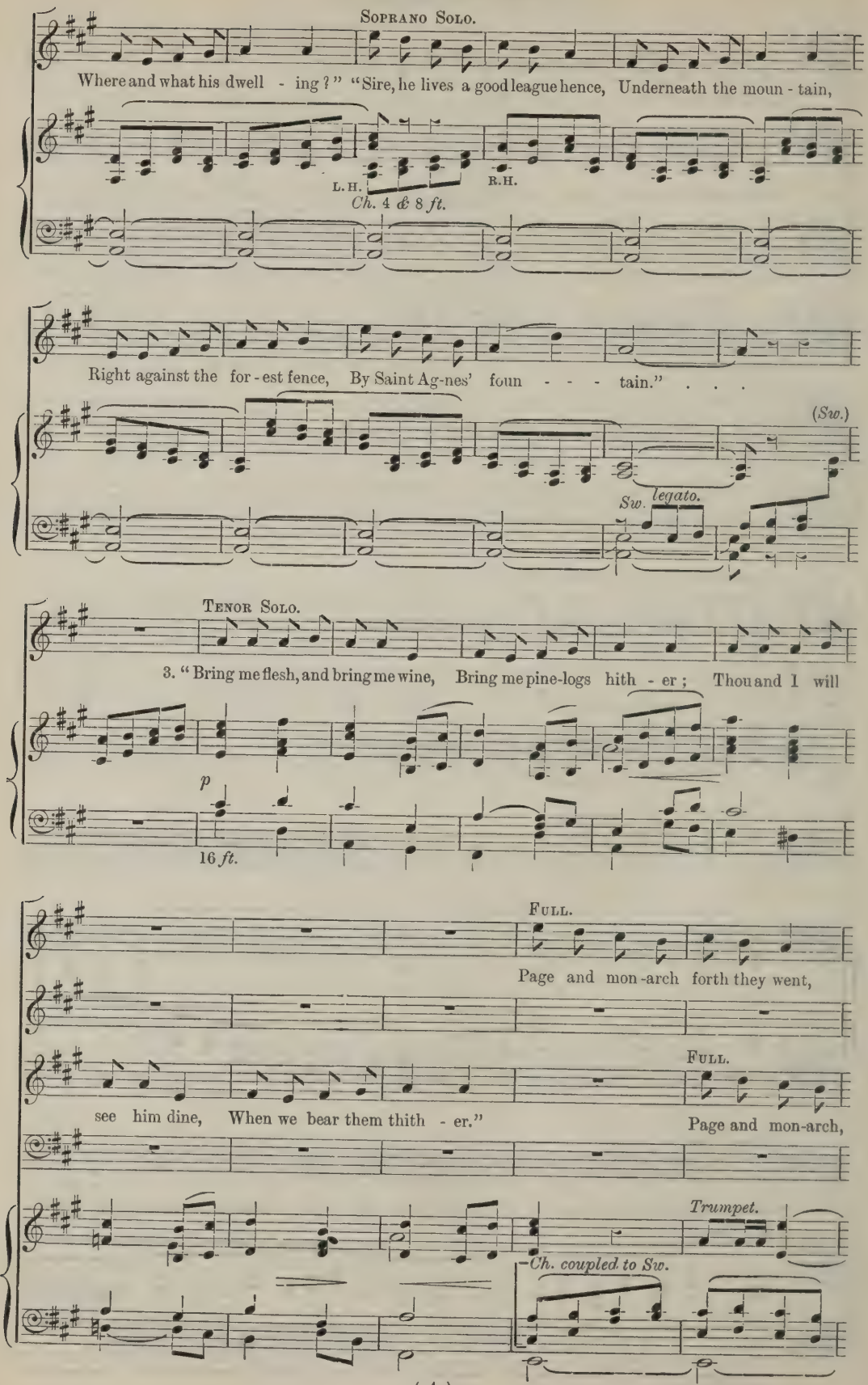
Ped.

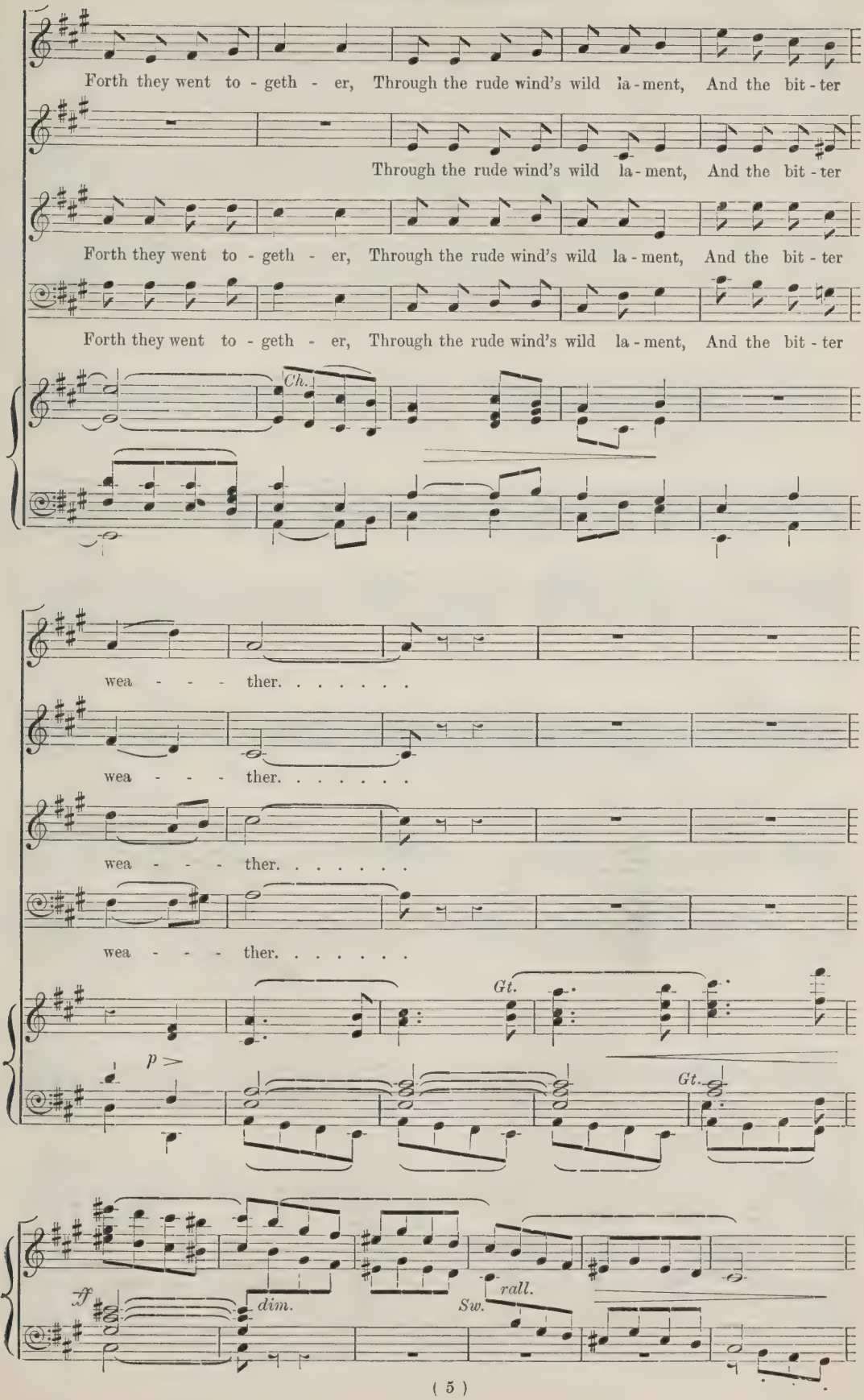
TENOR SOLO.

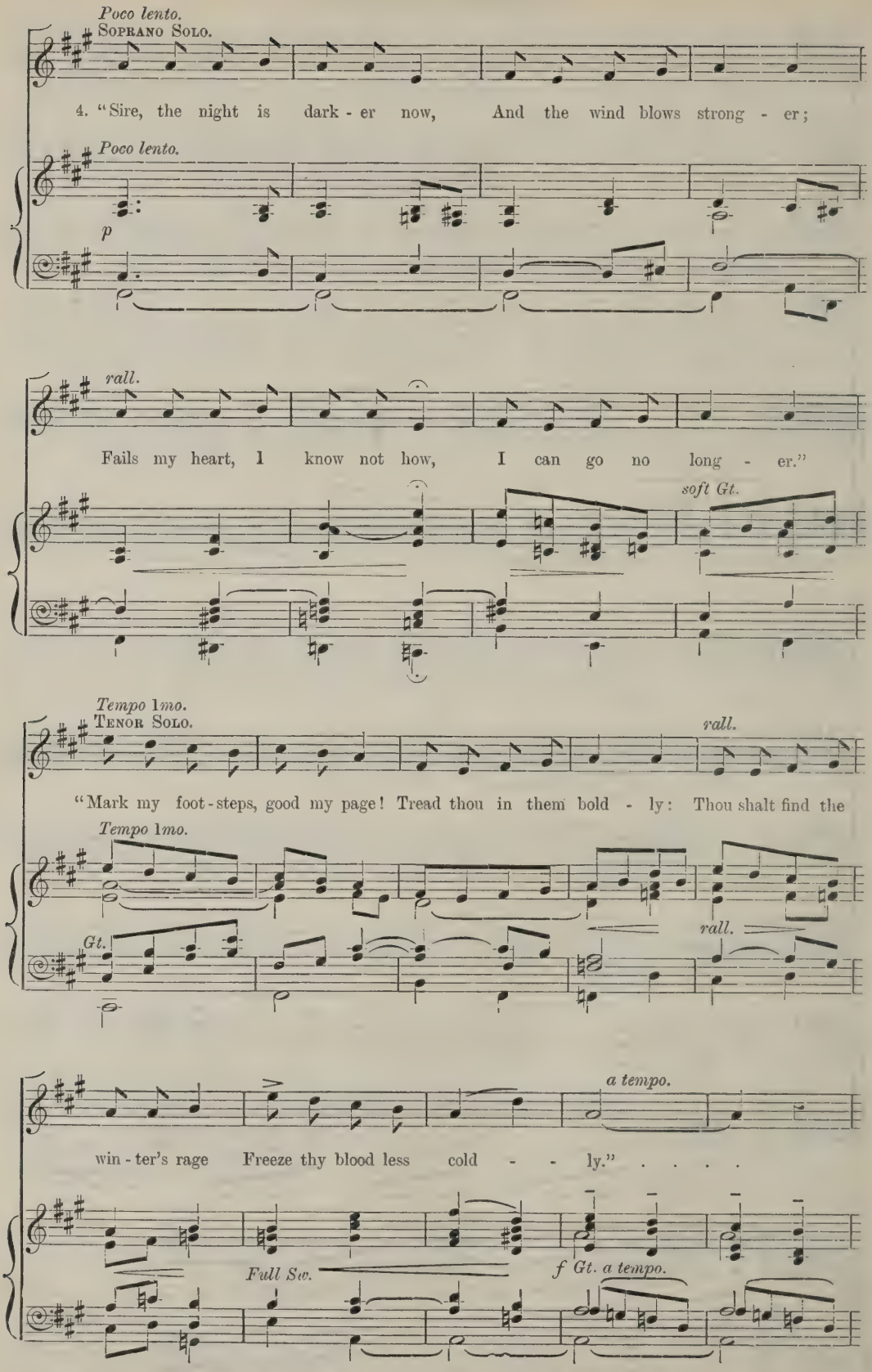
2. "Hither page, and stand by me, If thou know'st it, tell - ing, Yon-der peasant, who is he?

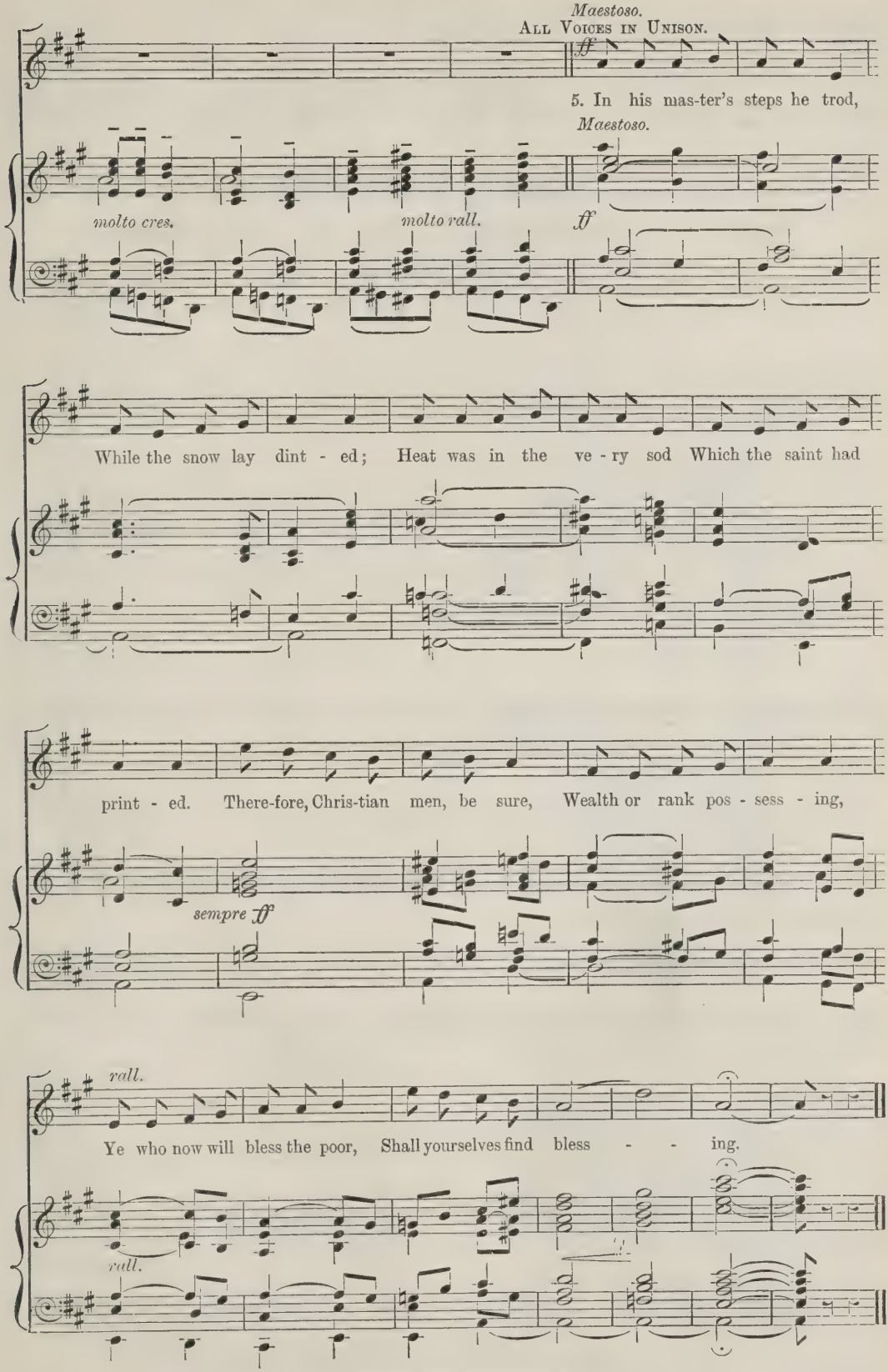
Sw. Reed.

Ped. soft 8 ft. only.


Soprano Solo.
Where and what his dwell - ing?" "Sire, he lives a good league hence, Underneath the moun - tain,
L.H.
R.H.
Ch. 4 & 8 ft.
Right against the for - est fence, By Saint Ag-nes' foun - - - tain." . . .
(Sw.)
Sw. legato.
Tenor Solo.
3. "Bring me flesh, and bring me wine, Bring me pine-logs hith - er; Thou and I will
p
16 ft.
Full.
Page and mon-arch forth they went,
Full.
see him dine, When we bear them thith - er."
Page and mon-arch,
Trumpet.
Ch. coupled to Sw.


Forth they went to - geth - er, Through the rude wind's wild la - ment, And the bit - ter
Through the rude wind's wild la - ment, And the bit - ter
Forth they went to - geth - er, Through the rude wind's wild la - ment, And the bit - ter
Forth they went to - geth - er, Through the rude wind's wild la - ment, And the bit - ter
Ch.
wea - - - ther. . . . . .
wea - - - ther. . . . . .
wea - - - ther. . . . . .
wea - - - ther. . . . . .
Gt.
p
Gt.
f
dim.
Sw.
rall.


Poco lento.
Soprano Solo.
4. "Sire, the night is dark - er now, And the wind blows strong - er;
Poco lento.
p
rall.
Fails my heart, I know not how, I can go no long - er."
soft Gt.
Tempo 1mo.
Tenor Solo.
rall.
"Mark my foot-steps, good my page! Tread thou in them bold - ly: Thou shalt find the
Tempo 1mo.
Gt.
rall.
a tempo.
win - ter's rage Freeze thy blood less cold - - ly." . . . .
Full Sw.
f Gt. a tempo.


Maestoso.
All Voices in Unison.
ff
5. In his mas-ter's steps he trod,
Maestoso.
molto cres.
molto rall.
ff
While the snow lay dint - ed; Heat was in the ve - ry sod Which the saint had
print - ed. There-fore, Chris-tian men, be sure, Wealth or rank pos - sess - ing,
sempre ff
rall.
Ye who now will bless the poor, Shall yourselves find bless - - ing.
rall.

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AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1915.

MORE SIDELIGHTS ON GERMAN ART:

THE GREAT CHURCH-MUSIC IMPOSTURE.

BY R. R. TERRY.

That my indictment of the German Caecilienverein in the August *Musical Times* should pass without protest from the pro-Germans in our midst was too much to expect, the modern German 'peaceful commercial penetration' having bitten as deeply into Church music as into other commercial ventures.

Press comments on my article were invariably appreciative or confirmative. I was, however, attacked in *The Tablet* by four protagonists of the Caecilienverein: one a professional organist; the other three not musicians, though each is eminent in other walks of life. Of these three, one (a personal friend of mine) may be left out of count, as his contribution to the discussion consisted of an amiable pulling of my leg on a charge of inconsistency. I was able to show that he had merely stumbled on a gorgeous specimen of the genus 'mare's nest.' A second of the trio (an eminent scientist) asserted the merits of Cecilian 'music,' but as his authorities were a choir of 'boys from the parish schools and young men from the market gardens,' we may fairly dismiss him from the discussion. The arguments of my remaining opponent (the head of an important theological college), will be examined later.

The professional organist's arguments amounted to nothing more than an assertion (uncorroborated by any musician) that Cecilian 'music' was—music.

My answer to him was a number of quotations from musicians of repute, coupled with a little parable.

Accepting the common definition of a parable as 'an earthly story with a heavenly meaning,' this particular one will not be without interest to the reader: I once entertained (*a*) the Professor of music of one of our oldest Universities and (*b*) a gentleman whom we will call Mr. Jenkinson, Mus.B., F.R.C.O., &c. 'Mr. Jenkinson' reproved me for lack of appreciation of Cecilian 'music' in general and the 'Salve Regina' of one Griesbacher in particular. I therefore made him a sporting offer, viz., that I should look up and post to the Professor a copy of the (eight-part) 'Salve' in question; and that if he would (after examination) report to me (on his Professorial honour) that it was good music, I would give it a public performance. The Professor's reply (by an early post) ran as follows: 'With all due respect to our friend "Jenkinson," I am afraid I cannot endorse his estimate of Griesbacher. As a specimen of eight-part writing his "Salve Regina" is beneath contempt.' As my professional opponent's case rested on his own *ipse dixit*, and as the Professor's judgment on a typical example of the 'best' type of Cecilian 'music' is also that of every musician, we may let it go at that. Incidentally, however, a saying of the late Dr. Tozer is not without interest: 'Appreciation of Cecilian "music" is not so much a testimonial in its favour, as a reflection on the capacity of the critic.'

Another correspondent added to my authorities the following illuminating quotation from a lecture by the late Edgar Tinel:

> Toute une école surgit, qui s'ingénia à pasticher le XVI siècle. Cela pouvait, dans une certaine mesure, réussir aux hommes de grand talent; mais cela devait aboutir à un misérable échec chez les autres,—toujours les plus nombreux et doués, en général, d'une facilité déplorable pour la composition de musique insignifiante. Ceux qui ont suivi le mouvement 'cecilien,' en Allemagne et ailleurs, savent ce que je veux dire. Pour une messe de réalle valeur artistique, il en parut par douzaines sans nulle beauté, et pour dix bons motets, ce furent des ballots de pièces de tout genre ne valant pas leurs frais de poste.

My critics then adopted the line of argument that, granting my strictures on the quality of the bulk of Cecilian music were correct, and that the weight of musical opinion was also against it, I was nevertheless—by bringing up the subject while we were at war with Germany—making an unworthy appeal to national prejudice. The obvious retort to this was to bring forward a formidable list of quotations from Germans themselves—much more severe than any utterances of mine—to show in what contempt Cecilian 'music' is held by German musicians. I give but one here. Its value lies in the fact that the writer is a leading member of the Caecilienverein itself, and is Dr. Haberl's successor at the Ratisbon music school:

> The enthusiasm for the good cause of [Church music] reform has pressed the pen into the hands of many who had not yet mastered the first rudiments of the art of composition. . . . . A great part of the compositions approved by the official guide of the Caecilienverein cannot lay claim to any musical value, but to liturgical usefulness only.

But the real interest in *The Tablet* discussion centred round the claims of Haberl's 'Ratisbon' edition of the Plainsong, and the discreditable means by which it received official recognition (and a monopoly of thirty years) to the enrichment of its publisher. In my original article I passed over this sordid episode as lightly as possible, and even now I refrain from washing that species of linen in public. It will suffice, I think, if I give (numbered) the chief points of my opponent, and a summary of my replies thereto:

> (1.) The Ratisbon Plainsong was a reproduction of the Medicean edition of the 17th century. The Medicean was imposed on the Church by Pope Paul V. Therefore whatever the merits or demerits of the Ratisbon edition, it was at any rate the only Plainsong edition up to 1905, which had enjoyed the formal sanction of the Holy See.

Reply.—The legend of the Papal origin of the Medicean edition (the dishonoured parent of the 'Ratisbon') was crushingly disposed of thirteen years ago (in the *Rassegna Gregoriana*) by Mgr. Respighi, Papal Master of Ceremonies, and Consultor of the Congregation of Rites. A still more detailed and damning *exposé* was that of Dom Molitor (himself a German), in his erudite book, 'Die Nach-Tridentinische Choral-Reform zu Rom,' published in 1901.

(2.) The reproduction of the Medicean edition was not undertaken on the initiative of Dr. Haberl or of F. Pustet.

Reply.—A flat contradiction of this will be found in Chapter VI. of 'Le Gradual et l'Antiphonaire Romains' (published Lyons, 1913), by M. Gastoué, one of the most learned and distinguished members of the Pontifical Commission of Pius X.

(3.) In 1868 Pius IX. invited Catholic publishers to undertake the task of reproduction. F. Pustet, of Ratisbon, alone responded, on condition of a monopoly being granted him for a number of years.

Reply.—What really happened was this: At that time Italy was notoriously behind other nations in acquaintance with or appreciation of Gregorian Chant. All the interest, and all the activity, was in France and Belgium. In Rome, the labours of Mgr. Alfieri and the Marquis Campana met with no encouragement. The general contempt in which Plainsong was held by Roman singers and publishers made it a foregone conclusion that the latter would not concern themselves with it. Haberl arrived in Rome *at the end of November*, 1867. On *January 2*, 1868 (just a month later), Mgr. Bartolini issued a circular *to Roman publishers only*, inviting them to undertake a Plainsong edition. Haberl, of course, being on the spot, saw to it that Pustet had the circular also. ("Pareille circulaire fut envoyée à Pustet.") *But to no other publisher outside Rome was a circular ever sent.* So the situation was this: The refusal of the Roman publishers being a practical certainty, Pustet had the field to himself, since *French and Belgian publishers had never been offered the chance of competing.* 'And this,' says Gastoué, 'is what is called the "competition" of 1868' ('C'est ce qu'on a appelé le "concours" de 1868').

What becomes now of the touching tale of Catholic publishers refusing to support the Holy See, and the philanthropic Pustet—'alone of all publishers in the world'—coming to the rescue? It is of the sort one is popularly supposed to tell to the Horse Marines. Had it been true, then Pustet had no rivals to fear. If he feared no rivals, why was a monopoly of thirty years necessary to protect his interests? The fact was that he did fear the French and Belgian rivals whom he had out-manœuvred, and his request for the monopoly was to prevent their appearance on the scene at all.

(4.) Undoubtedly the text was an abbreviation, or, as some have said, a 'mutilated' text. This lack of conformity with older texts was not only known, but intended. Such a text is of course imperfect as compared with its originals, but can hardly be termed 'spurious.'

Reply.—This is a strange admission, seeing that the original contention of Cecilians was that Haberl had given us 'the true Roman Chant,' and that the chief plea which decided the acceptance by Rome of Haberl's edition was that it was a true transcript of Palestrina's Gradual. (Dom Molitor, by the way, had no difficulty in showing that the Plainsong texts used by Palestrina are not those of the Ratisbon edition.) Nothing was then said about 'lack of conformity with older texts.'

A pertinent question at this stage is: How can an 'imperfect' text be other than spurious? Students know only two kinds of texts—'authentic,' when they agree with the original MSS., and 'corrupt' (or 'spurious' if you like), when they don't. Haberl's Ratisbon edition doesn't agree with the original MSS., and so—well, there you are!

(5.) It is of no controversial importance that a German publisher, who alone of all publishers in the world undertook the risks of production, should have been *enriched* by his enterprise.

Reply.—But since the invitation to 'undertake the risks of production' was only extended to Roman publishers (who were certain to refuse), and to Pustet (who was certain to accept)—all other publishers being excluded—it *is* of considerable 'controversial importance' that the astute Pustet should have 'enriched' himself by successfully dishing his rivals. It was clearly the intention of Pius IX. that all publishers in the world should have a chance of competing. It is not my business to suggest who was responsible for the fact that they were passed over, though my information (at first hand from Roman authorities) is pretty exact on the point.

As my critics in *The Tablet* have all definitely retired from the fray, one may reasonably conclude that the authorities I gave—in reply to their criticisms—have proved satisfactory. But since the correspondence showed that there are still some who resent any reflections on Haberl's scholarship, I give one or two specific instances of it which ought to suffice for musical readers.

(1.) In the accompanying illustration are reproduced (by kind permission of Dom Mocquereau, O.S.B.) two pages from the 'Paléographie Musicale,' giving in tabulated form (*a*) a certain Plainsong melody as found in the original MSS.; (*b*) bewildering variants of the same melody after it left the hands of Haberl (*see* pages 715, 716, 717).

It will be noted (*a*) that in the original MSS. the melody retains its form, no matter to what text it is set, and that the different texts are set to the melody on definite principles which leave the tune intact. (*b*) In Haberl's precious Ratisbon edition the melody is mauled about (on no recognisable principle) with every change of text.

As the indignation of my *Tablet* critics was chiefly stirred by my original statement in the *Musical Times* that Haberl 'adopted a spurious text [the 'Medicean'] and faked it when necessary on no principles of scholarship that anyone could discover,' I leave this concrete illustration of Haberl's scholarship in the hands of my readers. It will be for them to say whether it supports my original contentions, or justifies the indignant protests of my critics.

To show the pitfalls about the path of musical amateurs when they enter the domain of æsthetics, one distinctly courteous and restrained critic actually brought forward the old 'Cecilian' argument that the mutilation and curtailment of the old melodies (in the Ratisbon edition) was done designedly, to secure 'simplicity of execution'! As who should say 'the runs and "twiddly bits" in "Rule, Britannia" are too difficult, so we will cut them out, and reduce the remaining notes by one third, to secure simplicity of execution.' The idea that a melody is an entity, a unit in itself, and that to mutilate its melodic and rhythmic sweep is to *destroy* not to 'simplify' it, is so obvious that only a modern German 'scholar' could miss it, as Haberl did.

There was some faint excuse for 16th and 17th century musicians thinking they could improve on

the Plainsong (the entire Plainsong tradition lost, and the original MSS. a sealed book); but that a 19th century 'scholar' with abundant material at his disposal could perpetrate the 'Ratisbon' edition—could destroy not only the melody and the rhythm, but even the notation of the Plainsong—will remain a perpetual monument to modern German Kultur.

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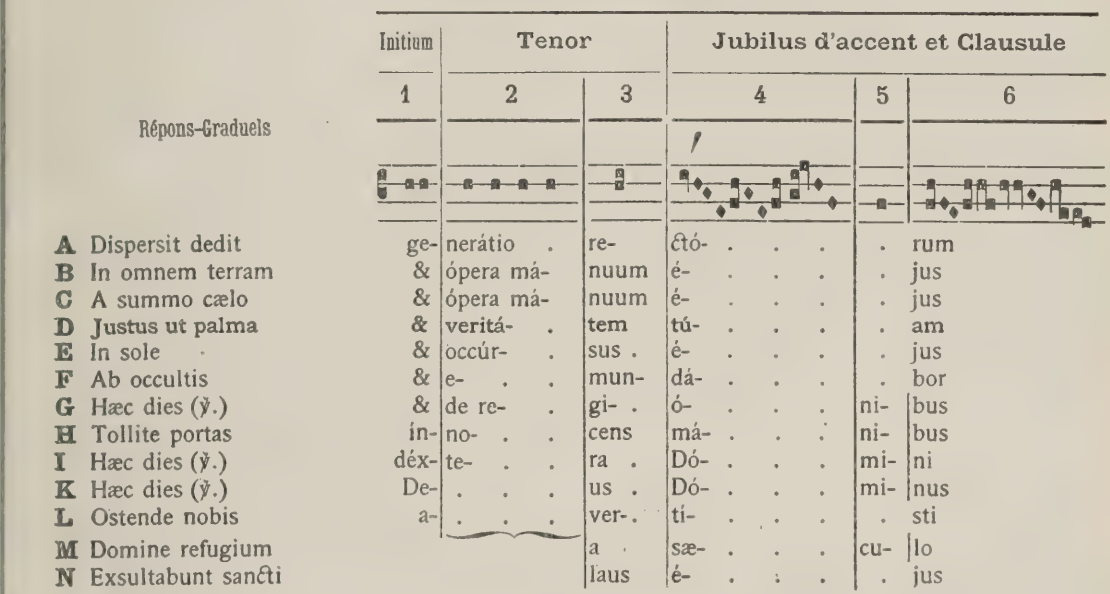
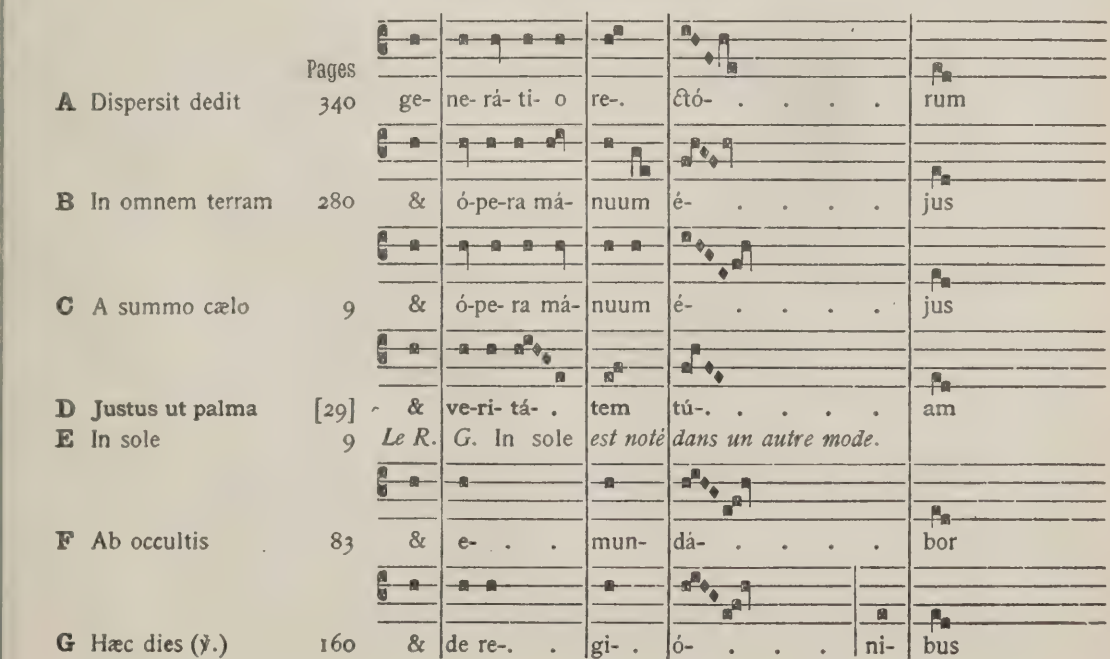
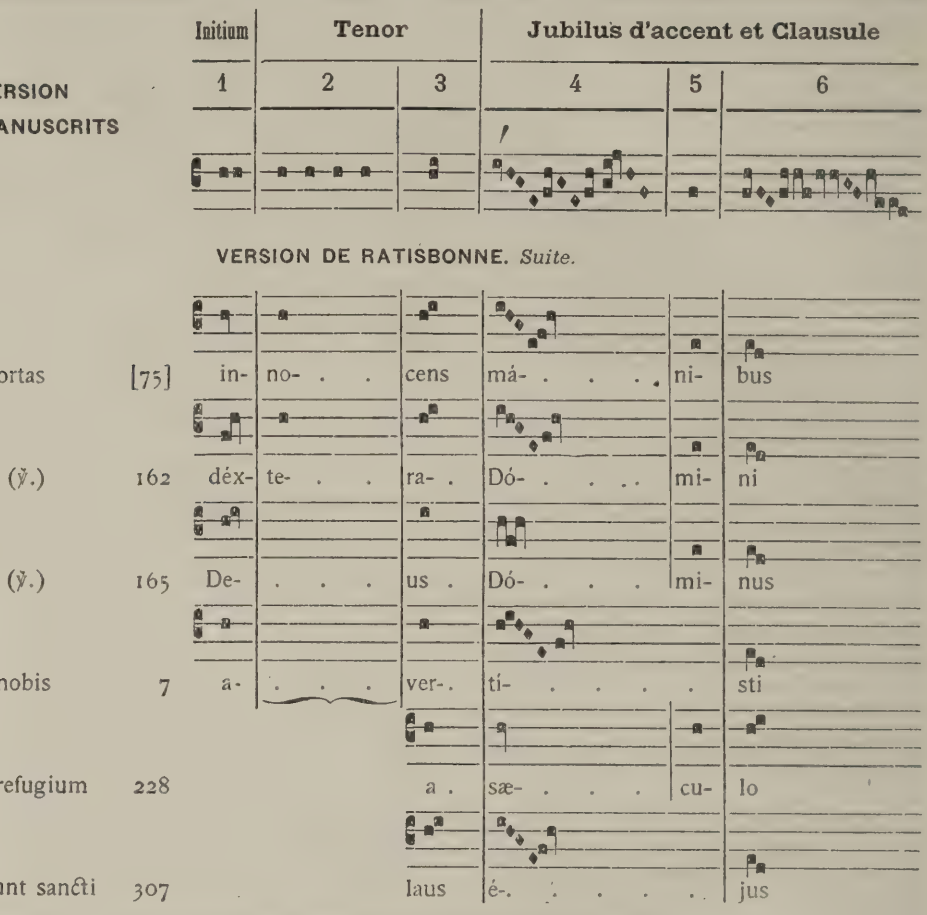
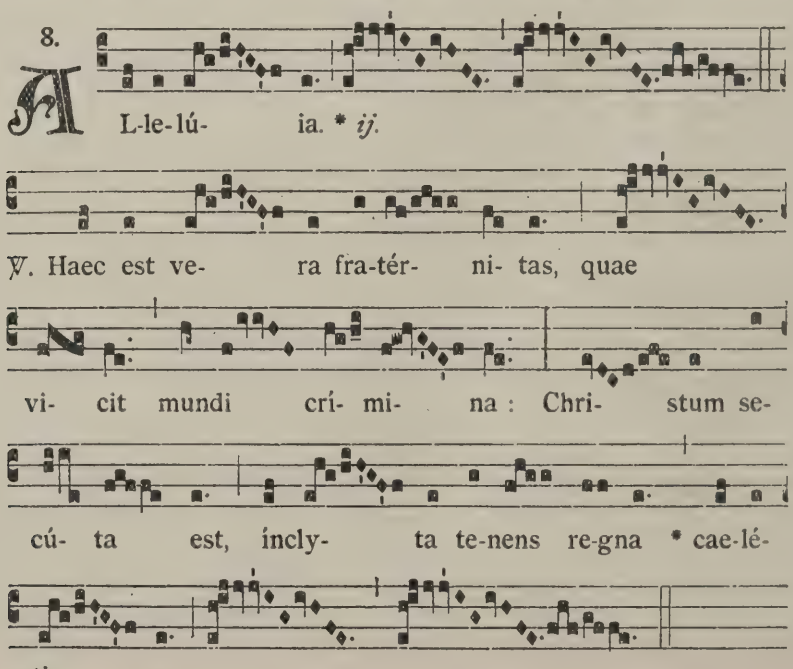

Initium
Tenor
Jubilus d'accent et Clausule
1
2
3
4
5
6
Répons-Graduels
A Dispersit dedit ge- nerátio . re- ćtó- . . . . rum
B In omnem terram & ópera má- nuum é- . . . . jus
C A summo cælo & ópera má- nuum é- . . . . jus
D Justus ut palma & veritá- . tem tú- . . . . am
E In sole & occúr- . sus . é- . . . . jus
F Ab occultis & e- . . mun- dá- . . . . bor
G Hæc dies (ỹ.) & de re- . gi- . ó- . . . . ni- bus
H Tollite portas ín- no- . . cens má- . . . . ni- bus
I Hæc dies (ỹ.) déx- te- . . ra . Dó- . . . . mi- ni
K Hæc dies (ỹ.) De- . . . . us . Dó- . . . . mi- nus
L Ostende nobis a- . . . . ver-. tí- . . . . . sti
M Domine refugium a . sæ- . . . . cu- lo
N Exsultabunt sancti laus é- . . . . jus

VERSION DE RATISBONNE

Pages
A Dispersit dedit 340 ge- ne- rá- ti- o re-. ćtó- . . . . . rum
B In omnem terram 280 & ó-pe-ra má- nuum é- . . . . . jus
C A summo cælo 9 & ó-pe- ra má- nuum é- . . . . . jus
D Justus ut palma [29] & ve-ri- tá- . tem tú-. . . . . am
E In sole 9 Le R. G. In sole est noté dans un autre mode.
F Ab occultis 83 & e- . . mun- dá- . . . . bor
G Hæc dies (ỹ.) 160 & de re-. . gi- . ó- . . . ni- bus


Initium
Tenor
Jubilus d'accent et Clausule
1
2
3
4
5
6
VERSION DES MANUSCRITS
VERSION DE RATISBONNE. Suite.
H Tollite portas [75] in- no- . . cens má- . . . . ni- bus
I Hæc dies (ÿ.) 162 dex- te- . . ra- . Dó- . . . . mi- ni
K Hæc dies (ÿ.) 165 De- . . . . us . Dó- . . . . mi- nus
L Ostende nobis 7 a- . . . . ver-. tí- . . . . . sti
M Domine refugium 228 a . sæ- . . . . cu- lo
N Exsultabunt sancti 307 laus é- . . . . . jus

One more illustration : an (eighth Mode) 'Alleluia' from the original MSS. :

One does not need to be a Plainsong student to recognise at once: (*a*) its definite structure and form; (*b*) the easy singableness of its phrases; (*c*) the glorious melodic sweep of its *Coda*.

Just a few hints for the uninitiate as to performance:

(*a*) Make all notes of equal length, no matter what their shape.

(*b*) When one square note stands immediately over another square note, sing the bottom one first.

(*c*) When two or more notes stand together on the same line, treat them as if tied.

(*d*) A dot after a note doubles the length of the note.

(*e*) The marks (looking like 'accents') over or under notes may be disregarded.

Now look at the same melody (see below) after Haberl has 'improved' and 'simplified' it. I venture to suggest that it would sound equally musical if turned upside down and sung backwards.

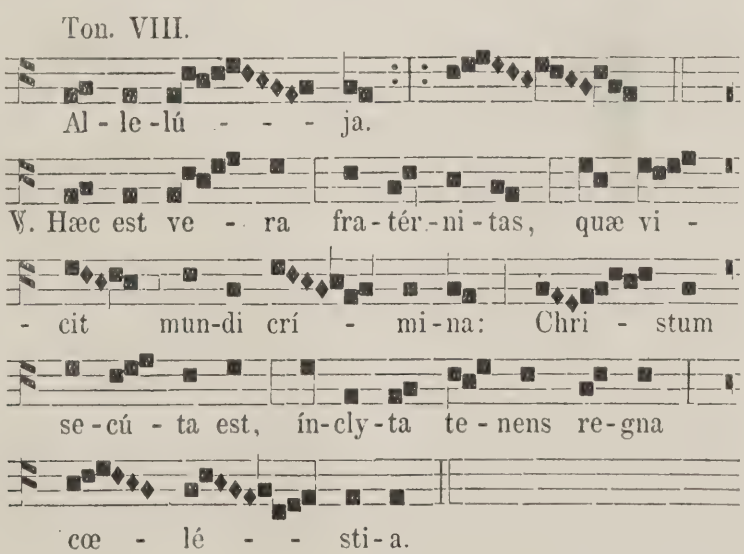
One might write at length on the interesting points incidental to the subject, but as the object of this article is merely to reply to criticisms, and justify my original indictment of *modern* German 'scholarship' and commercialism, I may conclude with the following quotation from Gastoué:

> L'abbé Haberl tomba sur le *seul* exemplaire du Graduel Médicéen qui fût conservé en Allemagne, à la bibliothèque du Séminaire de Freising. Par quelles conclusions ou par quelle aberration arriva-t-il à admettre que ce livre reproduisait le Graduel commandé à Palestrina par Grégoire XIII.? On l'ignore: mais, en dépit de toutes les découvertes ultérieures, Haberl, s'entêtant sur de fausses prémisses, chercha toute sa vie l'impossible justification de ses conclusions aprioristiques.*

* The Abbé Haberl came across the only copy of the Medicean Gradual which was preserved in Germany in the library of the Seminary of Freising. By what conclusions or by what aberration he came to recognise this book as a reproduction of the Gradual ordered of Palestrina by Gregory XIII. no one can tell; but *in spite of all previous discoveries* [my italics] Haberl obstinately stuck to false premisses, and all his life tried to find impossible justification for his *a priori* conclusions.

Second thoughts being sometimes best, it occurs to me that having (either here or in *The Tablet*) quoted technical, historical, and musical authorities in support of my case, I may profitably wind-up with a quotation from a man of letters.

Readers of Huysman's 'En Route' will remember the last chapter, where the Procurator of the Trappist monastery drives Durtal to the station and discusses (amongst other things) the Plainsong of twenty years ago. After advising Durtal to visit Solesmes if he would hear 'the Gregorian melodies executed as they were in the Middle Ages,' he continues:

> '. . . . at Paris, when the churches decline to repudiate liturgical music, they use for the most part *the false notation* [my italics] printed and spread in abundance in all the dioceses of France by the house of Pustet of Ratisbon.'
>
> 'But the errors and frauds with which those editions abound are well known.'
>
> 'The legend on which its partisans rely is incorrect. To assert, as they do, that this version is no other than that of Palestrina, who was charged by Pope Paul V. to revive the musical liturgy of the Church, is an argument destitute of force, for everyone knows that when Palestrina died he had hardly begun the correction of the Gradual . . . . the disciples of Saint Benedict are, then, absolutely right when they declare that their version alone is faithful, alone correct.'
>
> [Durtal then asks]: 'How, then, comes it that so many churches get their music from Ratisbon?'
>
> [The monk replies]: 'Alas! how comes it that Pustet has so long acquired the monopoly of liturgical books, and . . . . but no, better hold one's peace . . . . take this only for certain, that the German volumes are the absolute negation of the Gregorian tradition, the most complete heresy of Plainchant.'

HUGO WOLF AND THE LYRIC.

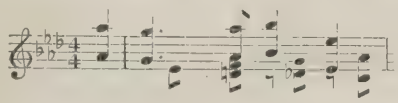
By Ernest Newman.

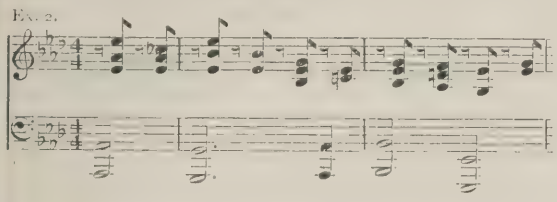
II.

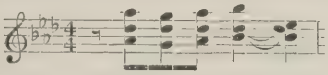
While admiring Wolf's justness of verbal accentuation, however, we must beware of supposing that this in itself could make any composer a fine lyrist. Now Wolf has set the model, almost any one with an ear for what I have called the delicacies, as distinct from the mechanics, of scansion could imitate his virtues in this respect; but that of itself would not make his songs interesting. As with all the other elements of a musical tissue, the device, the technique, counts for nothing if the idea is not inspired. Anyone can accent a lyric with due regard to the verbal values, just as any musician can write counterpoint of a sort; but whether we shall listen to either of them depends entirely upon what they have to say. It is because I believe Wolf to have said a larger number of beautiful things in the lyric, and a greater variety of beautiful things, than any other composer before or since, that I rank him above all other song writers. In psychological range Brahms—I mean, of course, the Brahms of the lyrics—cannot compare with him for a moment. As I have already tried to show, Brahms as a song writer moves within a very narrow emotional orbit, describing much the same kind of people time after time in much the same general terms. He is moreover addicted to *clichés* both of feeling and of idiom, and singularly timorous in his handling of the many new problems of form that confronted the lyrist of his day. Whatever may be urged against Wolf, no one can say that he exhibits a single one of these defects. The most cursory examination of his songs will convince any one that his vision embraced a far wider arc of life than Brahms', that he had a keener eye for not only the differences between human types but for the differences between individuals of the same type—lovers, for example—that he is infinite in technical resource, and that hardly two songs of his out of the two hundred have anything like the same external form or the same inner methods of procedure. The mere look of the printed page is enough to establish this last point. He is as personal in his emotions as in his technique. He breaks away from the peculiar vein of sentiment that had dominated the German song more and more since Schumann, and that sometimes weakened in Brahms into something dangerously near not merely sentimentality but mawkishness.

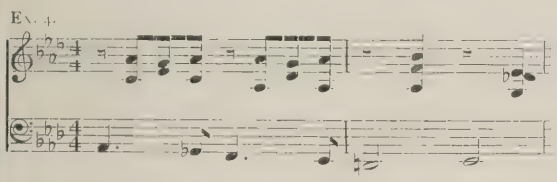
To myself, the variety of his forms, and the fertility of resource he shows within the frame of each of them, are particularly grateful after a course of Brahms, who, as we have seen, is too often content with a more or less conventional embroidery of the simple forms of folk-song. Upon the expressive side of Wolf's songs I do not wish to enlarge here; all that I can say on the subject I have already said in my book on him. But on the point of form a good deal more can be said than is written there. Within the small sphere of the song, Wolf exhibits an architectonic faculty that, I dare to say, has not its superior in the whole history of music. No music could be surer in its sense of balance, in the knowledge of when to cease or to continue; no music conveys more surely the impression that it inevitably *had* to begin just here and end just there. Whether these beginnings and endings are curt or extended, you feel that in that particular song it had to be just so and could not possibly be otherwise. Equally admirable, equally eloquent of the big mind that visualises the whole work of art at a glance, sees the whole in all the detail and each detail in reference to the whole, is the certainty with which each new touch is introduced here and there in melody or accompaniment, that seems to flash a momentary high light on this word or that without disturbing the unity and inevitableness of the thematic development. This betokens not only quick psychological perception but a consummate sense of form and a consummate mastery of technique. His excellence as a technician has never been fully appreciated in this country, while the more academic technique of Brahms has been the subject of excessive eulogy. A case in point is Brahms's song 'An ein Bild' (Op. 63, No. 3), to which Sir Charles Stanford devotes a couple of pages in his admirable book on 'Composition'—in general the wisest book on that subject that I have ever met with. Sir Charles, I venture to think, over-praises the technique of that song. The lyric tends, I think, a little to the sentimental, as so many of Brahms's songs do; but I do not wish to stress that point here, as the song as a whole is undoubtedly moving. In form it has some of the characteristic Brahms defects, such as the duplication of the final phrase of each stanza merely because a really expressive point has been scored by the duplication of the final line of the first stanza. None of the following four repetitions of this device has any real justification in the poem; it is one of the many illustrations I might give of Brahms's obsession with a device that has been brought into being simply by something in the first verse of the poem, and his tendency to rely on mechanical repetition instead of beating out a new form in obedience to the changing moods of the verses. But let that also pass. The point with which I am more immediately concerned is that the song, on purely technical grounds alone, does not deserve the admiration Sir Charles Stanford asks us to give to it. The poem is concerned with an exile who looks fondly on the picture of his beloved, that evokes in him the memory of the youthful days when they were near each other. 'The idea of the picture,' says Sir Charles, 'pervades the whole song persistently, and is suggested by all sorts of variations of the opening vocal phrase, which are apparently independent of the voice part and perfect in themselves, while the melody runs along without undergoing a single modification to fit the permutations and combinations in the pianoforte part. The result is that the listener feels the

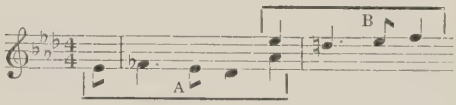
influence of the picture subtly pervading the whole song without his knowing why.' The 'picture' theme is that heard in the second and third bars of the accompaniment:

Ex. 1.

In the fourth, fifth, and sixth bars it appears in the bass in augmentation:

Ex. 2.

In the seventh bar it appears in partial diminution:

Ex. 3.

In the ninth and tenth bars it appears partly in diminution, partly in augmentation, over a new figure:

Ex. 4.

Now so far from all this indicating any great resource of technique, it seems to me—dare I say it?—rather infantile; such manipulations as this of a one-bar thematic fragment are within the scope of any intelligent student to-day. But apart from this, the objection to them is that while—speaking in general terms—they may keep before the hearer's mind the idea of the picture, they add nothing to the emotional effect of that idea, nor do they confer on the idea any real variety. No one will allege that one's conception of the picture, or of the psychology of the protagonist of the song, is emotionally affected in the slightest degree by whether the motto theme is in augmentation or diminution. All this is mere scholastic device, something that lies only on the surface of the song, or at best penetrates merely the tenth of an inch below its surface. It has a certain amount of academic interest, but what it adds to the emotional force of the song is out of all comparison with the technical effort put forth. A great deal of the latter is wasted, and to that extent is bad art. Sir Charles Stanford himself admits that 'though the ingenuity of the pianoforte part is astounding [it is hardly that, by the way], no casual hearer would notice that there was any complicated writing at all unless his attention was directed to it'; while 'a first-rate musician might accompany this song at first sight without noticing all these ingenuities until his attention was called to them.' What is that but a confession that Brahms has given himself a good deal of unnecessary trouble? And when 'the casual hearer' has his attention directed to the 'complicated writing,' is the emotional appeal of the song intensified for him? I think not. He may take a greater pleasure in watching Brahms's technique at work, but the pleasure, like the technique itself, is of the scholastic order. Apart from the slight reinforcement the general idea of 'the picture' gets from the persistence of a certain motto theme, the first stanza of the song is emotionally neither a penny the better nor a penny the worse for all Brahms's academic ingenuity. At least as intense an effect—perhaps one more intense—could easily have been got by other means. And as the song goes on, the scholasticism becomes even more futile. The motive is worked out with splendid continuity in the bass of the fourth verse; here the device has value, because it drives home ever more persistently the conception of the persistence of the picture in the speaker's mind. But when Sir Charles Stanford invites me to admire the succeeding pianoforte interlude (which may be skeletonised thus):

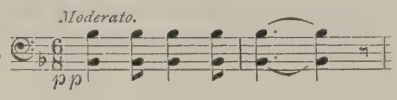
Ex. 5.

in which, at A, the theme appears in inversion, I regret I cannot respond. The writing is moderately interesting in itself, but I deny that the inversion of the motto theme here adds anything whatever to the emotional effect of the song. Brahms, as so often happens with him, is simply writing instrumental music under the guise of a lyric. A hearer either notices that No. 5A is an inversion of No. 1, or he does not. If he does not, Brahms's stroke has miscarried. If he does, he is interested in it solely as an abstract device, not for any intensification it may convey of the dominant mood of the song, not for any new light it throws on the stage of the lyric at which we have now arrived. As a matter of fact, this inversion could have been introduced with equal propriety anywhere else. It is not inevitable, predestined to appear at that particular time and in that particular place; and to that extent it is bad art. It is one more illustration of the truth that Brahms—I will not say did not attain to, but had no conception of, the subtler delicacies of the lyrical form. Sir Charles Stanford speaks of the accompaniment to the song as being a wonderful specimen of the art that conceals art. Quite so, but it is not a lyric art.

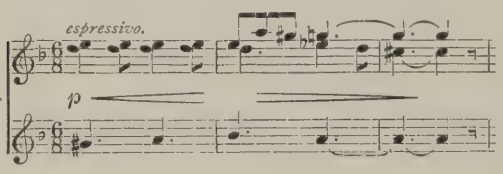
Compare now with this song one of Wolf's that proceeds upon a similar economy of thematic material,—the 'Denk' es, o Seele' of the Mörike set. The poem may be crudely paraphrased thus:

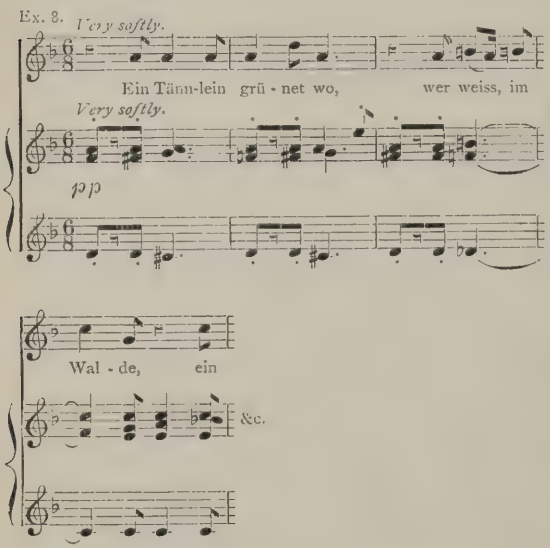
1. A fir-tree is growing in some wood or other, a rose-bush in some garden. They are destined, O soul, to grow over thy grave.

2. Two black horses are grazing in the meadow: they gallop back merrily to the town. They will slowly draw your dead body, perhaps before the iron is loosened that I see flashing on their hooves.

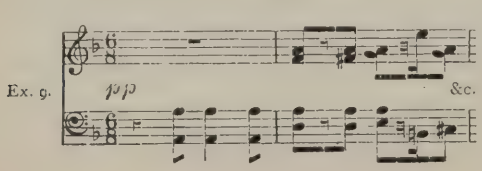
The poem has the extraordinary concentration one is accustomed to in Mörike. It was this concentration that endeared him to so superb a master of concentrated lyrical form as Wolf, as it no doubt deterred previous song-writers from setting many of his lyrics. The whole song is based on one sinister rhythmic figure,—that of the opening bars of the accompaniment:

Ex. 6.

the rhythm being preserved also in the melodic motive that immediately follows:

Ex. 7.

When the voice enters, the essence of the rhythm is maintained while the singer speaks of the fir-tree and the rose-bush:

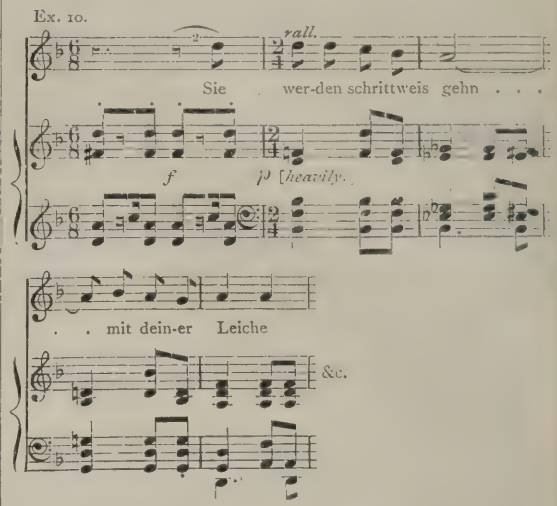
Ex. 8.

Not only the basic rhythm of the song, but the theme just quoted, is used to suggest, by a slight transformation, the gambolling of the horses in the meadow in the second verse:

Ex. 9.



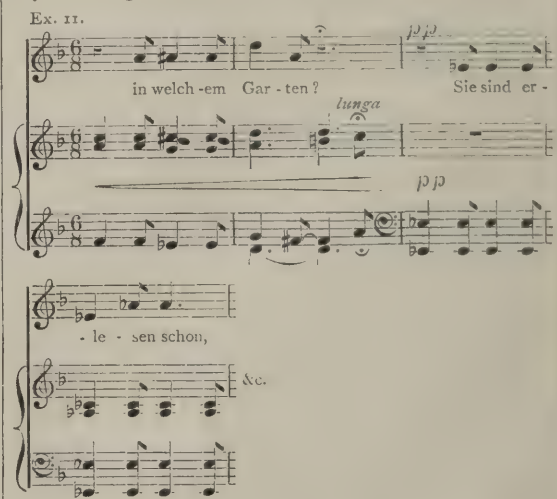
This works up excitedly to the culminating point of the poem, and then, as the words speak of the horses bearing the body to its grave, the phrase undergoes an expressive rhythmic and harmonic transformation:

Ex. 10.



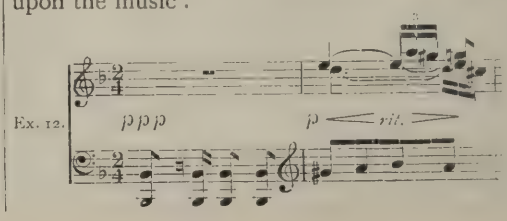
During the course of the little song, the bare rhythmic figure quoted as No. 6 is put to suggestive uses that are worthy of Beethoven. Thus in the middle of the first stanza the horror that is in store for us—a horror of which there is no hint in the opening words—is foreshadowed first of all by an unexpected modulation that has an extraordinarily sinister effect, and then by the clothing of the rhythm in gloomy harmonies:

Ex. 11.



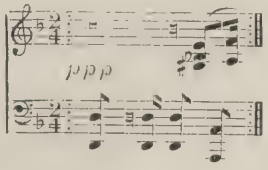
A similar effect is made when the voice ceases at the end of the second verse,—an effect greatly intensified, however, by the sudden hush that falls upon the music:

Ex. 12.



The suggestive force of this rhythmic figure increases even in the half-dozen bars of postlude that have still to come; it is now like the beat of a heart that has been awed almost to extinction:

Ex. 13



The song, short as it is, is overwhelming in its effect; in all music it would be hard to find more power packed into sixty bars,—it is certainly impossible to find it in the whole field of the German lyric. Technically it is perfect,—not a note too few, not a note too many, with everything growing out of the one tiny germ. Its superiority, on the technical side, to such a song as Brahms's 'An ein Bild,' resides in the fact that its technique is always subservient to the *lyrical* form, and a heightener of the *lyrical* effect. Many of Brahms's thematic modifications in 'An ein Bild' are dictated merely by the *abstract* musical sense: they do not grow inevitably out of the emotion of the song, and they might be altered or eliminated, or added to here and there, without the emotional content of the music as a whole being affected in the least. But in 'Denk' es, o Seele,' every stroke tells; while fascinating the musical sense and completely satisfying one's desire for close thinking and logical unity, each stroke means something *poetically*, and each of them could only have been thought of in connection with that particular line of that particular poem. This is *lyrical* form, *lyrical* technique, raised to a power of which Brahms never had any conception.

Wolf's own command of form came in part from the intense ardour of his conceptions,—the white-hot imagination instantaneously fusing the poem into a rarer form of the same metal, yet without any sacrifice of its original substance—in part from a technique that is quite dazzling in its ease and certainty. He was a born technician,—in particular a born contrapuntist, but a contrapuntist of the living, not the dead kind. How much he learned from the schools I do not know—very little I should imagine, for his schooling, in the bookish sense of the term, ended while he was still hardly more than a child. But his was the quality of mind that, like Bach's and Wagner's, is able to extract the maximum of experience from the minimum of actual teaching. His mind was naturally a contrapuntal one,—that is to say, almost every melody it conceived trailed along with it, above or below, some other melody that was equally full of meaning. He himself has told us how he progressed much more slowly with the scoring of his opera 'Der Corregidor' than he had expected, owing to new counterpoints flowing unbidden from his pen in every line. It was a mind prone by nature to think in several musical dimensions at once. Hence he was inevitably led to the form of lyric in which the voice is not simply a bird standing on a perch,—as it is in the song with the ordinary vamping accompaniment—or a bird swaying in harmony with the movement of the sea beneath, but never touching the water—as it is in the song with the ordinary harmonic accompaniment—but a bird floating on the surface of the sea, now dipping its wings in the water, now soaring high above it, and always giving the impression that it is one in very nature with the element in which it lives. This was Wagner's ideal of the relation between melody and harmony. One of the subtlest of his pieces of imagery is that,—in 'Opera and Drama,'—in which he compares the ordinary melody to a raft that merely lies on the surface of the water, while the melody of profound meaning,—say one of Beethoven's—is as a boat, that indeed shows above the surface of the water, but owes its grace, its majesty, its security to the fact that much of it is embedded in the water, far below the surface. Wagner was not referring to polyphonic music, but simply to melodic music of the profounder kind; but his analogy applies perfectly to such polyphonic music as that of Wolf's songs. Here, too,—to vary the image with which I began—the voice-part is like a boat that is in the waves and of the waves, and yet distinct from them, responsive to every ripple, and indeed a not fully living thing when taken out of this its element, yet making in conjunction with this element a whole of beauty and suggestion that neither boat nor water could attain to alone. It is a mistake to isolate one of Wolf's vocal melodies and say that compared with a melody of Schubert's it is not beautiful. It *is* beautiful, but its beauty is of another order. One might as well close one's ears to the beauty of the music to the words 'Nie-wieder-erwachens wahnlos hold-bewusster Wunsch' in the love duet in 'Tristan,'* on the ground that neither the soprano nor the tenor part, taken alone, is the sort of melody one could go about humming as one hums the melody of Schubert's 'Ave Maria' or 'Hark, hark, the lark'; but all the same the passage in 'Tristan' is one of the supremely beautiful things of music. The effect is not in any one part, vocal or instrumental, but in the ravishing effect made by the intimate fusion of them all.

It was towards a fusion of this kind that Wagner's music was always tending, but without always attaining it. If we were disposed to be hypercritical, we could say that very often,—as in the 'Liebestod, for example—the music has been conceived in terms first of all of the orchestra, and the voice has been added afterwards, not always in a way that seems inevitable. The astounding thing in Wolf's great songs is that while the pianoforte part is as independent, as apparently self-sufficing, as the orchestral tissue in the 'Liebestod' or the

* Page 142 of the English score: 'Ne'er daunted by daylight's beam be our undying dream.'

'Good Friday music,' and the vocal part is handled with a metrical and accentual freedom beyond anything we meet with in Wagner, the two parts not only fit perfectly as mere music, but fulfil every demand of the poetry without any abdication of the superior rights of music. The voice will suddenly break off here, or enter unexpectedly there, or prolong certain syllables by syncopation, or weave cross-rhythms with the pianoforte part; yet all is done with such ease and naturalness that we cannot imagine the words being phrased otherwise. The skill is consummate; yet strictly speaking it is not skill,—in the sense that a problem has been deliberately posed and deliberately solved—but is the instinctive outcome of a vision that has embraced all the elements of the picture at one glance, and intuitively found the one right expression for them. Wolf can manipulate virtually the one accompanimental figure throughout a song, yet remain the master of it from first to last. He will maintain vocal uniformity with this figure so long as there is nothing in the words to suggest a change; but the moment such a suggestion comes, the change is made with almost uncanny certainty, and yet without the slightest disturbance of the general flow of the theme. It is not merely thematic transformation of a very fine kind, but thematic transformation that in transit, as it were, picks up this word or that and momentarily poses it in just the high light it needs, or flecks it with just the colour that will give at once musical and poetical poignancy to it.

I forbear to illustrate this point by quotation, because to do so would be acting like the man in the old Greek story who, having a house to sell, carried a brick about with him and exhibited it as a specimen of the house. But I recommend the reader to study such a song as the 'Die ihr schwebet um diese Palmen,' from the 'Spanisches Liederbuch,' and observe the art with which the vocal melody is adapted to the flowing accompaniment figure that runs through the song (representing the swaying of the palms in the wind),—how aptly, for instance, the word 'Qual,' in the line 'Ach nun im Schlaf ihm leise gesänftigt die Qual zerrinnt,' falls upon just the interval than can give it the necessary poignancy, and how, again without interfering with the main motive, quite a new and more acrid colour is imported into the song at 'Grimmige Kälte sauset hernieder.' These things sound very simple in the telling, just as it seems very simple that in the second subject of the fifth Symphony Beethoven should introduce the rhythm of the 'Fate' theme; but the effect is pure genius. Or examine again the 'Im Frühling,' from the 'Mörike Lieder,' and notice how perfect is not only the 'declamation' but the poise of the voice on this note or that, and how beautifully calculated seems each entry of the voice, whether along with the accompanimental phrases, at the end of them, or in the middle of them. But the technique is different in almost every song; and not one of these several techniques could be employed by anyone else in any other song, as one might easily employ, for instance, such a technique as that of Brahms's 'An ein Bild.' I repeat that in the opinion of those who have studied him, Hugo Wolf is a master of form and of resource beside whom it is simply impossible to place the Brahms of the lyrics.

Occasional Notes.

Music at the Lord Roberts Memorial Service.

On November 13 a service in memory of Lord Roberts, who died in November, 1914, was held at St. Margaret's, Westminster. The anthem, 'How blest are they,' by Tchaikovsky, and an old Russian setting of the 'Te Deum,' were sung, both items being unaccompanied. A 'Marche Solennelle, by Felix Borowski, was played. The fact that Russian music was used in connection with a national tribute paid to the memory of one of the greatest of British soldiers called forth a protest from Sir Charles Stanford, who wrote to *The Times* as follows:

> Did the authorities of St. Margaret's, Westminster, wish to give a very practical illustration of Mr. Balfour's dictum, 'We British have always taken a gloomy joy in self-depreciation' on Saturday last? They commemorated our most famous modern British soldier by a specially-announced selection of Russian music. We yield to no country in our appreciation of and admiration for Russian composers, but, on such an occasion as this, there are considerations of fitness and of decency, which should have prevailed within a few yards of the grave of Henry Purcell.

We have seen no answer to this well-founded complaint. But it should be stated that Mr. Felix Borowski was born in Westmorland, and is the son of B. B. F. Borowski (a Pole, who was naturalised here forty-four years ago), and an English lady from whom he inherited his musical gifts. Felix has never been in Poland or Russia.

Another Just Protest.

In the *Church Times* of November 19 appeared an article by Mr. Martin Shaw protesting vigorously against the choice of music at the Cavell Memorial Service at St. Paul's Cathedral; and pointing out the anomaly of using Funeral Marches by alien composers, when long since dead or of other than alien enemy nationality. This view we believe to be shared by many people. It is not mere Chauvinism, or even sentiment. It is a natural feeling for the fitness of things, and we hope that it will be considered by those responsible for the organizing of memorial services.

Music at the Lord Mayor's Banquet.

The programme of music performed during dinner by the band of the Royal Regiment of Artillery (conductor, Mr. E. C. Stretton, R.A.) was as follows:

The Inauguration March ...			Homewood Crawford
Overture	'Mirella'		Gounod
Melody	'Rosemary'...		Elgar
Reminiscences of the Savoy			Sullivan
Ronde Nocturne	'Veilleurs de Nuit'		Bosc
Cornet Solo	'Romance'	Homewood Crawford	
Selection	'Merrie England'	Edward German	
Scherzo Idylle... ...	'Pastourette'		Gauwin
Suite of Serbian Dances...			Sistek
Ballet ...	'La Belle au Bois Dormant'		Tchaikovsky
Selection of English Airs	'The Rose' ...		Myddleton
Tarantelle	'La Danza'		Rossini

In the library the orchestral band of H.M. Royal Marines First (Chatham) Division (conductor, Mr. Charles Hoby, played :

Military March (No. 4),	'Pomp and Circumstance'	E. Elgar
Scenes from the Opera	'Mignon'	A. Thomas
Three Irish Pictures		J. Ansell
Valse	'Mon Rêve'	Waldteufel
Intermezzo	'Childhood's Days'	C. Hoby
Overture	'Le Roi d'Yvetôt'	A. Adam
Russian Cradle Song		Krein
Valse	'For Valour'	Ancliffe
Selection of Nautical Airs		Arr. by Binding
Military March	'The First Division'	C. Hoby

It will be observed that British music had a 'look in.' Some day on this national occasion we may hope that it will be possible to find that the proportion of foreign to native music will be reversed. Is there a dearth of light music by British composers suitable for such an event?

MENDELSSOHN'S WEDDING MARCH.

The *Western Daily Press* recalls the fact that the Wedding March from Mendelssohn's 'Midsummer Night's Dream' music was first used at a wedding in 1847. One of the letters of the late Samuel Reay, of Newark, says :

> At the foot of an organ arrangement I made of the March from a pianoforte duet copy of the 'Midsummer Night's Dream' music, just then published by Messrs. Ewer & Co., and within a day or two of the date mentioned, is the following record : "Arranged for the organ by Samuel Reay, and played for the first time on such an occasion at the marriage of Mr. Tom Daniel and Miss Dorothy Carew, at St. Peter's Church, Tiverton, June 2, 1847."

GERMAN MUSIC: SHALL IT BE PERFORMED?

If we are to perform German music during the War, at what chronological stage shall we stop? Bach nearly everyone allows, Beethoven is also admitted, and Brahms is tolerated. Dr. Coward has decided to adopt a new dividing line. As since 1870 the Germans have been preparing for the great War, he thinks that not a bar of German music composed after that date should be performed in this country. This self-denying ordinance will allow us to hear Brahms's 'Requiem,' and nearly everything that Wagner composed.

STRAVINSKY AS FOOD FOR INFANTS.

Mr. Robin H. Legge, writing (in the *Daily Telegraph*) on the recent Philharmonic concert performance of Stravinsky's 'Petrouchka,' says :

> To those whose business it is to follow the footsteps of the youngsters of to-day it is clear that there is a very real danger in such things as the plain music of Stravinsky and other experimentalists being permitted them as food for infants. You can see it for yourselves, more especially in the modern pianoforte music of to-day. What may be called legitimate pianoforte music is hardly known at this moment; the orchestra rules, even upon the pianoforte. You can see it also in the really puerile efforts made to reconcile a recalcitrant voice-part with an impossible pianoforte accompaniment, as we noted only the other day in some music, referred to in these columns at the time, of a young British composer. Will the young composer realise while yet there is time that this kind of thing cannot be, for it is of no use? That he must know the truly great music of old before he can express himself in terms of his own day, even as the truly great did before him? That he must learn, in point of fact, to walk easily before he can even attempt to run? In that way alone salvation lies! Will he realise this?

To those of us who with outward meekness and inward fears have to see and hear some of the 'vocal' music of the 'forward' school, these are words of wisdom. All the same, they are only water on the duck's back.

BECHSTEIN HALL.

The Licensing Committee of the London County Council, at its session held November 4, decided to recommend the Council not to grant a license for music to the managers of Bechstein Hall. It was alleged by opponents that the proprietors were Edwin and Carl Bechstein, who were alien enemies resident in Germany, and that the hall was used principally for the purpose of furthering the sale of German-made goods. On behalf of Mr. Berridge, the assistant-manager of Messrs. Bechstein, it was pleaded that the business was carried on for the benefit of the mortgagees, the London County and Westminster Bank, and that the employés, who numbered about seventy, were all British, and, further, that no profits could possibly find their way to Germany. But the committee came to the decision stated above.

COLD CONCERT AUDIENCES.

Writing of a cold concert hall at Birmingham and of a colder audience that attended one of Mr. Max Mossel's concerts held there, Mr. Newman (in the *Birmingham Daily Post*) says :

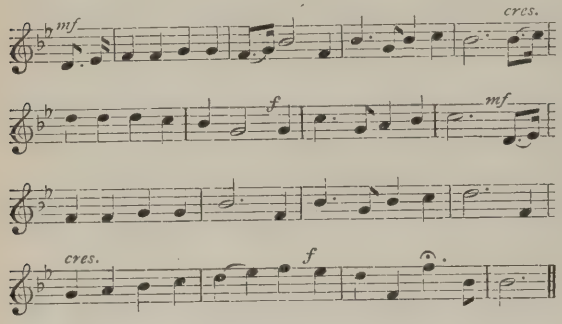
> The explanation is obviously to be sought in the nature of the room itself. No audience could possibly feel at home in such a room. Mr. Mossel's audience is obviously almost afraid to talk, except during the music. I myself always put on extra clothing for a Mossel concert, to avoid catching cold—not from the draughts but from the audience.

This practice of talking during music is reprehensible and annoying. It should not be tolerated except on the part of critics, who, of course, must be allowed audibly to exchange ideas. Mr. Newman goes on in his own characteristic way to discuss methods of ameliorating the melancholy of concert audiences. He says :

> If refreshments could be served *during* the performance, so much the better both for the audience and the performers. The most elevated of highbrows is all the better for having his little carnal necessities pampered now and then. I go so far as to say that without a refreshment interval and without refreshments no concert is worthy of the name. One of the wisest recommendations I have ever seen in a programme-book was at last year's performance of Mr. Bantock's 'Omar Khàyyam' in Manchester. The work was divided at the fifty-fourth stanza; so that the last words the audience listened to were those urging them to 'Waste not your hour,' but to 'be jocund with the fruitful grape'; after which came the suggestive announcement, 'Fifteen minutes' interval.' Mr. Mossel's refrigerated audience is one that stands in particular need of stimulants; and as the concerts are given in a hotel, it ought to be especially easy to have refreshments in the interval. What helps to sustain some members of the Chamber Concerts Society's audience during a Brahms quartet at the end of the evening is undoubtedly the coffee and cigarettes and conversation they get before the ordeal. At the Grand Hotel there would even be no need for the audience to go outside the concert room, which is spacious enough to allow of waitresses moving about among the corpses, bringing revivers with them; or a canteen could be established in the recess, and those members of the audience in whom inanition had not yet fully set in could bear the rescuing cup to the worst of their fellow-sufferers.

THE 'LONG ARM' AGAIN.

A song which a prophetic advertisement tells us 'is destined to become firmly implanted in the hearts of all true Britishers,' has the following for its 'haunting yet particularly sympathetic refrain':



'Haunting' is a good word to use in connection with a melody which seems to be the ghost of a predecessor, in its days also 'firmly implanted,' &c. Is this a case of subconscious klepto-cerebration, or is it a coincidence? If the latter, it has a longer arm than usual—in fact, it's a long, long arm.

MULTUM IN PARVO.

In the description of a recently published pot-pourri we learn that

> . . . the pianist is led rhythmically from one to another of no less than a hundred and six melodies in a most fascinating way. Amongst other old favourites are 'Wedding March,' 'Spring Song,' 'Heart of Oak,' 'Flying Dutchman,' 'Home, Sweet Home,' 'Flower Song,' 'O, tender Moon,' Chopin's Waltz in A flat and Nocturne, 'Blue Danube,' 'Rule, Britannia,' 'Il Bacio,' 'Faust,' &c. For twelve minutes one old favourite after another comes tumbling to the surface only to be smoothly and sympathetically merged into still more of the airs we all love best.

A hundred and six tunes in twelve minutes is roughly nine a minute. This gives each one about seven crowded seconds of glorious life before being sympathetically merged. This is scant measure, especially when such long-drawn melodies as 'The Flying Dutchman' and 'Faust' come up for merging.

We are issuing with this number a revised version (in D flat) of the Intercessory Hymn written by Mr. Edward German for King Albert's Book. In making this arrangement the composer has aimed at bringing the melody more within the compass of congregational singing.

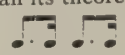
THE INTERPRETATION OF OLD MUSIC.

During the mid-Victorian period old-fashioned cultivated amateurs living in remote country districts would often interpolate numbers of grace notes, and alter the written text in various ways, when singing the songs of Handel. We remember an old organist, a clergyman and a Cambridge M.A., as late as the last decade of the last century, who played Bach's Fugues and similar music with a facility and charm that fascinated his listeners musical and non-musical alike: and much of the pleasure was undoubtedly due to the manner in which he unconsciously, and without the slightest effort, introduced 'slides' and turns, and shakes, and mordants, which gave an antique and unusual flavour to what he played.

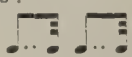
In reading 'The Interpretation of the Music of the 17th and 18th Centuries, as revealed by contemporary evidence,' by Mr. Arnold Dolmetsch (Novello), we were constantly reminded of the singers of our youth, and of the old organist: moreover we remembered how the old village church singers in Devonshire, and a church barrel organ on which we used to play, introduced several of the 'ornaments' described by Mr. Dolmetsch with a frequency that would have startled present-day musicians. Mr. Dolmetsch, in his Introduction, implies that no tradition of the method of performing the 'old music' survived, and that the tradition now claimed by some players only goes back to the early pioneers of the present revival. He is probably correct so far as the present day goes; but tradition lingers long in country districts, and we feel quite certain that none of the persons to whom we have alluded had any knowledge whatever of a revival, but were entirely influenced by what they had heard their elders do when they themselves were young. A new generation arose which despised their manner of singing and playing as old-fashioned, and with them it disappeared.

In a series of masterly chapters and sections, Mr. Dolmetsch treats of various subjects connected with the old music, on all of which he throws new light, while his comments are much to the point. He begins with a chapter on 'Expression,' and curiously enough, he finds some of his most interesting material for this chapter in the method of 'pricking' music on the cylinders of barrel organs, described by Dom Bedos de Celles. In the musical Appendix he translates a composition by Claude Balbastre from the diagram of the cylinder given by de Celles in his 'L'Art du Facteur d'Orgues' (1775), and says that certain 'deviations from strict time in this piece, though exactly expressed on the cylinder, and could be easily reproduced on the roll of modern instruments of the Pianola type, absolutely defy musical notation.' In this chapter the author gives extracts from Caccini's 'La Nuove Musiche,' quoted by Playford, and the whole of the important 'Preface' to Frescobaldi's first book of Toccatas. The inimitable Thomas Mace naturally comes in for a large share of attention in every chapter; no book dealing with the music of his time could well dispense with him and his quaint language. Couperin, Purcell, Playford, J. S. Bach and his son Philip Emanuel, Quantz the flute-player, and Marpurg are amongst the better known of the authorities upon whom Mr. Dolmetsch relies, but he also quotes from numerous others who are not so generally known to musicians.

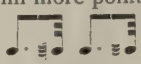
It is interesting to find that the authorities are in agreement with Leopold Mozart on the subject of dotted notes. The double dot was not then known, and the practice seems invariably to have been to give the dot more than its theoretical value. Thus:



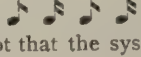
would be played thus:



Or, to give the rhythm more point, thus:



It will be found by experiment that the 'ancients' were quite right: great *élan* is given by this means to dotted rhythm, and especially is avoided the tendency, which most teachers must have observed, to play the above notes as if they were written:



There is no doubt that the system of notation was faulty, as Mr. Dolmetsch observes; and he quotes

many other instances in which the written notes do not exactly represent the rhythm as it would be played or sung.

Tempo was more or less indicated by the time-signature, and this was sometimes referred to the beats of the pulse, in the absence of anything corresponding to our metronome. Quantz tells us, for example, that in 2-4 and 6-8 time, *Allegro*, each bar lasts one beat of the pulse. An anonymous 'Flute master' of 1700 gives 3-2 as a 'grave movement,' and 6-4 as 'Fast, for Jiggs, Paspies, &c.'

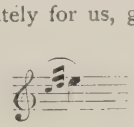
The bulk of the book treats of 'Ornamentation' on a new plan. Each 'ornament' is given its own section, headed by all the names by which it is known. Thus Section I. treats of the Appoggiatura in no less than fifty-one pages, illustrated with copious examples of how it was written and how played. The information is drawn from all the authorities in turn, and the same plan is followed in the rest of this chapter, which runs to more than half the book. Section III. has as its heading: 'The Tremolo, Close-shake—Organ-shake, Vibrato, Sting, Old Shake, Modern Shake, Trill. *Italian:* Trillo, Tremolo, Tremoletto, Vibrato, Ribattuta. *French:* Martellement, Balancement, Verre Cassé, Plainte, Langueur, Battement, Tremblement sans appuyer. *German:* Mordent, Bebung, Schwebung'—for by such a variety of names has the shake been known; and there is almost an equal variety in the signs used for it.

These and the other signs were in reality a system of musical shorthand, designed to indicate conventional figures in constant use. If all composers had used the same signs for the same things, we moderns would have had a much better chance of doing justice to their music. But each composer had his own method of recording the formulas, and in an Appendix at the end of the volume the author gives no less than eighty-one different 'shorthand' signs: a formidable array, which has in our day been reduced to two, for the shake and the turn respectively.

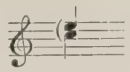
Composers were on the whole agreed that the shake should commence with its accessory note, unless otherwise indicated, and Mr. Dolmetsch seems to imply that this was the invariable rule until the pianoforte virtuoso Hummel, in 1820, introduced the practice of commencing with the principal. But Diruta, who writes his shakes in full in all the examples given by both Dolmetsch and Dannreuther, commences on the principal; and Dannreuther says, probably on good authority, that J. S. Bach insisted on certain exceptions to the rule, too long to quote here.

Amongst obsolete signs for the shake our author gives of the Virginal books, which seems to have been revived by Purcell; and amongst other forms of shake there was the 'Bebung' of the clavichord, akin to the vibrato of the violin. This was imitated on organs and harpsichords by rapid repetition of the note with the same finger, and on the voice in the way only too familiar to modern audiences. But there was also a kind of vibrato of the voice which could be produced by tapping the larynx with a finger while sustaining a note, until by practice it could be done without the use of the finger.

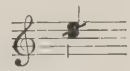
The 'Slide,' which the above-mentioned old organist used so much, was a very favourite ornament. Christopher Simpson calls it the 'Elevation,' Mace the 'Whole-fall,' while Purcell calls it the 'Slur.' J. S. Bach, fortunately for us, generally wrote it in small notes, thus:

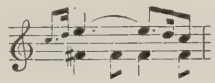


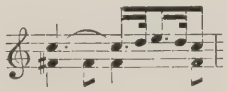
But Danglebert, calling it the 'Coulé,' indicates it thus:



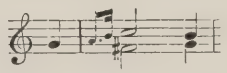
and other authors show it thus:

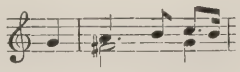


Many composers, when they did take the trouble to write out ornaments in small notes, intended by them something quite different from what a modern musician would naturally play. Thus C. Ph. E. Bach tells us that:

is to sound thus:



and:



is to be played thus:

Could anything be more exasperating to a modern musician? The book causes us to think that the only possible way of getting complete satisfaction from this old music would be to have it all carefully edited by some trustworthy authority, with every ornament written out in full so far as is possible by modern notation; or, if we wish to be really conscientious, we must study each piece with the instructions of authors of its period before us. We have to do with an art of which we have no everyday experience by which our practice would be unconsciously guided. Even modern music, with all its refinements of notation, is liable to different 'readings' according to the idiosyncrasy of the performer: much more must be the ambiguity when all tradition is lost, and we are confronted with a formidable array of obsolete signs, many of which give no clue to their meaning.

The author has much that is interesting to say about the treatment of Figured Basses, to which he devotes a chapter, commencing with Praetorius and Mace. The latter requires that the 'Compleat Theorboe-master should be able to put true chordes together, and also false, in their proper times and places,' and, as usual, he shows an 'Easie, certain, and safe way to walk by.' The quotation from one of Bach's works is particularly interesting, as showing this composer's treatment of figured bass.

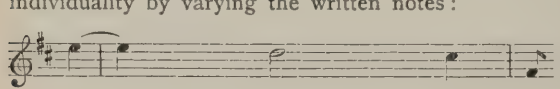
A chapter on the old methods of fingering is followed by one on the instruments of the period, on which Mr. Dolmetsch is so great an authority. Apparently the harpsichord, contrary to what is, we believe, the usually accepted view, was capable of a certain amount of accent. Diruta, for example, speaks of accented and unaccented notes as 'good notes and bad notes,' and Quantz says that 'if one finger presses stronger than another it causes unevenness in the tone.' Mr. Dolmetsch suggests that the double-bass might with advantage be again 'fretted' as in the old days, and shows good reason for the faith that is in him on this point. But we think

that for modern music the disadvantages would outweigh the advantages, to say nothing of the opposition of the players, accustomed as they are to the freedom of the unfretted fingerboard.

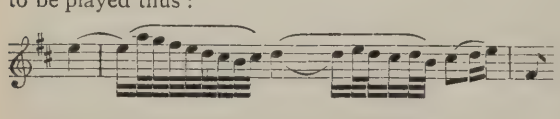
There are a few misprints in the book which might be amended when the second edition of this valuable work is called for. Thus, on page 54, Ex. (*e*) should be in demisemiquavers. Page 128, last line, the page number referred to is omitted; it should be 149. Page 250, Ex. 10 requires amending, and there is a misprinted D for A in the bass, at the bottom of page 343.

The musical Appendix contains twenty-two pieces by Gibbons, Couperin, Dandrieu, J. S. Bach, C. Ph. E. Bach, several pieces translated from cylinders, and some Adagios, with their proper ornamentation, by Corelli and Quantz. There is also an explanatory introduction to the Appendix. A March, which Bach wrote for his wife Anna Magdalena, shows remarkable divergence from the written notes in the 'Interpretation' thereof. Three short pieces are quoted from 'La Tonotechnie,' by Le Père Engramelle, Paris, 1775. They are prepared for pricking on the cylinder of a mechanical bird organ, and the ornamentation indicated has a strangely familiar sound to us from our recollection of the Devonshire village church barrel-organ alluded to above. The third Prelude by Couperin is misprinted as 'Quatrième Prélude.' It is exceedingly troublesome to play, especially in its opening bars, which have to be interpreted very differently from what the written notes seem to imply. In the long Romance by Claude Balbastre (from Dom Bedos), while the bass moves perpetually in arpeggio quaver triplets, the treble has examples of *tempo rubato* in almost every bar: not in the notation, but in the pricking of the cylinder. It is very interesting, as it shows how men actually played in those days. What affectation we should think it if we heard a performer alter the majority of the written notes as to their time and position in the bar! In those days performers were expected to show their individuality by these and other means. It was complained of Sebastian Bach that he deprived them of this privilege by writing out too many of his ornaments. A barrel-organ cannot show individuality of its own, but that of the person who pricks its cylinders. Such a means of expression would soon pall when repeatedly heard on a machine, while with an individual, the greater his artistic gifts the less is he able to play any given piece twice alike.

The two slow movements from Corelli's sixth Sonata show the florid additions given to the text by the composer himself when playing. They are derived from an edition published contemporaneously at Amsterdam. A quotation of one bar will indicate how the performer was expected to show his individuality by varying the written notes:



to be played thus:



We are glad to note that the London Choral Society will resume public operations by giving a concert at the Queen's Hall on the afternoon of Saturday, December 18. The programme will be miscellaneous. Mr. Arthur Fagge will conduct as usual.

Church and Organ Music.

SOME EARLY ANGLICAN POINTING.

By Harvey Grace.

The credit for the first Anglican Psalter must go to Robert Janes, organist of Ely Cathedral from 1830 to 1866, and composer of that mellifluous expression of contrition, the 'Ely Confession.' Here is the full title of his work, which appeared in 1837:

The Psalter
or
Psalms of David.

Carefully Marked and Pointed,
to enable the Voices of a Choir to keep exactly together,
by singing the same Syllable to the same Note;
and,
the accents as far as possible made to agree
with the accents in the Chant;
and also
to remove the difficulty which individuals generally find
who are not accustomed to the Chanting
of the Psalms.

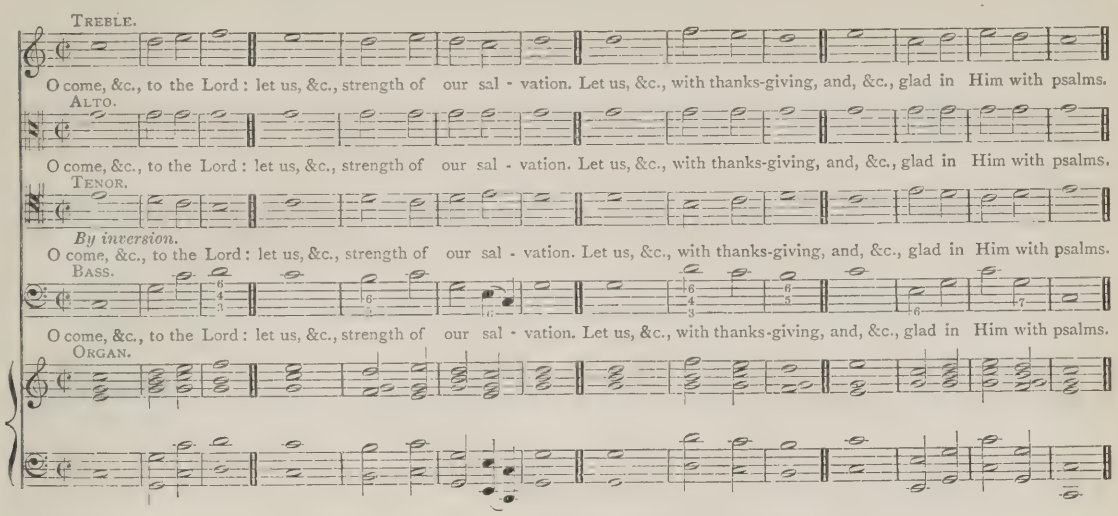
There was no preface, the only guide to the use of the psalter being the first verse of 'Venite, exultemus Domino,' set to a double chant, with the rest of the psalm pointed below. The chant was by Janes himself, and is worth quoting as perhaps the baldest ever written, consisting as it does of tonic and dominant chords only. The tenor is an inversion of the treble, but this trifling display of cunning is dearly bought by the resultant harmonic poverty. (Janes's chant is reproduced on the opposite page.)

The unhappy alto condemned to harp thus on the sacred note G throughout may well have sighed for the melodic delights of plainsong. But although Janes his psalter was the first complete work to appear, a 'feeler' had been put out thirty years before by John Beckwith, of Norwich. His book being little known, and somewhat of a curiosity, a short account of it may be of interest.

Beckwith seems to have been the most eminent of a large family of church musicians. (No less than seven appear in Bumpus's 'History of Cathedral Music.') He had a great reputation for extemporisation, and in the course of his duties at Norwich Cathedral and at St. Peter Mancroft, would frequently improvise four fugues on a Sunday! In a description of his playing quoted by Bumpus we read that:

> '. . . his playing was brilliancy itself. A friend or a pupil would take the melody of some fugue subject to St. Peter's church on a Sunday afternoon, put it into the Doctor's hand during the sermon, and request him to introduce it into the voluntary playing the people out of church. The Doctor would ponder over it for a few minutes, take an enormous pinch of snuff, and then say that he would see what he could do with it. When he had given out the subject and replied to it in the regular way, he would treat it, if possible, by inversion, reversion, augmentation and diminution, carrying it through a course of modulation till he came to the *knot*, when he would bring the replies in closer and closer, until his hearers were in raptures of delight.'

He seems to have been an excellent teacher of singing, and, according to Zechariah Buck, his pupil and successor, almost as good a painter as musician.


Treble.
O come, &c., to the Lord: let us, &c., strength of our sal - vation. Let us, &c., with thanks-giving, and, &c., glad in Him with psalms.
Alto.
O come, &c., to the Lord: let us, &c., strength of our sal - vation. Let us, &c., with thanks-giving, and, &c., glad in Him with psalms.
Tenor.
By inversion.
O come, &c., to the Lord: let us, &c., strength of our sal - vation. Let us, &c., with thanks-giving, and, &c., glad in Him with psalms.
Bass.
O come, &c., to the Lord: let us, &c., strength of our sal - vation. Let us, &c., with thanks-giving, and, &c., glad in Him with psalms.
Organ.

His book is entitled:

THE FIRST VERSE OF EVERY

PSALM OF DAVID.

With an ancient or modern Chant in score,
Adapted as much as possible to the sentiment of

EACH PSALM.

BY

J. BECKWITH, MUS. DOC. OXON.

Organist of the Cathedral and St. Peter's Mancroft Church, Norwich.

It was published by subscription at the price of one guinea.

I quote the opening paragraph with its delightful reference to the Churches of Norwich and England:

> 'The work which I now present to my subscribers was conceived full fifteen years since, and was begun (as far as the ninth day of the month) about ten years ago, during a week's visit to Cromer for sea-bathing: at that time I had no idea of printing but of confining the compilation to the use of the church of Norwich: it afterwards occurred to me that the undertaking might be not less useful to the church of England, and also be a means of perpetuating those beautiful little compositions called chants.'

He then proceeds to respond to the demand of some subscribers that he should add 'a short history of chanting.' In this he seems to regard the earliest of 'those beautiful little compositions called chants' as a new and independent form, apparently not aware that they were merely harmonizations of the plain-song tones. (There are at times searchings of heart as to whether the first syllable of the word 'plainsong' is 'plane' or 'plain.' Beckwith has it 'plein.') Apropos the introduction of the organ, he says, 'It took place in or about the year 666: dreadful æra! dreadful number!' The reader naturally wonders what there was 'dreadful' about the 'æra.' An amusing note makes it clear:

> 'Revelation, chap. xiii., ver. 18.* Some centuries after the introduction of the organ many learned fanatics and others who had an antipathy to music in divine worship, and particularly to organs, laboured hard to strain and torture this text to their purpose, insisting that the organ was the Beast.'

We organists are accustomed to hearing our instrument miscalled, but not so sweepingly as this. Beckwith, however, being an organ-lover, and evidently caring much less for the Church of Rome than for the rival establishments of Norwich and England, quickly shifts the burden on to the right shoulders. The note goes on:

> 'It is, however, admitted that the number of the Beast alludes to the title the Popes have severally given themselves, *Vicarius Filii Dei*, the numerical letters of which title make the exact number of 666.'

Could he revisit the glimpses of the moon, the Doctor would be surprised to find how many public characters have been identified with the Beast in this easy manner.

The most significant passage in the preface is one wherein we have the first hint of a psalter pointed throughout for chanting. It seems hard to realise that until the Janes book appeared seventy-eight years ago methods of pointing were a mixture of haphazard and tradition. Says Beckwith:

> 'The ingenious Mr. Marsh, of Chichester, suggests an improvement to *choirs* which *congregations* might adopt by borrowing one of their prayer-books. As it is of great importance, I will only mention it, but beg leave to recommend it strongly. Suppose the organist and choir were to meet every morning and afternoon for one month, and agree on the proper place in each verse of the Psalms, where the reciting should end in both the first and last parts of the chant, and under that particular word or syllable place a conspicuous *red* mark: if one book were thus carefully marked, the others might be rendered similar to it. The benefit would be, all the members of the choir might recite as one person, and all come together to that word which they are previously sure is the most proper to end the recital.'

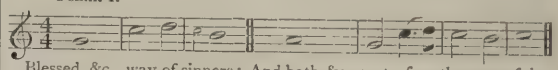
(This 'ingenious Mr. Marsh' was John of that ilk, evidently a man of parts, for Grove tells us that he was 'a distinguished amateur composer and performer, articled to a solicitor at Romsey in 1768, resided at Salisbury (1776-81), Canterbury (1781-86), and

* 'Here is wisdom. Let him that hath understanding count the number of the beast: for it is the number of a man; and his number is Six hundred three-score and six.'

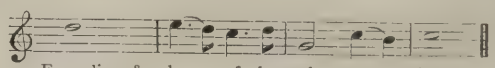
Chichester (1787-1828), in each of which places he led the band at the subscription concerts, and occasionally officiated for the Cathedral and Church organists.' He was a prolific composer of anthems, services, chants, psalm-tunes, glees, songs, symphonies, overtures, quartets, &c., organ and pianoforte music, writing also treatises on harmony, thoroughbass, &c. He died in 1828. Those of us who are disposed to be industrious may feel discouraged on reflecting that this busy enthusiast is now remembered, if at all, solely for this hint as to a pointed psalter,—a hint that required nearly forty years to come to full fruition.

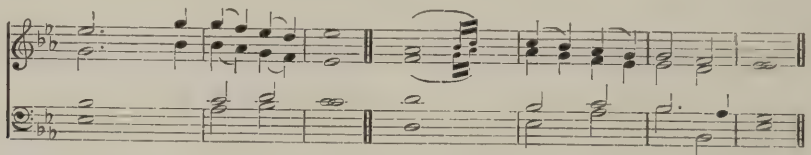
Leaving the preface, and passing by the list of subscribers, who ranged from The Most Rev. His Grace the Lord Archbishop of Canterbury, *viâ* the Right Honourable Lady Foley, Whitley Court, Worcestershire, to one Mr. Plummer *tout court* (I am cold as to his Grace and her Ladyship, but should like to know more about Plummer. Had he appeared as John Plummer, Esquire, Sudbury, I should have passed his name by. But being just plain Mr. Plummer, apparently of no fixed abode, presumably enthusiastic about the Psalms of David, and paying his guinea like a man, he excites sympathetic curiosity), we come to the chants and specimen verses. At once we are puzzled. Beckwith, we have seen, was an excellent all-round musician and a man of education. This being so, we expect the pointing to pay some respect to the verbal accent. The first psalm gives us a shock :

Psalm I.

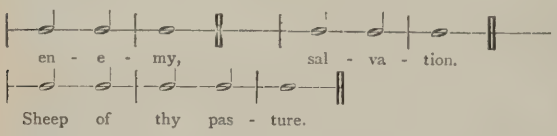


'Thus bad begins, but worse remains behind,' as this for example :

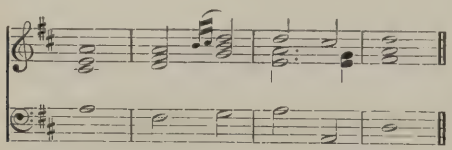


Let us range a few verses under a lofty strain by the Rev. Mr. Millard, who really should have known better :

Let, &c., ...	thy pre -	sence	Consider . . .	my me - -	dita - -	tion.
Lay, &c., ...	and buck -	ler	And, &c., . .	thing that	is e -	qual.
			And	stand up	to help	me.
My heart, &c., . . .	good mat -	ter	And, &c., . .	me and heard	my call-	ing.
			A very pre - -	sent help	in trou-	ble.
O hear ye this all . .	ye peo -	ple	Ponder it, &c., .	that dwell	in the	world.
			Heal, &c., there-	of for	it sha-	keth.
The Lord is King, &c.,	im - pa -	tient	He sitteth, &c.,	never so	un - qui-	et.

At first sight these look like printers' errors of a particularly high order, but an examination of the book reveals the fact that the Doctor has, with hardly an exception, based his pointing on the plan of one syllable one note, with painful results when a half-verse ends with a weak syllable—*e.g.* :

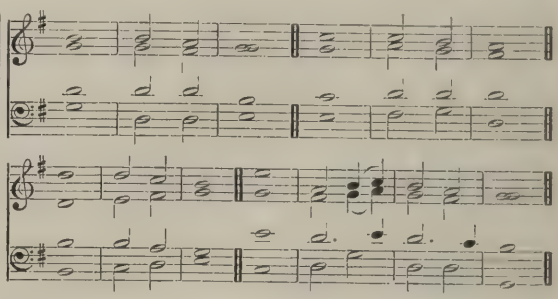


The printer, by the way, has done some wild things in the book, and may be responsible for the harsh diminished triad in bar 5 of the Reverend Mr. Millard's chant. Let us hope the composer wrote B♭ for the tenor. But the printer can hardly be blamed for this :

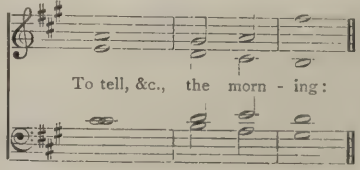


where the parts are written as above in the organ score, as if to flaunt their fifthiness.

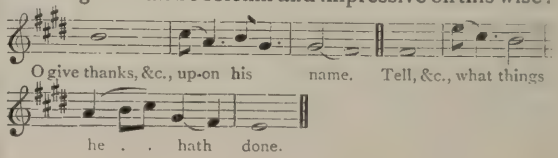
We are accustomed to 'thematic coincidences' in chants. The following (ascribed to Wm. Hayes) compared with the well-known chant by Troyte set to 'The strain upraise' gives us a fine and large specimen :



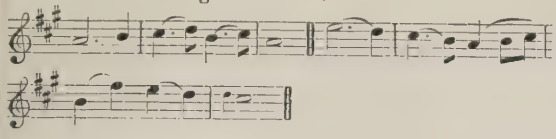
Here is a striking quarter from a double chant by Abel :



In the preface we are told that 'the melody and harmony of the perfect chant should be solemn and impressive ; not trite, but elevating.' Accordingly, the compiler arranges that on the twenty-first morning we shall be solemn and impressive on this wise :

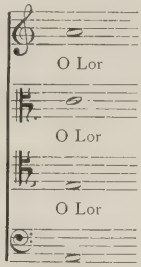


while such elevating strains as :



are fairly common.

On the whole, those of us who are dissatisfied with Anglican chants and chanting in 1915 may feel something like content on seeing what passed muster in 1808 and for long after. I have mentioned that the printer had rather a field day when at work on this volume. The Doctor was evidently too busy to keep an eye on him, since he tells us that he had 'an almost daily occupation of thirteen or fourteen hours in the most slavish parts of the profession, with some unavoidable employments beside.' Hence his failure to prevent the compositor from excelling himself when dealing with Psalm 88. I quote the opening :



With which apostrophe we may fitly close the volume.

M. JOSEPH JONGEN'S ORGAN RECITAL AT MANCHESTER.

This distinguished Belgian musician gave a recital at the Manchester Town Hall on November 16. An unhackneyed and interesting programme included a prelude by Clerambault (an early 18th century composer); a Rondeau by Couperin; Franck's Prelude, Fugue, and Variation, and Pièce Heroïque; three movements from Widor's second Symphony; Bach's D minor Toccata and Fugue; and 'Pensée d'Automne,' an effective composition of his own, played for the first time. Future players at this series of recitals are Dr. Perkins, Mr. Ellingford, and Sir Walter Parratt.

UNIVERSITY OF LONDON MEMORIAL SERVICES.

On Monday afternoon, November 1 (All Saints' Day) a memorial service was held at the Temple Church for those members of the University of London who have fallen in the War. Two episcopal graduates of the University were present (Bishop Hine, M.D., and the Bishop of Kingston). After the proper psalms, the anthem 'God created man for incorruption,' by Dr. Walford Davies, was sung by the choir, and the Bishop of Kingston gave an address. After the blessing had been pronounced by the Bishop of London, the 'Last Post' was played by buglers of the Irish Guards, followed by the National Anthem. On the following day, at noon, there was a memorial celebration in the chapel of the King's College, Strand, when Bishop Hine officiated. Prior to the service a selection of music was played on the organ by Dr. Charles W. Pearce, Director of Examinations at Trinity College. The music of the service was sung entirely in plain-chant by a choir of men under the direction of Mr. Francis Burgess, professor of plain-song at Trinity College, who also was responsible for the organ accompaniments. At the conclusion of the service, the King Edward Professor of Music, Sir Frederick Bridge, played the Funeral Music of Henry Purcell.

We have received a batch of service lists of Broad Street Presbyterian Church, Columbus, Ohio, and note with interest the prominent part borne by organ music, not only by way of 'playing the people out,' but as voluntaries before the service and at the offertory. The pieces are generally well chosen, amongst those in the lists before us being Bonnet's 'Lied der Chrysanthemes,' Hollins's 'Finale,' Bach's Air from Suite, and the six Organ concertos of Handel. Mr. Bert E. Williams is the organist.

In our last issue we announced the intention of Mr. A. J. Heard Norrish to return from Pietermaritzburg (Natal) to England. We much regret, and with deep sympathy we have now to record, the death of his young wife from blood poisoning, while on the voyage home. She was buried at sea. A very sad home-coming for Mr. Norrish and his two young children.

ORGAN RECITALS.

Mr. F. A. Mouré, at Toronto University (two recitals)—Symphony No. 8, *Widor;* Choral Song and Fugue, *Wesley;* Suite in D, *Foote;* Arabesque, *Debussy;* Pastorale, *De la Tombelle.*

Mr. George Rathbone, at St. Mary's, Windermere—Sonata No. 1, *Mendelssohn;* Intermezzo, *Hollins;* at Ulverstone Parish Church—Choral Song and Fugue, *Wesley.*

Mr. Albert Orton, at Walton Parish Church—Toccata in F, *Bach.*

Mr. James M. Preston, at St. George's, Jesmond, Newcastle—Sonata No. 4, *Alan Gray;* Toccata di Concerto, *Lemare.*

Mr. A. M. Flack, at Holy Innocents', Hornsey—Marche Triomphale, *Lemmens.*

Dr. Alan Gray, at Trinity College, Cambridge (two recitals)—Marche Funèbre and Arabesque, *Louis Vierne;* Epilogue, *Harvey Grace;* 'Carillon,' *Elgar.*

Mr. Frederic Fertel, at Bromley Parish Church—Sonata No. 2, *Borowski.*

Mr. Allan Brown, at Battersea Polytechnic (two recitals)—Triumphal March, *Hollins;* Finale (Symphony in E minor), *F. W. Holloway;* at Wesleyan Central Hall, Tooting—Phantasy on National Anthems of the Allies, *C. W. Pearce.*

Mr. H. C. Tonking, at Royal Albert Hall—Fugue in E, *W. T. Best.*

Mr. Edgar T. Cook, at Southwark Cathedral (two recitals)—Symphony No. 6, *Widor;* Magnificat, *Liszt;* Legend, *Harvey Grace.*

Mr. Paul Rochard, at St. Paul's, Hinckley (two recitals)—March on a theme of Handel, *Guilmant;* March in G minor, *Elgar.*

Mr. C. Blyton Dobson, at Central Mission, Nottingham (four recitals)—Voluntary in G, *Worgan;* Postlude in C, *Stuart Archer;* Passacaglia, *Bach;* Fugue in D, *Guilmant.*

Mr. J. A. Meale, at Central Hall, Westminster (three recitals)—Symphony No. 5, *Widor;* Symphony in E minor, *F. W. Holloway;* Grand Chœur, *Guilmant.*

Mr. F. E. Wilson, at St. Michael and All Angels', Manor Park—Overture in C, *Hollins;* Allegro Cantabile, *Widor.*

Mr. J. T. Pye, at St. Luke's, Grimsby—Rhapsody, *Harvey Grace.*

Mr. Hugh Ware, at Beddington Parish Church—'The Pilgrim's Progress' (Parts v., vi., vii., viii.), *Ernest Austin.*

Mr. H. Newboult, at Wesley Church, Pretoria—Sonata da Camera, No. 3, *Peace;* March on a theme of Handel, *Guilmant.*

Mr. Fred. Gostelow, at St. Magnus-the-Martyr, London Bridge—Imperial March, *Elgar;* Finale, Sonata, in D minor, *Guilmant.* At Battersea Polytechnic—Overture in E flat, *Faulkes;* Toccata and Fugue in D minor, *Bach.*

Mr. Herbert Hodge, at St. Nicholas Cole Abbey (five recitals)—Sonata in D flat, *Rheinberger;* Suite Gothique, *Boëllmann;* Postlude in E flat, *Smart;* Air with variations, *Best;* Fugue in D, *Guilmant.* At St. Magnus-the-Martyr, London Bridge—Tragic Overture, *Brahms;* Toccata, *De la Tombelle.*

Mr. J. Matthews, at St. Stephen's, Guernsey—Concert Rondo, *Hollins;* Basso ostinato, *Arensky.*
Mr. Louis H. Torr, at Holy Trinity, Swansea—Fantasia in F minor, *Mozart;* Chanson d'été, *Lemare.*
Mr. J. C. Dunlop, at St. Michael and All Angels', Northampton—Phantasy on National Anthems of the Allies, *C. W. Pearce.*
Mr. George Tootell, at St. Thomas's, St. Anne's-on-Sea—Toccata and Fugue in C, *Bach;* Allegro Cantabile and Toccata (Symphony No. 5), *Widor.*
Mr. Herbert Pierce, at Union Chapel, Highbury (two recitals)—Impromptu, *Coleridge-Taylor;* Intermezzo, *Hollins.*
Mr. G. H. Cole, at Cardiff Parish Church—Dithyramb, *Harwood;* Sonata No. 1, *Guilmant.*
Mr. James Tomlinson, at Public Hall, Preston—Minuet and Canzona, *Wolstenholme;* 'The Swan,' *Saint-Saëns.*
Mr. Cyril S. Christopher, at Netherton Wesleyan Church (two recitals)—Finale (Organ sonata), *Elgar;* Suite Gothique, *Boëllmann.*
Mr. T. W. North, at Netherton Wesleyan Church (two recitals)—Variations on 'Hanover,' *Lemare;* Fantasia and Fugue, *Liszt.*
Mr. J. Gray, at Adam Smith Hall, Kirkcaldy (two recitals)—Sonata in C minor, *Guilmant;* Scherzo in E, *Gigout.*
Mr. J. R. Buffel, at St. Jude's, Liverpool—Programme of works by *Basil Harwood.*
Mr. W. G. Parkyn, at Upper Holloway Baptist Church Institute (two recitals)—Fantasia and Fugue in A minor, *Bach;* Intermezzo, *Hollins.*
Mr. Norman Collie, at St. Luke's, Tunbridge Wells (four recitals)—Pastorale, *César Franck;* Fantasy-Overture, *Goss-Custard;* Sonata No. 1, *Guilmant;* Toccatas in D minor and F, *Bach.*
Mr. F. J. Buckle, at St. Paul's, Herne Hill, Grand Chœur, *Guilmant.*
Mr. Alec Rowley, at St. Paul's, Herne Hill—Marche de Fête, *Büsser.*

APPOINTMENTS.

Mr. Albert E. Pett, organist, West Green Baptist Church.
Mr. Owen Charles Randall, organist, St. James's, St. Helier, Jersey.

Reviews.

Good King Wenceslas. Old carol. Arranged with varied harmonies by W. G. Ross. (Novello's Short Anthems, No. 227.)

[Novello & Co., Ltd.]

This famous old carol is such a standing dish, that most choirs will be glad to find it served up in a new guise. Mr. Ross, in laying it out for treble and tenor solo, chorus, and a well-written organ part, has done this very effectively. The harmonization is ingenious, though one or two of the augmented triads are perhaps somewhat too spicy to be quite in keeping.

Little People. Rhymes by R. H. Elkin. Illustrations by H. Willebeck Le Mair.

[Augener, Ltd.]

This fascinating book consists of short poems such as children would care to have read to them or to learn, and the droll and beautiful illustrations aptly point the moral of the subjects of the words. There is no music. We may regret this, but all the same we feel that Miss Le Mair's exquisite art provides such a feast for the eye and the mind that even music could not add to the charm.

Prelude in G. By Henry Purcell.
The King's Hunt. By John Bull.

[Novello & Co., Ltd.]

The Purcell Prelude is extracted from an 'Album of Ten Pieces,' edited by Messrs. Norman P. and W. H. Cummings. It makes a capital study in rapid two-part playing, and is a bright piece of music.

Dr. John Bull's naive descriptive variations are edited by Prof. Granville Bantock. This version is taken from an album of pieces by the old virginal composer.

BOOKS RECEIVED.

The Celestial Aftermath: A Springtime of the heart and Far-away songs. By Cyril Scott. Pp. 68. Price 5*s.* net. (London: Chatto & Windus.)
Songs with Music: From a Child's Garden of Verses. By R. L. Stevenson. Illustrated by Margaret W. Tarrant. Pp. 55. Price 2*s.* 6*d.* net. (Edinburgh: Messrs. Jack.)
Samuel Coleridge-Taylor, Musician: His Life and Letters. By W. C. Berwick Sayers. Pp. 328. Price 7*s.* 6*d.* net. (London: Cassell & Co., Ltd.)
The making of a modern Pianoforte. By Horace Woollard. Pp. 51. Price 1*s.* 6*d.* net. (London: John Bale Sons, & Danielsson, Ltd.)
The Jolly Duchess: Harriot Mellon, afterwards Mrs. Coutts and the Duchess of St. Albans. A sixty years' gossiping record of Stage and Society (1777 *to* 1837). By Charles E. Pearce. Price 16*s.* net. (Stanley Paul.)
Some Musicians of Former Days; Musicians of To-day. By Romain Rolland. Translated by Mary Blaiklock. Price 2*s.* 6*d.* each net. (London: Kegan Paul.) [We hope to say more about these valuable essays in criticism later on. Meantime we record our opinion that they are two of the most informing books on musical development that we have ever read.]

Correspondence.

'ENGLISH FOLK-SONG AND DANCE.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—The review of the above work which appeared in last month's *Musical Times* calls, I think, for some little defence on behalf of the authors, who, however, make no claim to be excluded from legitimate criticism. The writer of the review, Mr. E. Phillips Barker, no doubt has his own theory how such a book should be written, and he devotes two and a-quarter columns of close print in telling his views. He frankly confesses his own disappointment with the book.

When this disappointment is analysed it chiefly resolves itself (so far as the portion of the book written by myself is concerned) into a regret that the work is not a full treatise on a large and complex subject. Such a full work is within, or outside, the limits of my ability, but the professed scope of the handbook precludes anything more than a slight entrance into the fringe of the subject. For example, the reviewer complains that the Modes are not fully dealt with, and that 'a score of questions which beset the beginner remain unanswered.' No doubt. There are many questions regarding the Modes which puzzle more than a beginner, but which would require a full volume to elucidate! It appears also that 'the part of the essay which deals with the classes of folk-song is, for the most part, a catalogue of subjects and songs from which little is to be gathered on the quality of folk-poetry.' There is a good deal to be gathered from the examples and references I give.

Then, again, 'a fuller treatment of the narrative ballad, the chanty, and the carol would have been desirable.' Quite so; but even Mr. Barker cannot put the contents of a gallon jar into a pint bottle! If I am to deal so very fully with the narrative ballad, the chanty, the carol; furnish an answer to all the questions which would beset a beginner in regard to the Modes; deal fully with the origin of folk-song (this Mr. Barker gravely tells us 'requires very careful handling'); also if Miss Neal is equally to elaborate her portion, our labours might extend through a whole series of the Cambridge Press handbooks. These booklets do not profess to do more than give an elementary insight into the subjects they deal with, and, judging by the large number of favourable reviews which have appeared, our little work has not failed in the purpose it set out to fulfil.

Mr. Barker has been eager to point out what he considers flaws in our little book.

Let me indicate a matter in which he himself is not immaculate, and also remind him that the elementary rule of a reviewer should be not to accuse an author of errors in statements as to fact before being quite sure of his ground.

Mr. Barker has not—at least in one instance—followed this golden rule. He says: 'Surely it was "Jumping Joan," and not "Joan's Placket,' that was played at the execution of Mary Queen of Scots?' Without entering into the obscure question, What tune (if any) really *was* played on that occasion, I point out to Mr. Barker that the two names stand for exactly the same air, and that 'Joan's Placket' is the older and more correct one, while 'Jumping Joan' was apparently first given to the melody in Oswald's 'Caledonian Pocket Companion,' about 1760, in Book IX. After this it is found scattered through many early Scottish publications either as 'Jumping Joan' or 'Jumping John.' (See Johnson's 'Scots Musical Museum,' vol. ii., Smith's 'Scotish Minstrel,' &c.) To prevent confusion, I may add that a Scotch reel named 'Loch Earn,' which appears in Niel Gow's second collection, 1788, and probably by Nathaniel Gow, had the name 'Jumping Joan' sometimes attached to it in later publications.

Mr. Barker's remarks on folk-song origin are somewhat involved, and though much might here be said to defend my theories, I prefer to let that matter rest. If my opinions clash with his, I cannot help it. I venture to think my own views are sufficiently clearly given for an average reader to follow, and either to agree or disagree with. To that reader who desires an elementary knowledge of folk-song, and a guide towards an extension of such knowledge, I addressed —and with confidence still address—my portion of the work.

FRANK KIDSON.

5, Hamilton Avenue, Leeds.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—At the beginning of this year the Cambridge University Press issued a small manual on 'English Folk-Song and Dance.' This—speaking as one who has throughout a fairly long life interested herself in comparative folk-lore and folk-song—appears to me to take a worthy place amongst a series of primers intended to stimulate beginners to an independent study of literature, science, and arts. Indeed, considering that the whole subject of English folk-song and its bibliography has been compressed into ninety-four pages, and that of English folk-dance into eighty-two pages which include bibliography and general index, one can but marvel that this meat-lozenge of matter contrives to contain so much good and fresh nutriment. In your last issue Mr. E. Phillips Barker has dwelt so little on the many virtues, and so much on the shortcomings of this small book, that I should like in justice to point out that, in several instances where the reviewer has questioned the accuracy of the authors, they are right and he is wrong.

Mr. Barker does not realise that 'Joan's Placket is torn' is the same tune as 'Jumpin' John' (or 'Joan'), which is a later and Scottish title. A glance at Chappell's 'Popular Music' and Stenhouse's notes in Johnson's 'Scots Musical Museum' would have satisfied him concerning Mr. Kidson's accuracy and the tradition attached to the tune.

Again, the reviewer should have been careful before describing the 'small pipes' as 'an instrument usually stated to be dead.' A few private inquiries, or the consultation of any recent book or article of authority on the bagpipe, such as Manson's (1901), Galpin's (1904), or Fraser's (1907), would have proved to him that, not only in Northumberland and the Borderland, but in Aberdeenshire and other parts of Scotland, the 'small pipes' are alive and 'doing well'; whilst the allied Irish form of bellows-pipe still survives in Ireland, and might be heard daily in Glasgow recently, and perhaps still.* Dr. Samuel Reay, the Northumbrian folk-song collector and musician, wrote to me in 1905 concerning a concert of the 'small pipes' which he provided for Southern archæological friends, 'to whom it proved a revelation.' I have another letter from Northumberland, written to me recently by Dr. W. Hadow. In this he describes the 'small pipes' as still in use, and, curiously enough, mentions by name a notable piper 'living at a mining village called Earsdon.' Dr. Hadow calls him 'a real artist.' Possibly Miss Neal's Earsdon piper may be the same man. Mr. Fraser first heard the small pipes at Chippington in the same county, and Mr. Galpin states that they are used in Northumberland for dancing.

* The ancient Northumbrian bagpipe was in use *till the middle of the 19th century*, when it was *superseded* by the 'small pipe.' [L.B.]

As a matter of fact the 'small pipes' having been much improved of late, their popularity has increased, and the Small Pipes Society, which existed until a few years ago, encouraged their use. As to what Mr. Barker, in Miss Neal's case, terms 'an object-lesson in uncritical method' and 'the sheer dyspepsia of Folk Lore,' he has surely overlooked the fact that the writer has presented—for the reader's benefit—a variety of opinions and speculations gathered from sources old and new. Seeing that survivals in folk-custom and art are still shrouded in mystery, it is well that diverse theories should be aired though not necessarily accepted. Mr. Barker has collaborated with Mr. Cecil Sharp in preparing the Introductions to 'The Sword Dances of Northern England.' In these Introductions the religious and magical elements in our folk-dances and mummers' plays are duly set forth, and they are traced to primitive sacramental rites, the sacrifice of the 'Year-Daimon' and fertilisation-ceremonies. There are also quotations from Dr. Frazer's 'Golden Bough,' Mr. Chambers's 'Mediæval Stage,' Müllenhoff's monograph, &c. That Mr. Barker should censure another author for indulging in very similar speculations and references suggests Warburton's 'Orthodoxy is my doxy; heterodoxy another man's doxy.' Mr. Barker asserts that nobody but Miss Neal is sure that the sword-dance was originally part of a pageant or mummers' play. Miss Neal would have done well to qualify her statement by 'possibly' or 'probably,' but Mr. Chambers (see 'Mediæval Stage,' vol. i., p. 218) appears to be of her opinion, and so is the very eminent Russian authority, Herr Leopold von Schröder, who has honoured me at various times with his correspondence and gifts of books not generally accessible in England. Finally, against such a regrettable slip as 'Plough Monday on the 6th of January' we may set the fact that Miss Neal has done readers a signal service in mentioning such an extremely important contribution to the history of Carol and Dance as the article of Mr. G. R. S. Mead, one of the leading authorities on comparative ancient, and early Christian, religions and literature, who has linked up a traditional Cornish carol with 'The Acts of John,' a document the chief part of which was unknown to modern scholars until the year 1899.—Yours faithfully,

LUCY BROADWOOD.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the review of 'English Folk-Song and Dance' (Kidson and Neal) in your November issue, Mr. Phillips Barker quotes a sentence of Miss Neal's: 'The first sword-dance I saw performed was the Earsdon, which was accompanied by the small-pipes.' He adds: 'If Miss Neal heard an instrument usually stated to be dead, we should expect comment.' I hold no brief for the authors of the book, but when a review is an almost continuous complaint against inaccuracy (the justice of which complaint I do not venture to criticise), one naturally expects the reviewer to be a model of accuracy himself. In this instance, however, his information seems to be from quite unreliable sources. There are between forty and fifty small-pipes players at the present time in Northumberland and Durham. The instrument may be declining, but it is not yet dead, fortunately.—Yours truly,

W. G. WHITTAKER.

4, Granville Road, Jesmond, Newcastle-on-Tyne,
November 5, 1915.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—You have been kind enough to allow me space in your current issue to reply to the critics of my criticism. Much that has been said I am not concerned to answer, because it is all summed up in the formula 'opinions differ.' Mr. Kidson does not perhaps quite realise my main contention, which was that by expansion of the more essential and compression of the less, a more satisfactory survey of his subject might have been achieved even within the present narrow limits. Quite likely, too, we differ on the essential. But he will have it that I indicate an encyclopædic treatment. Well, I admit indicating that he might in my opinion have made things better by allowing himself (to use his own simile), say, an extra gill. Mr. Kidson ranks as an authority: he could therefore presumably have chosen, within limits, his own

measure of brevity. If his judgment was at fault, he can be held more strictly responsible than could the first-comer. Surely this is legitimate. To say that I am 'eager' to find flaws conveys a suggestion of animus in my review which certainly was not there.

There is a lawful satisfaction in getting home on a reviewer for an inaccuracy, even if that does not affect his main position. On the subject of 'Joan's Placket' I freely cry a hit. I do not even mind being lectured about a golden rule I know. I did so far follow it as to turn up what evidence on the point I had accessible when I wrote. Apparently this failed me, and I readily allow Mr. Kidson's great knowledge of old printed music, backed by that of Miss Broadwood, to set me right.

My remark on the small-pipes I uphold. Miss Neal heard them, but a casually-dropped reference which to her readers might be either ambiguous or little more than barren was not enough in the circumstances. A few years ago the sword-dance itself was '*usually stated* to be dead,' despite local knowledge and some scattered printed evidence to the contrary. In that sense, justifiably, I think, I used the phrase in my review. But I infer, what I originally suspected, that a more or less vigorous resuscitation of the small-pipes has been proceeding. When I saw the Earsdon dance some years past the instrument was a fiddle, nor was any present or recent connection of a small-pipes player with the team then apparent; further, there seems no evidence that any one of the recorded Durham or Northumberland dances was accompanied by the small-pipes at the time when it was recorded, whatever may be the case now. It is pleasant to learn, even if castigation was intended, that the instrument is in no danger, and I have to thank Miss Broadwood and your other correspondent for the reassurance.

On the question of the dividing line between digestion and dyspepsia in the assimilation of more or less speculative material, and between the critical and uncritical use and quotation of authorities, I must politely but firmly decline to enter, but my critics may rest assured that in these matters I am too old a bird to be caught with chaff.

In view of Miss Neal's communication, I admit that in the matter of some omissions circumstances seem to have been unkind, though I could not easily apportion the residual responsibility.—Yours truly,

E. PHILLIPS BARKER.

426, Woodborough Road, Nottingham.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Will you kindly allow me to reply, very shortly, to the criticism of my part of the book on 'Folk-Song and Folk-Dance' in your issue of November 1? The first thing I did when preparing my part was to write to the secretary of the Folk-Dance Society asking if they had done any research work, and asking for a list of their publications. The secretary replied that the Society had done no research work, and enclosed a printed list of Mr. Sharp's works.

This I carefully included in my account. The copy was sent to the publishers in January, 1913. The final proofs were returned in March or April, 1913.

The publication of this book was held up owing to the War. I think that if Mr. Sharp published other books in the meantime it was the duty of the secretary of the Folk-Dance Society to send word to me, as I said in my letter that I was anxious for my list to be complete.

With regard to the small pipes I can only re-assert that when I saw the Earsdon sword-dance I heard the small pipes played. It was in Northumberland, about five years ago, and the rest of the performance was given by pupils of the Espérance Guild of Morris-Dancers.—Yours truly,

MARY NEAL.

21, Somerset Terrace, W.C.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Looking up past records I find that a letter was received from Miss Neal on October 5, 1912, inquiring what dance publications had been issued by the English Folk Dance Society. A reply was sent to her stating (1) that the E.F.D.S. was not a publishing Society, and (2) that the text-books used by members were in the main those written by Mr. Cecil Sharp, a list of which was enclosed. Miss Neal expressed no desire that we should keep her informed with respect to future publications; and indeed it did not occur to us that she could be depending upon us for such information, seeing that Mr. Sharp's books were not published privately, but issued in the usual way, so that information with respect to them could always be obtained through any of the ordinary channels.

Yours truly,

HELEN KENNEDY,
Hon. Sec. English Folk Dance Society.

73, Avenue Chambers, Vernon Place, W.C.,
November 11, 1915.

THE COUNTRY DANCE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Mr. Cecil Sharp, in his interesting article on the 'Country Dance,' in your current issue, expresses the opinion that the name 'Country Dance' is of English origin and not a corruption from the French 'Contre-danse.' The following facts seem to throw doubt on his conclusions.

(1.) The 'Country Dance' had no better claim to spring from the country folk than the Sword or Morris Dances.

(2) The name has the appearance of being a corruption from the French 'Contre-danse,' which does describe perfectly the characteristic movements of this dance in its early form. Many of the terms relating to dancing, in use in England in the 16th and 17th centuries, were adaptations, sometimes amounting to gross corruptions, of foreign names. For example:

ITALIAN.	FRENCH.	ENGLISH.
Brando	Bransle	Brawl
	Les Bouffons	The Buffens
Passo e Mezo	Passe Meze	Passy Measure
Cinque passi	Cinque pas	Cinque pace
	Bourée	Bore
	Passepied	Passpy
	Passacaille	Passingala
	Rondo	Round O

3. In Fabritio Caroso's 'Treatise on dancing,' published at Venice in 1581, two dances called 'Contrapasso' are given. The character of these dances strongly resembles that of the early examples in Playford's collection.

The first of these two is for six dancers, three men and three women, who form in a ring, man and woman alternating. After they have made a deep reverence towards the centre, they move round with various steps to the left, and then to the right. This done, they commence a series of contrary motions, the men moving to the right and the women to the left, so that each man dances in turn with each woman until he finds himself back with his own partner. Then follows the 'passeggio incatenato,' otherwise the chain figure. This continues with variations in steps and movements until the dancers unite in a mutual reverence at the finish.

4. The equivalent of 'Contrapasso' in French is 'Contre-danse.' In blazonry the term 'contre-passant' was applied to two animals passing in opposite directions; hence, the connection between the name of the dance and its character is clear.—Yours faithfully,

MABEL DOLMETSCH
(Mrs. Arnold Dolmetsch).

4, Tanza Road, Hampstead,
November 10, 1915.

MUSIC WANTED.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Would you permit me to make an appeal to your readers who are interested in Male-voice choirs? A small choir of thirty voices has been formed in the Depôt Company of the Tynemouth R.G.A., and we should be grateful to accept sets of easy, or fairly easy compositions for T.T.B.B. which any of your readers could send us.—Thanking you in anticipation, Yours truly,

SIDNEY SMITH,
Bombardier T.R.G.A.

Tynemouth R.G.A.,
Military Road, North Shields.
November 16, 1915.

Obituary.

We regret to record the following deaths:

CHARLES FLETCHER, the doyen of Bournemouth musicians, on October 28. Born in 1846 at Wincanton, Somerset, he undertook the duties of organist at a neighbouring church when only nine years of age. As a young man he resided in Southampton, and was professor of the violin at Winchester College for ten years. Subsequently, ill-health necessitated visits to Brazil, Egypt, and Italy, his appearances in Italy as a solo violinist meeting with marked success. He also played in London with considerable frequency in his earlier days. Later on he went to live at Bournemouth, where he spent an extremely active life both as a teacher and performer, his regular appearances in the latter capacity at the Bournemouth Symphony Concerts being always looked forward to by a large circle of friends. He was one of the founders of the Bournemouth Amateur Musical Society, and was ever ready and willing to assist any local enterprise. Mr. Fletcher was a fine judge of a violin. He had a most charming and sympathetic personality.

JAMES WILLIAM APPLEYARD, of Liverpool, on October 30. A Yorkshireman by birth, Mr. Appleyard had studied the organ under Dr. S. S. Wesley, and upon taking up his residence at Liverpool in 1877 he quickly established a large connection and sound reputation as a teacher of singing and as a choral conductor, in which latter capacity he directed choral societies at Waterloo, Claughton, Rock Ferry, Bolton, and elsewhere; also the now defunct Liverpool Bach Society, of which Miss Marie Brema was at one time a member.

HENRY R. BIRD, on November 21, from heart failure, at 8, Longridge Road, London, S.W. The news of the death of this well-known and deeply respected musician reached us too late to be noticed fully this month. A full notice of his career and a portrait appeared in our issue for May, 1910.

WALLACE LOWE CROWDY, on October 25, aged fifty-three. For some time he was editor of *The Artist*, and recently he edited the *Musical Standard*. He was the son of the late John Crowdy, who was one of the earliest editors of the *Musical Standard*.

The German papers announce the recent death of THEODOR LESCHETIZSKY, the widely-known pianist, and teacher of many celebrated players. He was born in Poland on June 22, 1830. We reserve a fuller notice.

THE ROYAL ACADEMY OF MUSIC.

Ada Lewis Scholarships have been awarded as follows: Pianoforte—Phyllis I. Huxham (of Bideford). Freda M. Swain, Olive A. Groves, Dèsirèe M. McEwan, Lily Hyams and Leslie H. England were very highly commended, and Kathleen M. Carruthers, Olga T. Mills and Frances A. Wilson commended. Singing—Edith M. Bartlett (of South Wanstead). Kathleen Hazelhurst was commended. Violin—Harold T. Gilder (of Woolwich). Doris Greenish was highly commended, and Evelyn T. Ruegg was commended. Violoncello—Rachel Cantor (of Brondesbury). Lillie G. Fletcher was highly commended. Organ—Reginald W. Paul (of Bangor, N. Wales). Frederick S. R. Pyle was commended. Thomas Threlfall Scholarship (Organ), awarded to Herman R. Lindars (of Reading); Liszt Scholarship (Pianoforte and Composition), awarded to Frank E. V. Tidmarsh (of Wallington, Surrey). Philip Lèvi, Gertrude D. Howell, and Evangeline Livens were highly commended, and Gwendda Davies and Hester M. Bolton were commended. The Stainer Exhibition (Organ), awarded to Frederick S. R. Pyle (of W. Kilburn); The Baume (Manx) Scholarship (any branch of music), awarded to Cecil A. A. Corlett (of Douglas, I.O.M.), for Violin Playing.

Competitions for three Violin Scholarships are announced. The holders in each case will be entitled to three years' free musical education. The approximate dates are as follows: The Broughton Packer Bath Scholarship, December 13, Charles Oldham Scholarship and the Sainton Scholarship on January 7.

The George Mence Smith Vocal Scholarship (two years), for vocalists, will be competed for on January 7. On this occasion it is open only to female vocalists under twenty-one.

SHAFTESBURY OPERA.

The 'Opera in English' season, which, as we have stated, is under the general management of Mr. Thomas Beecham and Mr. Robert Courtneidge, has met with remarkable success. Since our last record, performances of 'Faust' (Gounod), 'Madame Butterfly,' 'La Tosca,' 'La Bohême,' 'Romeo and Juliet,' 'Tales of Hoffmann,' 'Cavalleria Rusticana,' and 'Pagliacci' have been given. The conductors have been Percy Pitt, Landon Ronald, Harold Howell, and Hamish MacCunn. Not the least of the advantages of the enterprise is the operatic training afforded to many British singers.

London Concerts.

LONDON ORCHESTRAL CONCERTS.

QUEEN'S HALL.

During the past month the Metropolis has been sumptuously provided with first-rate orchestral concerts. The programmes have not brought forth novelties, but all the same they have been attractive. We are compelled to give only brief accounts of the performances of the three orchestras now catering for the public. The Philharmonic Concerts were to have commenced at 8.30 p.m., and the London Symphony at 8 p.m.; but both organizations have bowed to the inevitable and altered the time to 6.15 p.m. Many, perhaps most, of the supporters of these concerts find the early hour convenient, because they are able to be at home in distant suburbs soon after 9 p.m. We think that the experience of the advantage of the early hour will lead to a permanent change of evening concert times. The Queen's Hall Orchestra is not affected, because its Symphony Concerts are always given on Saturday afternoons.

LONDON SYMPHONY ORCHESTRA.

The first concert took place on October 25, and was given at 8 p.m. The programme, which ought to have drawn a larger audience, included the 'Carnaval Romain' Overture, Mozart's Serenade in G for strings, Delius's 'In a summer garden,' and Rimsky-Korsakov's (in the programme it is 'Korsakoff,' but a Russian symphonic suite by any other name would sound as loud) 'Scheherazade' Suite; and Madame Réjane came to recite 'Chantons, Belges, chantons' (Cammaerts and Elgar) in her intensely tragic style. At the second concert, given on November 8, the programme was devoted entirely to Tchaikovsky. A fine performance of the Symphonic Fantasia 'Francesca da Rimini' was the first item, the Violin concerto, with Mr. Arthur Catterall at his best as soloist, was second, and lastly there was the Symphony in E minor.

Mr. Beecham conducted the first of the above concerts, and M. Vassili Savonov the other.

THE ROYAL PHILHARMONIC SOCIETY.

The Royal Philharmonic Society began its 104th season on November 1. The programme was calculated to make such hair as old habitués of these concerts possess stand on end. No symphony, no overture, no concerto—only Russian ballet music and the 'Letter song' from 'Eugene Oniegin,' beautifully sung by Miss Mignon Nevada! We had Balakirev's 'Thamar,' Borodin's 'Polovetz dances,' and Stravinsky's 'Petrouchka.' It was all wonderfully well done, and it was specially interesting to hear the last piece without the lure of the ballet to distract attention from the music. Of course a good deal of it is whimsical pantomime music, but its cleverness was a constant fascination. At the second concert, given on November 15, Balfour Gardiner's Orchestral Fantasy was practically a novelty, inasmuch as it has been altered and expanded since it was performed eight years ago. It is full of meat most tastefully prepared, but the meal is unduly prolonged—a criticism so very easy to make. Rimsky-Korsakov's 'Antar' Symphony is a highly characteristic example of this composer's picturesque style, which sometimes seems to be too exuberant by way of noise. It has much charm in its quieter moods. Miss Fanny Davies gave a pleasant performance of Mozart's Pianoforte concerto (K. 453), and the Overtures 'Hebrides' and 'King Lear' were in the programme. Mr. Beecham conducted.

QUEEN'S HALL PROMENADE CONCERTS.

The season concluded on November 11, when the third of the extra matinées was given. In all, sixty-one concerts were given, all but one under Sir Henry Wood. Lack of enthusiasm on the part of the audiences caused the abandonment of some of the novelties promised, and to this reason must be added the dislike of late concerts and dark nights. The later policy of the management was to substitute afternoon for evening concerts on three days a week. Although, as stated, shorn of special attractions, the programmes afforded a comprehensive survey of modern orchestral music, barring that from living German composers. Among the soloists who appeared at recent concerts of the series were Miss Marjorie Hayward, who gave an admirable performance of Mendelssohn's Violin concerto, and Miss Irene Scharrer, who played Tchaikovsky's B flat minor Pianoforte concerto. Let us hope that the next series will take place in happier times.

NEW QUEEN'S HALL ORCHESTRA.

At the second Symphony Concert, given on October 30, 'Die Meistersinger' Overture, the ballet music to 'Rosamunde,' Beethoven's fifth Symphony and Concerto in G major (played most charmingly by Miss Irene Scharrer), Ravel's 'Rhapsodie Espagnole' and 'L'Apprenti Sorcier' (Dukas) were performed. Altogether a good programme, and it drew a large audience. At the third concert, given on November 13, the 'Oberon' and 'Tannhäuser' Overtures, 'Siegfried Idyll,' 'A Dance Rhapsody' (Delius), and Beethoven's seventh Symphony were given. Another item was Haydn's Concerto in D for violoncello, played by that princess of 'cellists, Madame Guilhermina Suggia. On both occasions the orchestra proved itself to be supremely good. Sir Henry Wood conducted on both occasions.

CHAMBER CONCERTS.

There has been very pronounced 'liveliness' in the chamber concert world of late, and we regret that pressure on our space prevents us from giving more than a brief summary of the numerous interesting events.

ROYAL ACADEMY OF MUSIC.

A students' chamber concert took place on November 4, when the scheme included three movements from Dvorák's String quintet, and Violin and Pianoforte sonatas by César Franck and by J. B. McEwen.

ROYAL COLLEGE OF MUSIC.

Brahms's Pianoforte quartet in C minor, Beethoven's Quartet in A major, and Ravel's gruesome Pianoforte solo 'Gaspard de la nuit' were the principal features of the chamber concert of November 18.

The Philharmonic String Quartet has been active with a series of Subscription Concerts, which commenced on October 26. The programmes have included Quartets by Smetana (E minor), Franck (with Mr. W. Murdoch at the pianoforte), Schubert (posthumous), Ravel (F), and Arthur Bliss, as well as Frank Bridge's 'Novellettes' and Brahms's Quintet in G.

The London String Quartet has given concerts on October 28, and November 4, 11, and 18, at which some attractive programmes have been played. A new Quartet by Frank Bridge received a first performance on November 4, and proved to be a good example of this clever composer's work. It is an addition to the growing list of chamber music for which we must thank the Cobbett Competition.——On November 11, a new Quartet by Julius Harrison was played,—a Humoreske on 'Widdicombe Fair,' an amusing trifle that was all too short.——Arthur W. Ketèlbey's Phantasy for string quartet was heard for the first time on November 18. It is a cleverly written work, with the tonal scale perhaps a little too much in evidence.——The programmes have also included Quartets by Beethoven (E flat), Schubert (A minor), J. D. Davis (G minor), Tchaikovsky (D), and Quintets by Beethoven (C), and Boccherini (E).

The Classical Concert Society has not confined its efforts to chamber music, devoting the third of its series of concerts to works for small orchestra (conductor, Sir George Henschel). The scheme included some delightful music by Corelli, Purcell, Mozart, Monsigny, and Haydn. Among chamber works played at recent concerts by the Society were Delius's Violin and Pianoforte sonata (Miss May Harrison and Miss Fanny Davies), Mozart's Quintet in E flat, Mendelssohn's Unfinished Quartet in E, Schubert's Octet, Vaughan Williams's String Quintet, Eugene Goossen's Suite for violin, flute and harp, and Taneiev's Quintet for pianoforte and strings. Mr. and Mrs. Alfred Hobday gave a concert on November 9, when Trios by Dunhill, Jongen, and Bax were admirably performed. Mr. George Parker sang some clever new songs by John Ireland, and three rousing 'Songs of War' by Martin Shaw.

At the Leighton House Chamber Concerts on November 5 and 19, excellent performances have been given of McEwen's 'Biscay' Quartet and Schumann's Pianoforte Quintet (London String Quartet and Miss Fanny Davies), and Mozart's and Dvorák's Pianoforte Quartets in E minor and B flat respectively (the Belgian Quartet and M. Joseph Jongen), and Frank Bridge's Phantasy Quartet.

The invariably interesting South Place Sunday Concerts have included in their recent programmes Quartets by Mendelssohn (D), Charles Wood (F), Borodin (A), Schumann (F); Trios by Schumann (F), Sterndale Bennett (A); Violin and Pianoforte sonatas by Grieg (G), Brahms (D minor), and Bach (C minor); Mozart's Divertimento in B flat, and B. Hollander's Septet. It should be noted that until further notice the South Place Concerts will take place at 3.30.

OTHER CONCERTS AND RECITALS.

ROYAL CHORAL SOCIETY.

This Society gave its first concert of the 1915-16 series on the afternoon of November 6. 'Elijah' was the choice, and once again it proved attractive. The choir seems to keep up its numbers fairly well. The performance fully maintained the reputation of the Society. The principal soloists were Miss Ruth Vincent, Miss Phyllis Lett, Mr. Ben Davies, and Mr. Thorpe Bates. Sir Frederick Bridge conducted, and Mr. H. L. Balfour was as usual at the organ.

ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY.

Although driven from the Palace by the exigencies of the War, it is gratifying to record that this Society keeps its flag flying. On October 23, at the Northern Polytechnic, a large section of the choir gave an excellent performance of 'Israel in Egypt' under the inspiring baton of Mr. Allen Gill. Madame Laura Evans Williams, Miss Mary Fielding, Miss Mabel Corran, and Mr. John Booth were the soloists. As the orchestral platform at the Polytechnic will not accommodate the whole of the huge choir, the members take it in turn to sing at concerts.

A feature of the concert given at the Royal Albert Hall on Sunday, October 31, was Rachmaninov's Symphony in E minor. This is one of those sane works that please musicians as well as ordinary concert-goers. Mr. Landon Ronald conducted a fine performance.

Mr. Charles J. Bishenden gave a concert at the small Queen's Hall on October 28 in aid of the British Musicians' Pensions Society.

M. Alfred Marchot, a Brussels violinist, gave a recital at Steinway Hall on November 16. He was associated with M. Arthur de Greef in a fine performance of César Franck's Sonata.

ÆOLIAN HALL.

Mr. Mark Hambourg, at his second pianoforte recital on October 30, played Liszt, Schumann, and Grieg pieces, and two movements of Glazounov's Sonata in E minor, in his wonderful way. On November 16, at his third recital, Chopin was the speciality. Here again he was individual and original.——M. Benno Moiseivitsch gave a Schumann

recital on November 6. Fine technique was evident, and the interpretation was nearly always arresting.—— M. Kalman Ronay gave his second concert on November 16. The Hon. Mrs. R. H. Lyttelton again assisted, and Miss Ada Forrest sang. Nicholas Gatty's Sonata in G for violin and pianoforte was a welcome exhibition of this composer's ability.——Mlle. Berthe Bert (pianoforte) and M. Dettmar Dressel (violin) performed on November 18. The César Franck Sonata was well, if not strikingly, played.——Miss Mathilde Verne gave a notable orchestral concert on November 19. Two new pieces, 'Night in the Desert' and 'In the Bazaar,' by Hamilton Harty, were performed. Miss Verne played with fine taste Beethoven's C minor Pianoforte concerto and the Introduction and Allegro Appassionata, Op. 92, of Schumann.

The students of the Etlinger Operatic and Dramatic School were very well employed on November 3 at Paddington in giving in English an excellent performance of Paer's light opera 'Il Maestro di Cappella.' On November 17 a setting of 'The Jackdaw of Rheims' for baritone solo and orchestra, composed by Philip Williams, was performed.

A Chopin programme played by M. de Pachmann on November 3 drew and held the attention of a large audience at Queen's Hall. Those who went to see rather than hear were not disappointed.

On November 4, at the residence of the Marchioness of Waterford, in Upper Brook Street, a presentation consisting of an illuminated address and a purse of gold was made to Mrs. C. Milligan Fox, the founder of the Irish Folk-song Society. The event was a well-merited public recognition of inestimable and unsparing service.

The Royal College students' and professors' orchestra performed at the College on November 5. Mr. Edward German's Symphonic-poem 'Hamlet' was given under the composer, and Glazounov's Sixth symphony was another important number. Sir Charles Stanford conducted.

The War Emergency Concerts, under Mr. De Lara, are still pursuing their course. All British is the key-note of this scheme. On November 11 Mr. Hobday (viola) with Mrs. Hobday (pianoforte), and Mr. Foster Richardson (vocalist), gave an attractive selection. Mr. De Lara explained that a prize of £10 offered for Chamber music conceived to comment on and illustrate a story (say episodes in the Faust legend), was intended to help British composers to give more attention to characterization.

On November 13 Dr. Yorke Trotter (London Academy of Music) gave at Æolian Hall one of his interesting demonstrations of what is called the 'Rhythmic method' of teaching. Small children provided illustrations in a remarkably clever way.

Miss Thelma Bentwich, a young 'cellist of considerable ability, made her first public appearance on November 16 at the Grafton Galleries. She is a decided acquisition.

Suburban Concerts.

The Wimbledon '1914' Choral Society gave its second concert on November 9. Two works by Sir Hubert Parry, 'The Nativity' and 'Blest Pair of Sirens,' were produced, the composer being present. Another item was the 'Marching song' from 'War and Peace' (Parry), sung by the choir. The vocal soloist, Miss Ethel MacLelland, was very successful. The Overtures, 'Prometheus' and 'Anacreon,' were played by the full orchestra. Dr. G. Coleman Young, the conductor, had an enthusiastic welcome from the audience. A section of Dr. Walford Davies's Auxiliary Male-Voice Choir lent valuable assistance.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

So far Birmingham has been well supplied with grand opera in English, for immediately after the visit of the Harrison-Frewin Opera Company, the Moody-Manners Opera Company gave a week's operatic season at the Bordesley Palace Theatre from October 25 to October 30. The principal interest was centred in the revival of Balfe's opera 'The Puritan's Daughter,' in which both Madame Fanny Moody and Mr. Charles Manners took part. There was also a revival of Saint-Saëns's Biblical opera 'Samson and Delilah,' the title-parts being admirably sustained by Mr. Walter Hyde and Miss Phyllis Archibald. The other operas in the week's repertory were 'Carmen,' 'The Daughter of the Regiment,' 'Lily of Killarney,' 'Rigoletto,' and 'The Bohemian Girl.' The conductor was Mr. Aymler Buest.

The Royal Carl Rosa Opera Company visited the Prince of Wales Theatre, giving a week's operatic season from November 15 to November 20, the principal revival being Verdi's 'Aïda,' finely staged. Offenbach's 'Tales of Hoffmann' is now one of the most attractive works in this Company's repertory, and was given twice during the week with an excellent cast of principals which included Mesdames Julia Caroli, Muriel Terry, and Beatrice Miranda, and Messrs. Wegener, Hebden Foster, and Frederick Clendon. 'Cavalleria Rusticana' and 'Pagliacci' formed an excellent dual bill, the other operas submitted during the week being 'Carmen,' with Miss Christine Oliver in the part of Carmen, and 'Faust,' with Miss Dorothy Robson as Marguerite. The conductors were Mr. Walter van Noorden and Mr. Eugene Goossens.

The first of two orchestral concerts promoted by Mr. Richard Wassell in aid of the Prince of Wales's Fund was given in the Town Hall on October 23, under Mr. Wassell's able conductorship. In addition to the orchestra, the massed male-voice choirs—the Blackheath Prize Choir, the Brockmoor Prize Choir, the Clark Street Adult School Prize Choir, and Mr. Wassell's Male-Voice Choir—forming about 200 voices, conducted by Mr. Ernest Parker, also took part in the concert. Another attraction was the excellent singing of the Birmingham Choral Union Ladies' Choir. The massed choirs realised a voluminous and rich tone in their praiseworthy performance of well-known part-songs, and the Ladies' Choir, forming a body of fine voices, quite distinguished itself; the only regret one felt was that its contributions were too restricted. The orchestral items included Sir Edward Elgar's 'Wand of Youth' Suite, No. 2, from which four numbers were given, two movements from Tchaikovsky's fourth Symphony, Massenet's 'Scènes Pittoresques,' and the Overtures, 'William Tell,' 'Merry Wives,' and 'Fra Diavolo.' Mr. C. W. Perkins opened the concert with an organ recital. Mr. Wassell realised some capital effects with his orchestra.

The Birmingham Choral and Orchestral Association gave for the first concert of its season at the Town Hall on October 30 a concert-version of Edward German's tuneful and sparkling opera, 'Tom Jones.' Mr. Joseph H. Adams conducted a remarkably successful performance; indeed, the enthusiasm of the audience was so great that nearly all the important numbers had to be repeated. Madame Florence Parkes-Darby gave the part of Sophia with distinction, aided by a voice of resonance and purity of timbre. Mr. Charles Till presented Tom, the hero of the story, and Mr. Frank Macnamara ably sustained the part of Squire Western, which is written for a baritone voice. Miss Ethel Austen was Honour (the maid).

Madame Clara Butt, England's great contralto, appeared at the Town Hall on November 2, attracting an enormous audience; indeed, many were unable to procure admission. Her glorious voice was heard in all its richness and fulness in Saint-Saëns's 'Mon cœur s'ouvre à ta voix,' from 'Samson and Delilah,' and Liddle's 'Abide with me.' Other songs followed, and the encores almost constituted a programme in themselves. With Madame Clara Butt were associated Miss Perceval Allen, Mr. John Booth, and Mr. Dawson Freer (vocalists), Miss Edie Marr (pianoforte), Miss Anne Godfrey

(violin), Mr. Mavon Ibbs (organ), and Mr. Harold Craxton (accompanist).

On November 4 Mr. Max Mossel gave his first Drawing-room Concert of the season in the Grosvenor Room, Grand Hotel, before a somewhat scanty audience. Miss Irene Scharrer, always a favourite with local audiences, was the principal artist, upon whom devolved the greater part of the work, associated with her being Miss Ada Forrest, vocalist, and the Belgian violoncellist, M. Maurice Dambois. The concert opened with Chopin's Pianoforte sonata in B minor, Op. 58, composed in 1844, dedicated to Madame la Comtesse E. de Perthins, magnificently performed. She also played four of Scarlatti's Sonatas, Schumann's 'Traumeswirren,' Liszt's 'Gnomenreigen,' and other pieces with perfect mechanism and finish. Mr. G. H. Manton ably accompanied.

Mr. Appleby Matthews's Birmingham Choir gave an invitation concert in the Exhibition Gallery of the Birmingham Royal Society of Artists on November 6, after which a collection was made in aid of the funds for the entertainment of wounded soldiers in the various hospitals. The principal novelty consisted of a performance of four of Brahms's Trios for female voices, accompanied by two horns and harp, the vocalists being the ladies of Mr. Matthews's choir. They also contributed Von Holst's third group of the 'Rig Veda' songs, with harp accompaniment (Mr. Charles Collier). The ensemble of these examples presented many difficulties, which were not all overcome; perhaps an extra rehearsal with the instrumentalists would have avoided the shortcomings. The mixed choir, on the other hand, gave an artistic and impressive performance of Elgar's beautiful part-songs, 'The shower' and 'Love's Tempest.' Mr. Charles Collier, one of the best harpists in the country, contributed a brilliant solo, and Miss Kathleen Washbourne played a Violin concerto by Bach skilfully. Mr. Matthews conducted.

Mr. Frank J. Beech's Ladies' Grecian Choir gave its seventh annual concert at the Town Hall on November 6, in aid of the Children's Hospital Building Fund. On November 5, the Birmingham Police held their fiftieth annual concert, at which the Police Band took part, the solo vocalists being Miss Ada Forrest, Miss Dorothy Webster, Mr. Frank Mullings, and Mr. Robert Radford. Mr. George Atkinson proved an able accompanist as usual.

Under Messrs. Dale & Forty's management a splendid pianoforte and violin recital was given in the Town Hall on November 11 by M. Vladimir de Pachmann and M. Eugene Ysäye. The hall was crowded out in spite of the wretched night, and those present were rewarded by a concert that will linger in the memory. M. Pachmann, the foremost interpreter of Chopin's pianoforte works, restricted his efforts to rather a poor selection of Chopin; indeed, the four encores were the best things he did, for they included the Nocturne in D flat, most exquisitely played. M. Ysäye played for upwards of an hour without interval, the only concerted piece being a Sonata by Veracini for violin and pianoforte, M. Theo. Ysäye, brother of the violinist, officiating at the pianoforte. Madame Stralia, an Australian prima donna, the possessor of a voluminous and brilliant voice, was the only vocalist.

The Birmingham Symphony Orchestra, conducted by Mr. Julian Clifford, held its second orchestral concert of the season at the Town Hall on November 13, a feature of attraction being the performance of Sir Edward Elgar's beautiful 'Carillon,' the poem, 'Sing, Belgians, sing,' being recited by Miss Marie Brema with great dramatic fervour. The Orchestra has certainly greatly improved since Mr. Julian Clifford undertook the conductorship. Mr. Arthur Cooke, our well-known local pianist, introduced a brilliant work by Liapounov, a Rhapsody on Cossack themes, Op. 28, written for pianoforte and orchestra. Mr. Cooke played with great brilliance and power. The vocalist was Mr. William Hayle.

At a farewell meeting held at Aberdeen Mr. W. T. Clemens was presented with various gifts on the occasion of his departure to begin his duties in connection with his new post as conductor of the Glasgow Choral Union. There was a representative gathering of notable Aberdeen folk.

BOURNEMOUTH.

The management of the Bournemouth Winter Gardens shows no evident signs of reluctance in pursuing the bold policy which has always characterized its efforts in the past. It is greatly to be hoped that the public's response will be adequate, but it must be confessed that vacant places at the concerts are more numerous than they were even a year ago. It would be strange, on many counts, if the attendances were not thinner than usual. Even though serious financial losses should be incurred, however, it is understood by many who have most closely studied the interests of the town that no short-sighted view must be taken by those who control our musical arrangements. Looking at the matter as a purely business proposition, it is as plain as a pikestaff—except to a few persons who are patently blind to facts and deaf to all reason—that if Bournemouth's exceptional musical facilities are in any way curtailed, then not our municipal music only, but even the very prosperity of the town itself is calamitously threatened; the reason for this being that Bournemouth's one outstanding asset which alone differentiates and singularises her from all other seaside resorts is the wonderful musical enterprise that has had the major share in building up the fortunes of the place.

Although, as has been said, audiences are ruling somewhat smaller than one would wish, still the Symphony Concerts have not in the main lost any of their popularity. Nor should they, so long as both the programmes and the playing maintain so high a standard as has been the case this season. Mr. Dan Godfrey and his fine orchestra have been doing magnificent work in none too easy circumstances, and the greatest credit is due to all concerned for such excellent results. Among the many attractive compositions that have recently been performed, we would single out the following for notice on account of their exceptional interest: 'Carnaval Romain' Overture (Berlioz); Symphony in B minor (Borodin); 'The Marriage of Figaro' Overture (Mozart); Symphony in D (Brahms); Nocturnes, 'Nuages' and 'Fêtes' (Debussy); 'Cockaigne' Overture (Elgar); Solemn Melody by Walford Davies (first performance at these Concerts); Introduction to Act 3, 'Lohengrin,' and 'The Mastersingers' Overture (Wagner); and Glière's Symphony in E flat. At Symphony Concert No. 3, Mr. Hubert Bath conducted the first provincial performance of his 'African Suite.' The soloists have been Miss Norah Blaney, who revealed herself as a resourceful pianist in Beethoven's G major Concerto; Mr. Arnold Trowell, in a beautiful performance of Dvorák's 'Cello concerto; Miss Olive Byrne, whose excellent technical attainments very successfully overcame the intricacies of Henselt's Pianoforte concerto. This, the first performance of the work at Bournemouth, was an event of more than passing interest for the reason that M. Savonov conducted the composition in question; his share in the proceedings was, of course, carried out in the most exemplary fashion. Finally, on November 11, Miss Ivy Angove undertook the solo part in Glazounov's Violin concerto, negotiating its difficulties in a very satisfactory manner.

The other serial concerts—the Monday 'Specials'—have been somewhat variable in character. One or two of the concerts have dropped a little below the average level of interest, but on the whole the works brought forward have justified their inclusion. Such compositions as the Bach-Abert Prelude, Chorale, and Fugue, the well-known Bach Aria (on the G string), Wagner's 'Flying Dutchman' Overture and 'Siegfried Idyll,' Mozart's G minor Symphony, Grieg's four Norwegian Dances, and Délibes's 'Coppélia' ballet excerpts are, of course, items that may always be reckoned upon to evoke manifestations of pleasure. Other features at these concerts were the singing of two of Elgar's 'Sea-Pictures' by Miss Violet Oppenshaw, the possessor of a very charming voice; a sparkling performance by Miss Norah Blaney of Saint-Saëns's G minor Pianoforte concerto; a neat and refined interpretation by Messrs. Whitaker, Solomon, Riviere, and Wolters, members of the orchestra, of three movements from Mozart's String quartet in D major (No. 21); and an expressive performance by Mr. Hend Wolters (principal 'cello) of Bruch's 'Ave Maria' for violoncello and orchestra. On November 15, Mr. Manitto Klitgaard was heard to good effect in an aria by Luzzi ('Ave Maria') and the song, 'When the King went forth to war,' by Koenemann, while the orchestra played

(*Continued on page 745.*)

Echo-Song.

A FOUR-PART SONG.

Written by Felicia Hemans. Composed by Oliver King.

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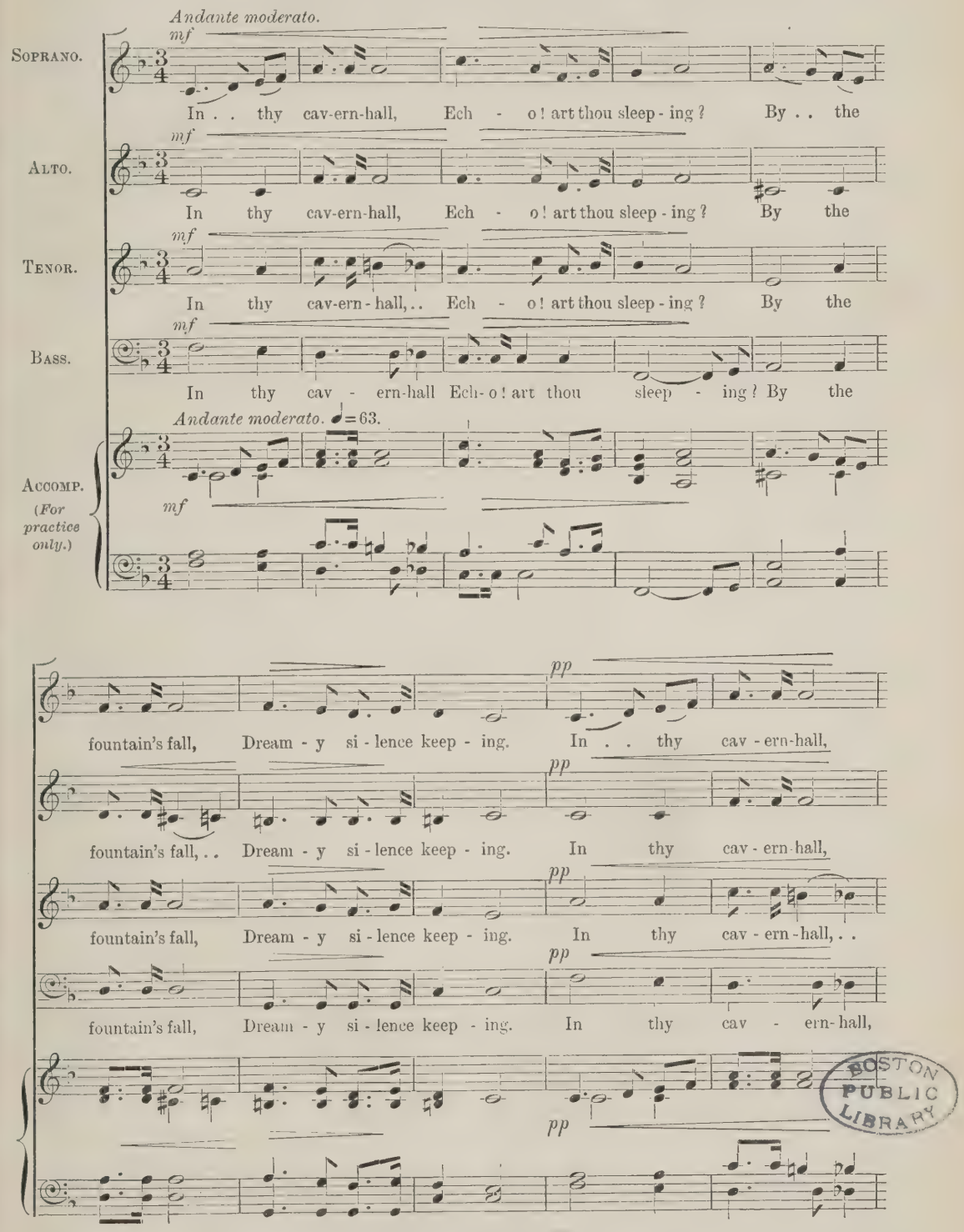
Andante moderato.
mf
Soprano.
In . . thy cav-ern-hall, Ech - o! art thou sleep - ing? By . . the
Alto.
In thy cav-ern-hall, Ech - o! art thou sleep - ing? By the
Tenor.
In thy cav-ern - hall, . . Ech - o! art thou sleep - ing? By the
Bass.
In thy cav - ern-hall Ech-o! art thou sleep - ing? By the
Andante moderato. ♩=63.
Accomp. (For practice only.)
pp
fountain's fall, Dream - y si - lence keep - ing. In . . thy cav - ern-hall,
fountain's fall, . . Dream - y si - lence keep - ing. In thy cav - ern-hall,
fountain's fall, Dream - y si - lence keep - ing. In thy cav - ern-hall, . .
fountain's fall, Dream - y si - lence keep - ing. In thy cav - ern-hall,

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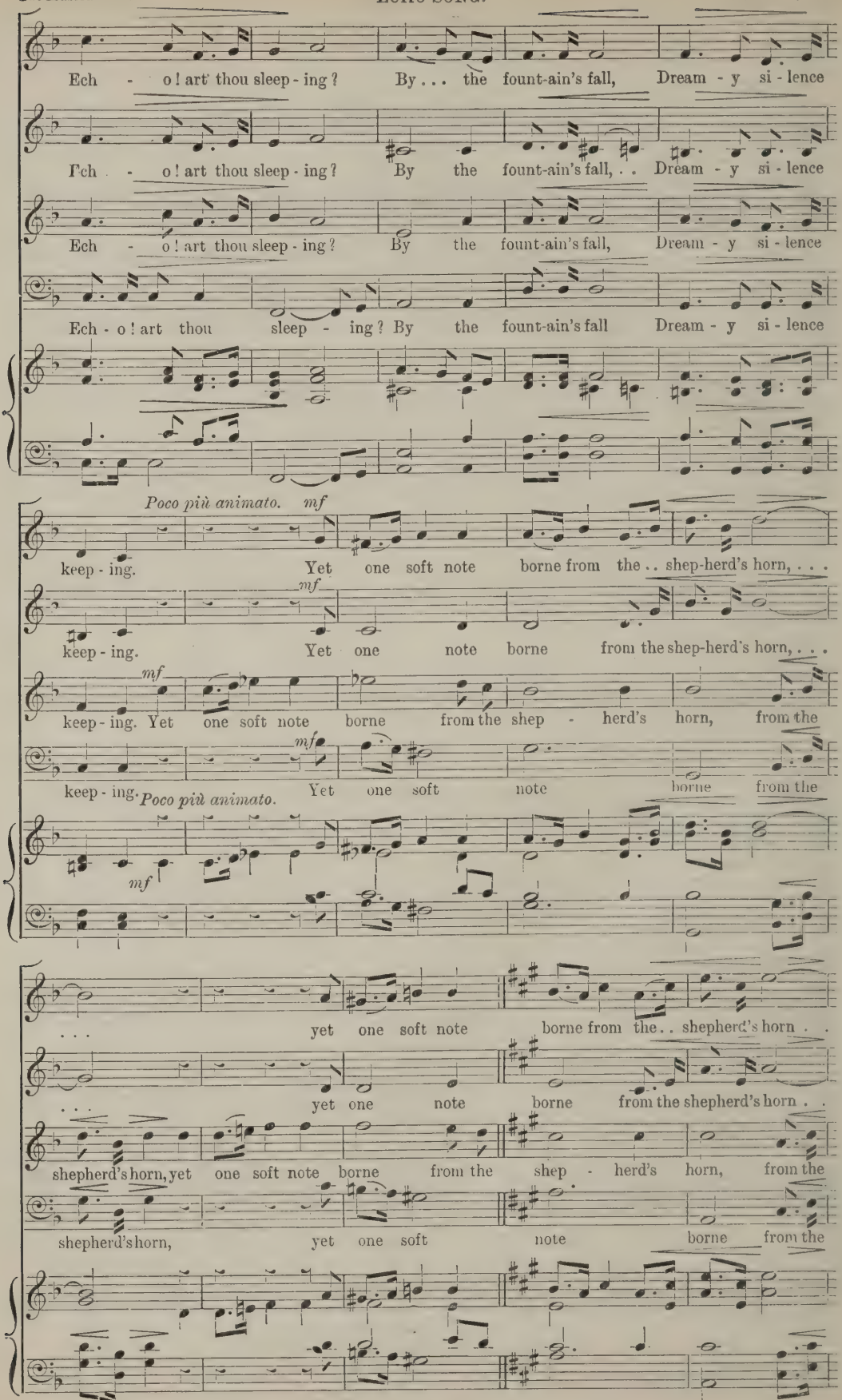
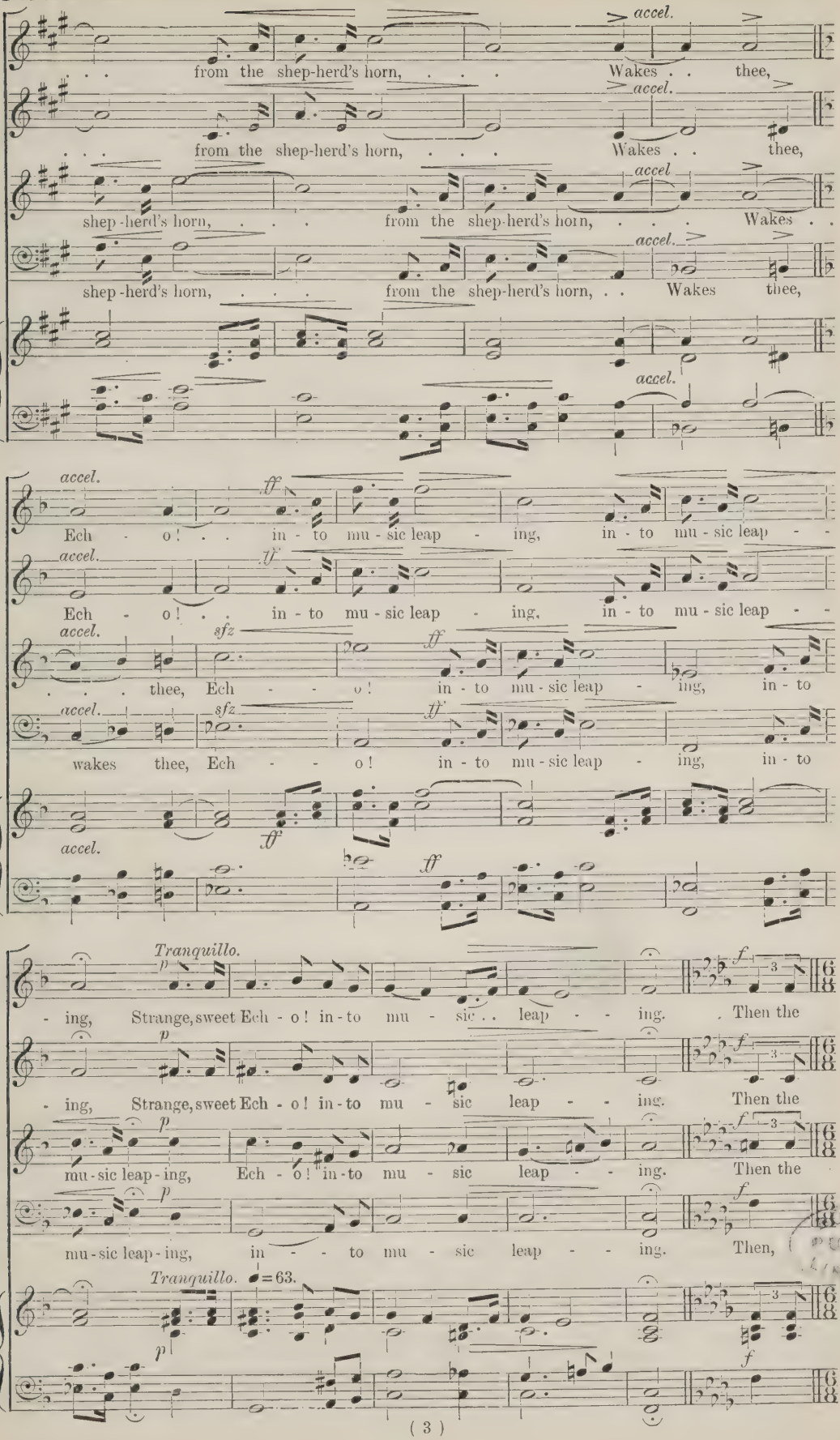

Ech - o! art thou sleep - ing? By . . . the fount-ain's fall, Dream - y si - lence
Ech - o! art thou sleep - ing? By the fount-ain's fall, . . Dream - y si - lence
Ech - o! art thou sleep - ing? By the fount-ain's fall, Dream - y si - lence
Ech - o! art thou sleep - ing? By the fount-ain's fall Dream - y si - lence
Poco più animato. mf
keep - ing. Yet one soft note borne from the . . shep-herd's horn, . . .
mf
keep - ing. Yet one note borne from the shep-herd's horn, . . .
mf
keep - ing. Yet one soft note borne from the shep - herd's horn, from the
mf
keep - ing. Poco più animato. Yet one soft note borne from the
mf
. . . yet one soft note borne from the . . shepherd's horn . .
. . . yet one note borne from the shepherd's horn . .
shepherd's horn, yet one soft note borne from the shep - herd's horn, from the
shepherd's horn, yet one soft note borne from the

accel.
from the shep-herd's horn, . . . Wakes . . thee,
from the shep-herd's horn, . . . Wakes . . thee,
shep-herd's horn, . . . from the shep-herd's horn, . . . Wakes . .
shep-herd's horn, . . . from the shep-herd's horn, . . Wakes thee,
ff
Ech - o! . . in - to mu - sic leap - ing, in - to mu - sic leap - -
Ech - o! . . in - to mu - sic leap - ing, in - to mu - sic leap - -
sfz
. . . thee, Ech - - - o! in - to mu - sic leap - ing, in - to
wakes thee, Ech - - - o! in - to mu - sic leap - ing, in - to
Tranquillo.
p
f
- ing, Strange, sweet Ech - o! in - to mu - sic . . leap - - ing. Then the
- ing, Strange, sweet Ech - o! in - to mu - sic leap - - ing. Then the
mu - sic leap - ing, Ech - o! in - to mu - sic leap - - ing. Then the
mu - sic leap - ing, in - - to mu - sic leap - - ing. Then,
Tranquillo. ♩=63.

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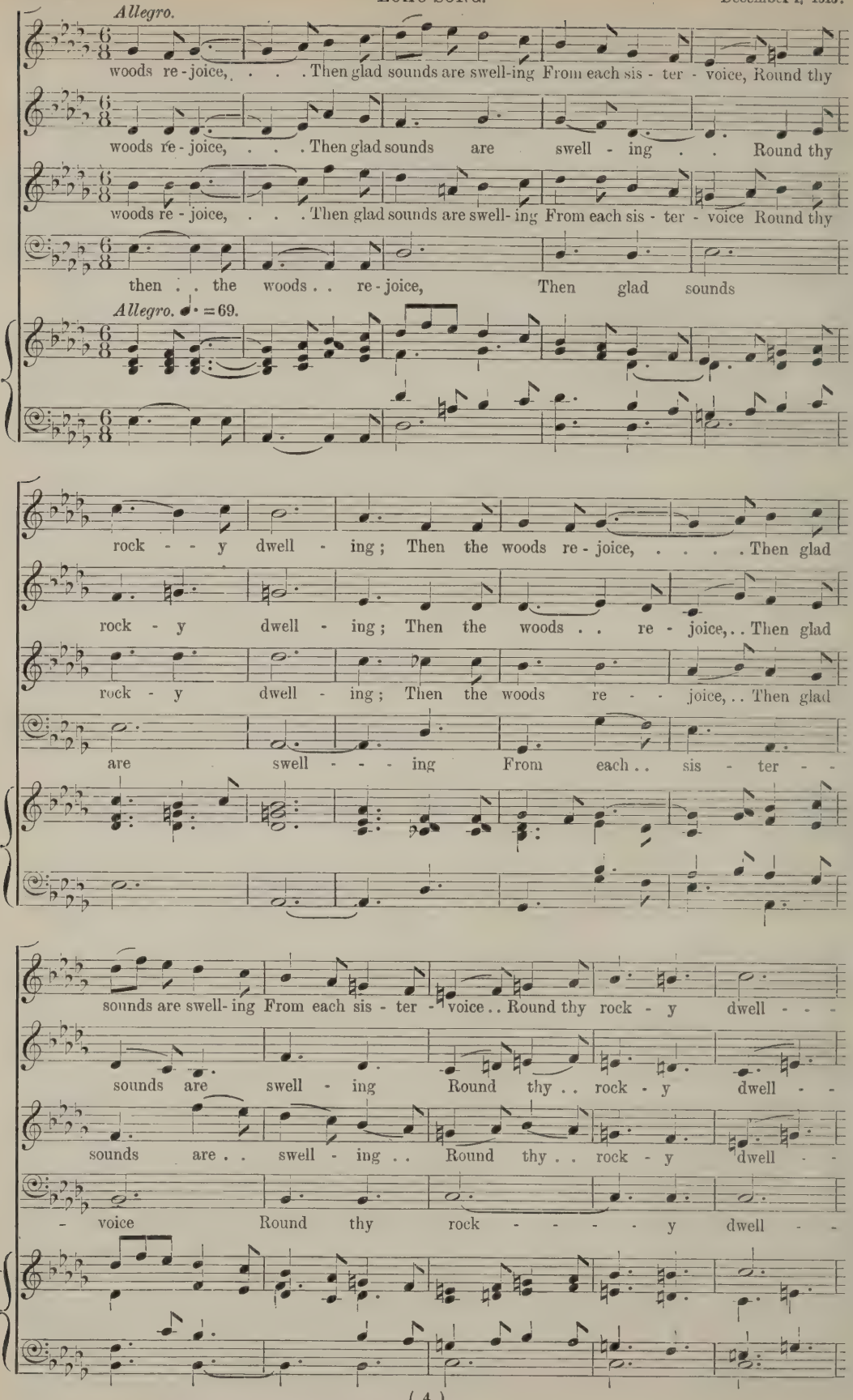
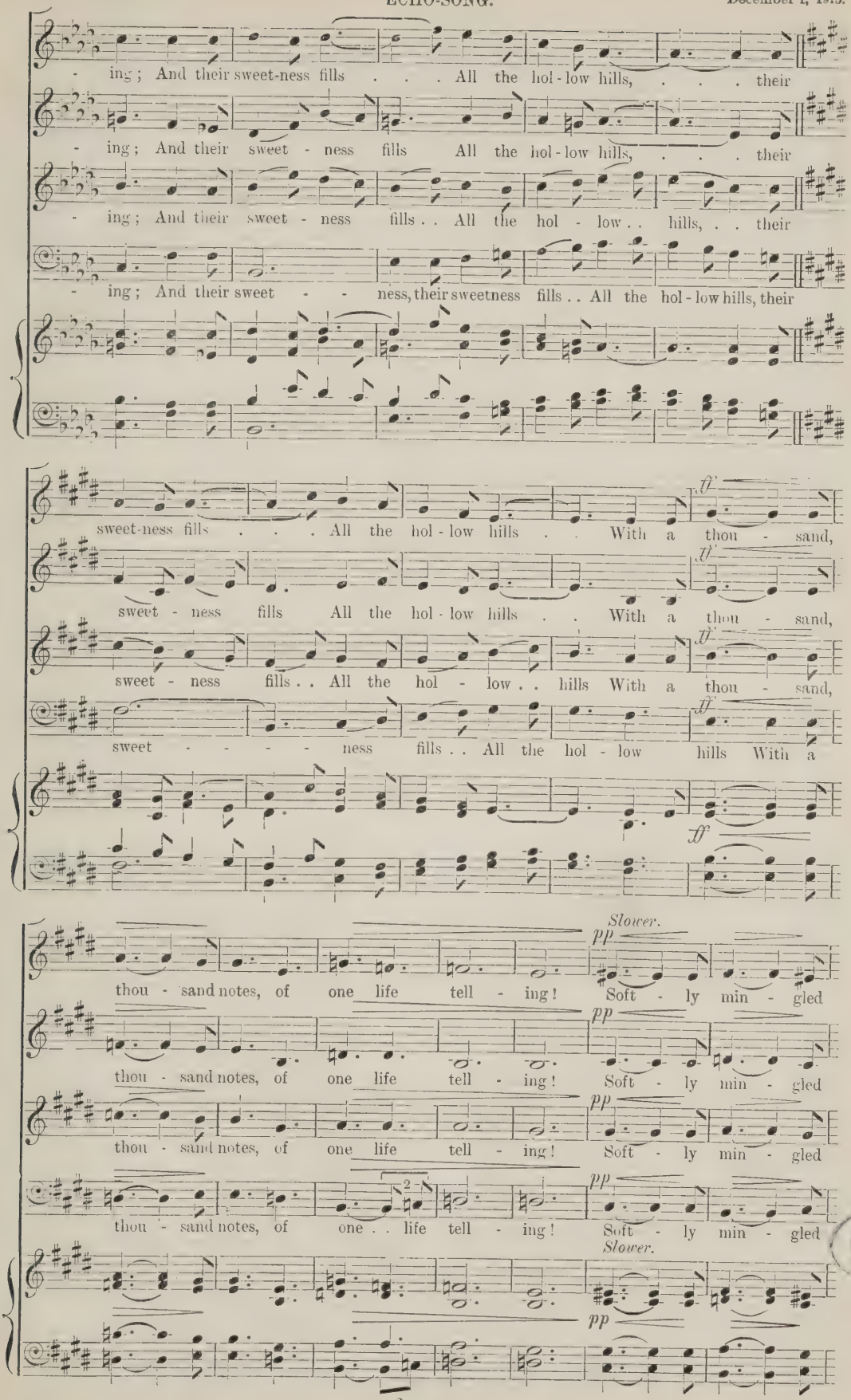

Allegro.
woods re - joice, . . . Then glad sounds are swell-ing From each sis - ter - voice, Round thy
woods re - joice, . . . Then glad sounds are swell - ing . . Round thy
woods re - joice, . . . Then glad sounds are swell- ing From each sis - ter - voice Round thy
then . . the woods . . re - joice, Then glad sounds
Allegro. ♩. =69.
rock - - y dwell - ing; Then the woods re - joice, ... Then glad
rock - y dwell - ing; Then the woods . . re - joice, . . Then glad
rock - y dwell - ing; Then the woods re - - joice, . . Then glad
are swell - - - ing From each . . sis - ter - -
sounds are swell- ing From each sis - ter - voice . . Round thy rock - y dwell - - -
sounds are swell - ing Round thy . . rock - y dwell - -
sounds are . . swell - ing . . Round thy . . rock - y dwell - -
- voice Round thy rock - - - - - y dwell - -


- ing; And their sweet-ness fills . . . All the hol-low hills, . . . their
- ing; And their sweet - ness fills All the hol-low hills, . . . their
- ing; And their sweet - ness fills . . All the hol - low . . hills, . . their
- ing; And their sweet - - ness, their sweetness fills . . All the hol-low hills, their
sweet-ness fills . . . All the hol-low hills . . With a thou - sand,
sweet - ness fills All the hol-low hills . . With a thou - sand,
sweet - ness fills . . All the hol - low . . hills With a thou - sand,
sweet - - - - ness fills . . All the hol - low hills With a
ff
Slower.
pp
thou - sand notes, of one life tell - ing! Soft - ly min - gled
thou - sand notes, of one life tell - ing! Soft - ly min - gled
thou - sand notes, of one life tell - ing! Soft - ly min - gled
thou - sand notes, of one . . life tell - ing! Soft - ly min - gled
2
Slower.
pp

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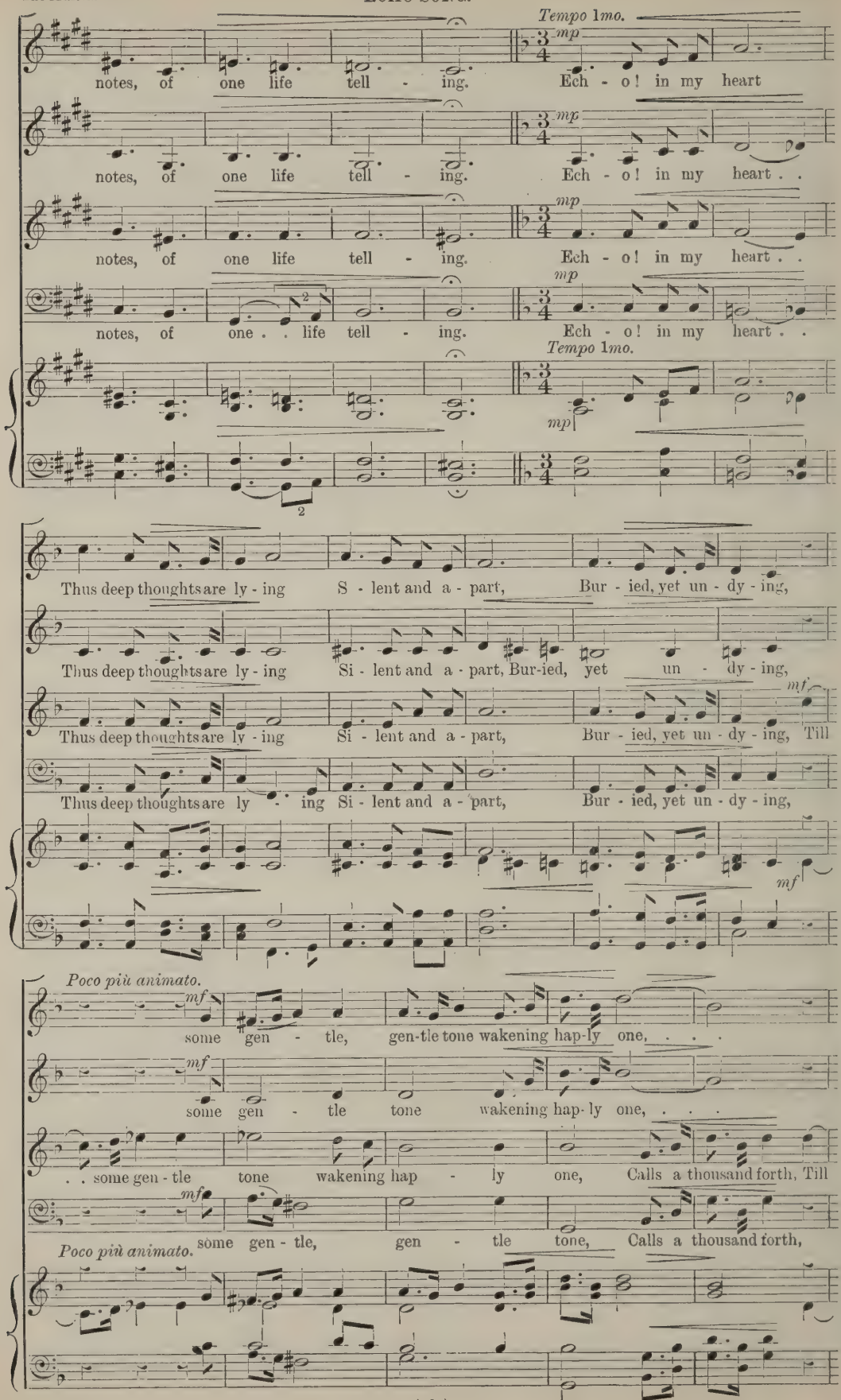
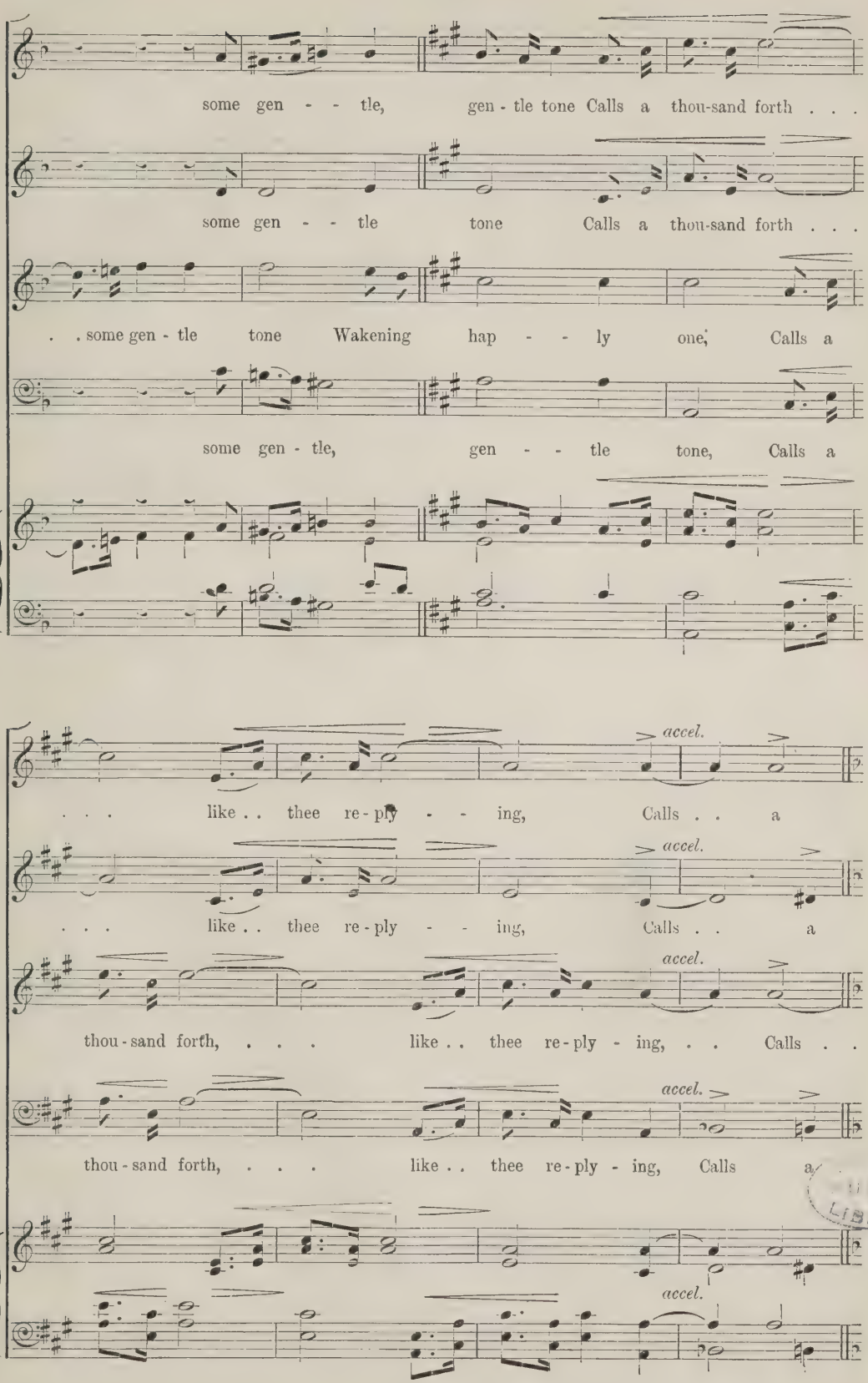

Tempo 1mo.
mp
notes, of one life tell - ing. Ech - o! in my heart
notes, of one life tell - ing. Ech - o! in my heart . .
notes, of one . . life tell - ing. Ech - o! in my heart . .
Tempo 1mo.
Thus deep thoughts are ly - ing S - lent and a - part, Bur - ied, yet un - dy - ing,
Thus deep thoughts are ly - ing Si - lent and a - part, Bur-ied, yet un - dy - ing,
Thus deep thoughts are ly - ing Si - lent and a - part, Bur - ied, yet un - dy - ing, Till
Thus deep thoughts are ly - ing Si - lent and a - part, Bur - ied, yet un - dy - ing,
mf
Poco più animato.
some gen - tle, gen-tle tone wakening hap-ly one, . . .
some gen - tle tone wakening hap-ly one, . . .
. . some gen - tle tone wakening hap - ly one, Calls a thousand forth, Till
some gen - tle, gen - tle tone, Calls a thousand forth,


some gen - - tle, gen - tle tone Calls a thou-sand forth . . .
some gen - - tle tone Calls a thou-sand forth . . .
. . some gen - tle tone Wakening hap - - ly one, Calls a
some gen - tle, gen - - tle tone, Calls a
accel.
. . . like . . thee re - ply - - ing, Calls . . a
accel.
. . . like . . thee re - ply - - ing, Calls . . a
accel.
thou - sand forth, . . . like . . thee re - ply - ing, . . Calls . .
accel.
thou - sand forth, . . . like . . thee re - ply - ing, Calls a
accel.

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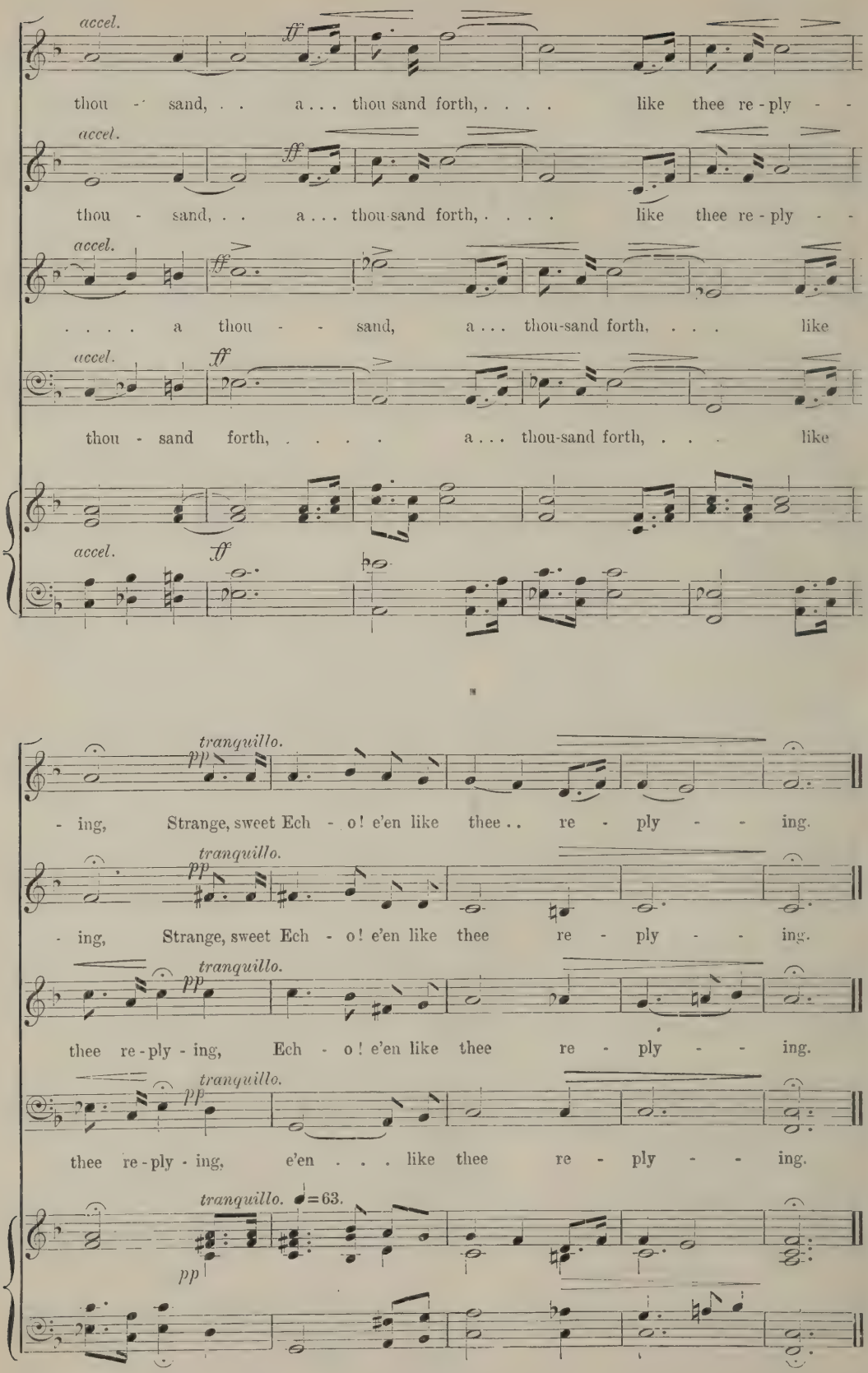
accel.
ff
thou - sand, . . a . . . thou sand forth, ... like thee re - ply - -
accel.
ff
thou - sand, . . a . . . thou-sand forth, ... like thee re - ply - -
accel.
ff
. . . . a thou - - sand, a . . . thou-sand forth, . . . like
accel.
ff
thou - sand forth, ... a . . . thou-sand forth, . . . like
accel.
ff
tranquillo.
pp
- ing, Strange, sweet Ech - o! e'en like thee . . re - ply - - ing.
tranquillo.
pp
- ing, Strange, sweet Ech - o! e'en like thee re - ply - - ing.
tranquillo.
pp
thee re - ply - ing, Ech - o! e'en like thee re - ply - - ing.
tranquillo.
pp
thee re - ply - ing, e'en . . . like thee re - ply - - ing.
tranquillo. ♩=63.
pp

(*Continued from page 736.*)

with marked ability such attractive music as Schumann's Overture, Scherzo, and Finale, Saint-Saëns's tone-poem 'Le Rouet d'Omphale,' and Suite (No. 2), 'Carmen' (Bizet).

The remaining concerts have not been very numerous, but in each case due appreciation has not been wanting. Of primary importance was the Elgar concert on October 23, when the distinguished English composer was present to conduct his Violin concerto and the now famous 'Carillon.' Mr. Albert Sammons, the soloist in the former, came with a big reputation for his reading of this work: it is by no means an exaggerated one, for finer playing or a more impressive interpretation nobody could wish to hear. Mr. Carl Liten recited the 'Carillon' with an impassioned forcefulness, which, however, did not cause us to forget the more subtle reading of Madame Réjane. In both these items Sir Edward Elgar at the helm was sufficient to ensure adroit and authoritative performances, and other Elgar pieces were conducted by Mr. Godfrey with no less success. The crowded attendance at a Pachmann recital on October 30 was not unexpected, and although all the pianist's performances were not of equal excellence, the smaller Chopin pieces were played as only he can play them. A strong contrast was provided exactly a week later in Sapellnikov, whose robust, vigorous style was a splendid foil to Pachmann's daintiness and grace. It only remains to record a lecture on November 9 by Mr. Percy A. Scholes, which had for its subject 'How to listen to an orchestra,' amplified by illustrations by the Municipal Orchestra, and an Orchestral Concert on November 12, at which Madame Ada Crossley was the special attraction.

The only concert unconnected with the Winter Gardens calling for mention was one recently given at St. Peter's Hall by Madame Frey, a Belgian violinist and a pupil of Ysäye, who has resided for some years past in this town.

Reference to the death of Mr. Charles Fletcher, one of Bournemouth's leading musicians, will be found in another column.

BRISTOL.

There was a large attendance at the Church of St. Mary Redcliff on October 25, when Mr. R. T. Morgan, organist of the Church, gave a recital in aid of the National Institute for the Blind for work amongst our blinded sailors and soldiers. He introduced in his programme appropriate compositions by blind English musicians, there being a Voluntary in G minor by John Stanley, who was blind from infancy and was appointed organist of the Temple Church in 1734, as well as movements by blind living organists, Alfred Hollins and W. Wolstenholme. The different compositions were effectively interpreted by Mr. Morgan.

A concert in connection with the Wesleyan Home Mission was held at Red Cross Street Hall on November 3, and a numerous audience appreciated the efforts of Mrs. George Heming (sister of Madame Clara Butt), vocalist, Miss Lynette Hulme (pianoforte), and Miss Helen Cavell (violin).

Bristol Sunday Society determined to give only one concert during the present season, and this was held on October 31, at the Empire Theatre. The orchestra comprised thirty competent players, under the direction of Mr. W. C. Ace. Some highly interesting compositions were presented, a stirring programme terminating with Riviere's March, 'Honour to the Brave.'

At St. Nicholas Church, in association with the Dedication Festival, on November 10, Mr. Arthur S. Warrell gave a recital of organ music by modern British composers. Selections from the works of Sir Hubert Parry, Sir Charles Stanford, Dr. Basil Harwood, Dr. Charles Wood, Luard-Selby, and Healey Willan were admirably performed. The church choir sang with effect Stanford's anthem 'The Lord is my Shepherd' and Naylor's anthem 'Behold, God is great.' A collection was made in aid of the Organists' Benevolent League.

The annual concert at Stoke Bishop Hall took place on November 16, Mr. F. S. Sage having undertaken the arrangements. As upon former occasions, there was a pleasant miscellaneous selection, those who now took part being Miss Gladys Yeo, Miss M. Boyce Jones, Mr. G. W. McGregor, Mr. Stuart W. Smith, and Mr. C. Thomas (vocalists), Miss Dorothy Godwin (harp), and Mr. Sydney J. Bayliss (pianoforte). Two recitations were given by Miss Margaret Langdon. A large audience evidently greatly appreciated the manner in which the programme was presented. It was decided to appropriate the whole of the proceeds of the concert to the British Red Cross Society.

CAMBRIDGE.

Cambridge musicians are doing their best to counteract any war depression there may be, and following the lead of the University Musical Society are showing considerable activity this term. This Society has already held one concert on November 3, when Beethoven's Septet and Schubert's Octet were performed, and on December 3 it is giving Bach's 'Christmas Oratorio.' Judging by the support shown at the first concert the season promises to be a most successful one both financially and musically. The membership of the University Musical Club keeps up wonderfully well, and the Club continues to hold the weekly concerts every Saturday.

On Saturday, October 30, the Grimson Quartet, with the help of Mr. Draper as clarinettist, gave a most enjoyable performance at Newnham College of Brahms's Clarinet Quintet and McEwen's String Quintet in A major. Fog unfortunately delayed the performers on their journey from London, and they had consequently to omit from their programme Mozart's Clarinet Quintet. Mrs. Haydn Inwards gave a pianoforte recital of works by Bach, Beethoven, Chopin, Schumann, and Debussy on November 9, and on November 23 another recital composed entirely of Chopin's works. On November 24, in Clare College Hall, Mr. Cedric Sharpe and his father, Mr. Herbert Sharpe, of the Royal College, gave a Pianoforte and 'Cello sonata recital when they played Sonatas in F major by Brahms, A major by Boccherini, and G minor by Rachmaninov.

DEVON AND CORNWALL.

PLYMOUTH.

Success, artistic and financial, generally attends the efforts of the Plymouth Orpheus Male Choir. With a vacation of only a week or two, it meets for practice every week in the year and often several times a week, and the result of this serious application to work is heard in its very fine ensemble and vocal blend, its intelligent comprehension and natural expression of emotional feeling, and in many other features which mark a choir as cultured and well-trained. Mr. David Parkes, the conductor, at the first concert for this season, on October 20, produced some very fine singing from his forces of about ninety voices. A large proportion of members being dockyard employés and members above military age the choir has not suffered depletion to any serious extent. The choral fantasia, 'Cyrus in Babylon' (Boulanger) was dramatically performed, Neumann's 'The rising storm' was given with descriptive effects, and in contrast with these were two part-songs by Hatton, and others by Sullivan, German, and Brahms. The proceeds, amounting to over £45, were given to Red Cross funds, though profit was not the main objective. Since the War began the choir has raised hundreds of pounds for war purposes. At this concert assistance was given by Mr. Albert Sammons (who played the first movements of the Elgar Violin concerto for the first time at Plymouth), Miss Dorothy Webster, and Signor Lenghi Cellini (vocalists), and Miss Esmé Beringer (reciter).

Mount Gold Ladies' Choir gave a good account of itself on November 10, when at a concert for war funds it brought forward part-songs with good sense of rhythm and light and shade. Mr. N. H. R. Normington conducted, and among the items were Vincent's 'Blow, soft winds' and 'A sailor lad's song,' and a Berceuse by Tilby.

The Plymouth Madrigal Society (conductor, Dr. Harold Lake) and the Y.W.C.A. Choir (conductor, Mr. Douglas Durston) have both re-started work, and may be expected to give performances shortly, and Dr. Weekes's Orchestral Society has resumed rehearsals. The Plymouth Co-operative Society, under its Education Department, has made a commendable new departure this winter by providing in its syllabus and weekly lectures, &c., several performances by local orchestras, under the avowed conviction that music should have a definite place in the education of its members. The first concert, given by the band of the

R.G.A., on November 6, was a great success. Mr. R. G. Evans, conductor, skilfully varied the programme with popular and high-class music, and the immense audience was very appreciative.

OTHER DEVONSHIRE TOWNS.

The Wednesday and Saturday popular concerts which have been tried experimentally by the management of the Torquay Municipal Pavilion have increased noticeably in public favour, and Mr. Basil Cameron retains a high tone in the orchestral music. On October 16 pieces by German and Mendelssohn were played, Mr. Barry Squire gave violin solos, and the vocalist was Mlle. Juliette Autran. The prospectus of the new series of weekly symphony concerts, inaugurated on November 11, excludes modern German music but also entirely ignores British music. The enterprising manager, Mr. Austin Wilshere, reports that business this year is in excess of that of the corresponding period of last year, and no doubt the Western Queen of watering places will this winter be patronized by many who have been in the habit of going abroad at this season. At the inaugural concert the symphony was Tchaikovsky in E minor, and Mr. Arnold Trowell with the orchestra played Haydn's 'Cello concerto in D. An excellent programme, excellently played, on November 15, represented Wagner, German, Gounod, and Tchaikovsky.

A conspicuous feature of a chamber concert at Barnstaple, on October 27, and at Exeter on the following day, was César Franck's Sonata for violin and pianoforte, played by Mrs. Hall Parlby and Dr. H. J. Edwards. The pianist also played music by Debussy and Liszt, and a group of the Chopin pieces with which he invariably delights a musical audience. Miss Phyllis Lett sang songs by Handel, Lully, Weckerlin, Georges Huë, Granville Bantock, Wilkinson Stephenson, and Shapiro.

At a recital at Seaton on October 31, the organist was Mr. C. R. Mason. Brother Ernest Newlandsmith played violin pieces, and the Rev. R. Spurrell sang bass solos. The band of the Wessex R.A.M.C. was the chief attraction at a concert at Teignmouth on November 11.

CORNWALL.

St. Austell Glee and Madrigal Society, on October 17, sang choruses from 'Messiah' and 'St. Paul,' and Elgar's 'It comes from the misty ages,' conducted by Mr. C. L. Forrester, at a Red Cross effort. Miss Violet Trenberth was the soloist in Mendelssohn's 'Hear my prayer.' Centenary Wesleyan Choir, conducted by Mr. F. Everson Luke, sang anthems and choruses at Camborne on October 28; and Pool Male Choir sang well-known pieces, on October 30, at Penmarth, including 'By Babylon's wave,' 'Comrades' song of hope,' 'Peace to the souls of heroes,' and 'Crossing the plain.' The cantata, 'From sowing to reaping,' was sung on November 7 by Tywardreath Wesleyan Choir, with Mr. C. S. Edwards at the organ; and vocal quartets, sung by Miss Ruth Donald and Messrs. J. Body, F. Curnon, and Joseph Roberts, were a conspicuous feature of a concert at St. Hilary on the same date.

Members of the Royal Fusiliers Band assisted at a recital of French music at Falmouth on October 27, when Mr. Ewart West was the organist; and Mr. Tregoning (Launceston) gave an organ recital at Ashwater on November 11, assisted by Miss Lewis (violin) and Miss Tregoning (vocalist). In aid of Belgian soldiers a concert was given at Bodmin on November 13 by M. Richard Debever (violoncello), Mlle. de Jahlem, Messrs. H. S. Lockett, and A. B. Hawke (vocalists), twenty Geisha girls trained and led by Miss Meta Hawke, Miss V. Richards (pianoforte), and Mr. W. Tickell (entertainer). During the week beginning November 15 concerts were given throughout Cornwall under the management of Mr. Charles Saunders by a Butt-Rumford concert party consisting of Miss Mary Fielding, Miss Clara Robson, Messrs. Charles Saunders and Joseph Farrington, vocalists; Miss M. Mercer, reciter; and Mr. Lewis Powell, pianist. On the first two dates the Town Hall at Penzance was crowded. The proceeds were for the Red Cross funds.

DUBLIN.

In addition to the Rathmines and Rathgar Operatic Society, a new musical combination, entitled the Metropolitan Operatic Society, has been started at Dublin. The former Society is under the conductorship of Mr. C. J. Fitzgerald, and two operas are now in rehearsal, both by Gilbert and Sullivan, namely, 'Iolanthe' and the 'Yeomen of the Guard.' Mr. O'Brien's Society intends to open the season with Balfe's 'Bohemian Girl' and Wallace's 'Lurline.'

Two most successful Red Cross concerts, in aid of the funds of the County Wexford Motor Ambulance at the Front, were given at the Athenæum, Enniscorthy, on November 3. All the artists gave their services gratuitously, and Dr. Grattan Flood kindly officiated as conductor and accompanist. A matinée was given at three o'clock and the evening concert at eight o'clock. There were excellent houses, although the reserved seats were five shillings. The final tableau, introducing Elgar's 'Land of Hope and Glory,' was admirably produced.

Mr. Joseph O'Mara and his Opera Company opened a two weeks' engagement at the Gaiety Theatre, Dublin, on November 22. Among the operas new to Dubliners were Puccini's 'Madame Butterfly' and Marchetti's 'Ruy Blas.'

On Monday, November 8, the chamber music recitals commenced at the Royal Dublin Society's Hall. The Brodsky Quartet, with Mr. Hatton occupying Mr. Carl Fuchs's place, received a cordial reception. Last year owing to Dr. Brodsky's enforced absence, the Quartet did not appear at these concerts. The programme was Haydn, Op. 17, No. 5, in G; Novacek, Op. 13, in C; and Beethoven, Op. 130, in B flat. On November 15 Mr. Alfred Hollins gave an organ recital at which he played a new 'Theme with variations and fugue' of his own, and concluded his programme with a brilliant transcription of the 'Tannhäuser' Overture. On November 22 the Wessely Quartet played Haydn, Op. 76, No. 4, in B flat; Beethoven, Op. 59 No. 1, in F; and Glazounov's 'Novellettes,' Op. 15.

On November 6 the first performance at Dublin of Elgar's 'Carillon' was given at a semi-private meeting of the Students' Musical Union of the Royal Irish Academy of Music, conducted by Mr. John F. Larchet.

On November 14 a series of Orchestral Concerts was commenced at the Ancient Concert Rooms, conducted by Mr. Nabarro, the musical director of the Gaiety Theatre. The orchestra, consisting of about thirty performers, played amongst other works a selection from 'Cavalleria Rusticana' and extracts from Tchaikovsky's 'Pathetic' Symphony. Miss Josephine Wilson and Mr. Val Collins were the solo vocalists.

A successful performance of Liza Lehmann's 'In a Persian Garden,' with an address on the Poem by the Rev. E. Savell Hicks, was given in the Unitarian Church on November 18. Miss Barbara Florac, Miss Edith Mortier, Mr. Robert Harrison, and Mr. T. W. Hall were the vocalists, and Mr. C. W. Wilson the organist.

Our local musical Societies are all in abeyance for the time being, and the only concerts given are for war charities.

EDINBURGH.

On October 30 M. Jean Marcel, 'cellist, and Mr. Hedmont, the operatic tenor, gave a chamber concert. To hear the latter as a *lied* singer was a pleasant surprise to many. Glasgow Orpheus Choir gave a concert in the Central Halls on the same evening. The ballad concert of the season, viz., the Railway Guards' Concert on November 2, introduced to Edinburgh M. Dubin, Russian tenor; Madame Feltesse, Belgian soprano; Signor Lorenzi, harpist; and Miss Marion Beeley, contralto. MM. Ysäye and De Greef gave a memorable reading of Franck's Sonata for violin and pianoforte on November 3. Mendelssohn's Variations Serieuses was the other number. November 6 drew the usual crowded house to hear Madame Clara Butt and her party, including Misses Marr, Allen and Godfrey, and Messrs. Booth, Freer, and Harold Craxton. The Franco-American soprano, Madame Adèle-Braun, appeared at Central Hall Concerts on the same date. Paterson & Sons' orchestral season opened on November 8 with Mlynarski back at the conductor's desk. A Schubert Symphony and Stravinsky's

'Petrouchka' were the orchestral numbers of importance, and M. Jean Vallier, a French baritone, created quite a furore with Massenet's 'L'Air des étoiles' and 'The Calf of Gold' from Gounod's 'Faust.' Prof. Tovey, who is doing so much along educational lines, gave a lecture to the Bach Society on the works of the great Cantor on November 13. Rubinstein, the Polish pianist, made his début at Edinburgh on November 16 with Tchaikovsky's Concerto No. 1 and César Franck's 'Les Djinns.' He secured an instantaneous success, and is spoken of as a new individuality in interpretation.

GLASGOW.

At the Royal Fine Art Institute's weekly chamber concert on November 11, Mr. Philip Halstead and M. Arthur de Greef, the Belgian pianist, were associated in some excellent playing of duets. An innovation so far as these concerts are concerned was the performance of choral music, on this occasion by the Glasgow Orpheus Choir (Mr. H. S. Roberton), whose fine singing greatly surprised and delighted the audience. In the very carefully chosen programme it was rather curious to find Lahee's 'The bells' first favourite.

Departing from usual custom the Choral and Orchestral Union opened its season with a Saturday popular orchestral concert on November 6. There was a crowded audience, and M. Mlynarski received a particularly warm welcome. The personnel of the Scottish Orchestra has changed somewhat since last season, but as a whole the band is a fine one, as was evidenced at the opening concert. Mr. Horace Fellowes, the leader of the first violins, who was soloist, gave a most meritorious performance of Mendelssohn's Violin concerto. The programme of the first Tuesday concert (November 9) provided some striking contrasts, as for example an Overture in D by Boccherini, Schubert's Symphony in C, Elgar's 'Pomp and Circumstance' No. 3, and the last scene from Stravinsky's ballet 'Petrouchka.' The last-named work, given here for the first time, was excellently handled by M. Mlynarski, but it left the audience with somewhat divided opinions. M. J. Vallier, the Belgian singer, made his first appearance at these concerts and achieved the instant and striking success which his artistic performance thoroughly merited.

At the second concert, on November 16, Mr. Leonard Borwick made a very welcome reappearance, giving in conjunction with the Scottish Orchestra a superb reading of Brahms's second Pianoforte concerto in B flat. His group of solos in the second part of the programme included compositions by Scriabin, Palmgren, Medtner, and Rachmaninov. Stanford's fourth 'Irish Rhapsody' in A minor was brought to a first hearing at Glasgow, and in it and the Air and Variations from Tchaikovsky's third Suite in G the playing of the band was on the highest level. On November 17, the first of the Corporation Orchestral Concerts was given at the City Hall before a very large audience. The programme was on popular lines, and included a repetition from the previous evening of Stanford's fourth 'Irish Rhapsody,' Mendelssohn's Violin concerto (again played by Mr. Horace Fellowes), an Andante for flute, harp, and orchestra by Mozart, and the Overture to 'The Flying Dutchman.'

It is gratifying to find that the Glasgow Choral Festival of last May was so successful, despite existing conditions in the country, as to leave the committee with a fair balance on the right side. It has been decided to proceed with the 1916 Festival on similar lines to that of 1915, viz., the Children's Choirs, Female-Voice Choirs, and solo-singing classes.

The concert by Madame Stralia and MM. Ysäye and Pachmann attracted, as was to be expected, an enormous audience to St. Andrew's Hall on November 19. The arrangement of the programme whereby each performer began and completed his or her part at one appearance was unusual, making as it did a separate violin, vocal, and pianoforte recital in miniature, but the course adopted served admirably. M. Ysäye played a Sonata by Veracini, two of the performer's own compositions, a Havanaise by Saint-Saëns, and a Ballad and Polonaise by Vieuxtemps, while M. Pachmann contributed in inimitable style five well-known Chopin numbers. Madame Stralia, the Australian prima donna, showed fine vocal gifts in her singing of a Cavatina by Rossini and an Air from Puccini's 'Madame Butterfly.' Each performer conceded the usual encore numbers.

LIVERPOOL.

With M. Savonov as conductor, and M. Benno Moiseivitsch as solo pianist, at the third Philharmonic Concert on November 2, our thoughts were mainly directed to modern Russian music of the programme order as exemplified by Tchaikovsky's fifth Symphony, and pieces by two distinguished pupils of Rimsky-Korsakov, viz., Glazounov's Prelude from the 'Mediæval Suite' (Op. 79), 'Isle of Love,' and Liadov's Legend 'The Enchanted Lake.' The Prelude is a powerful work in which storm and stress give place to a flowing melody associated with happy lovers. An obvious feature of the music is its masterly orchestration. Liadov's Legend is less definite in plan, and in its frankly impressionistic style is distinctly modern in expression. To those who only know Liadov's pianoforte music, his orchestral Legend revealed a new personality. Mendelssohn's 'Midsummer Night's Dream' Overture did not, however, suffer by comparison, exquisitely played as it was and lovingly conducted by M. Savonov. M. Moiseivitsch as the exponent of Schumann's Pianoforte concerto has been heard here to greater advantage. It was a rather cold, if brilliant performance. His solos, especially a Toccata by Zsolt, a Hungarian prisoner of War now interned at the Alexandra Palace, more fully exploited his tremendous technical powers. The choir sang extremely well in Stanford's part-song 'Corydon, arise,' in which the musician effectively handles the rather questionable ethics of Corydon's advice to Phyllida. The singing indeed was a delightful feature of the programme, as was also the extemporised prelude played on the pianoforte by M. Savonov in order to give the singers their key-note. It was by no means a procession of mere 'common chords.'

The chief interest of the fourth Philharmonic Concert on November 16 undoubtedly lay in M. Savonov's interpretation of his pupil Scriabin's Symphony No. 1, in E minor, Op. 26, of which the first five movements were played (omitting the choral Finale). Devoid of the complexity and ultra-modernity of Scriabin's later works, this Symphony is extremely beautiful music, abounding in lovely themes and rich colourings. The Scherzo is especially captivating. For her principal solo Miss Isolde Menges cannot be commended for choosing Dvorák's tedious Violin concerto in A, Op. 53. It is dull, heavily-scored music, which does not suit the player's delicate lyrical tone and wonderful mechanism, which were more favourably exhibited in her shorter pieces played to Miss H. McCullagh's pianoforte accompaniment. In his vocal solos, Mr. William Samuell, the able opera baritone, did not enhance his good voice and fervent style by his proneness to vibrato and occasional uncertainty of intonation. His best song was Gounod's 'Dio Possente.' The choir, which has been singing especially well this season, was heard with pleasure in the effective harmonies of Elgar's part-song, 'O happy eyes.'

The first concert this season of Mr. Vasco V. Akeroyd's Symphony Orchestra was given in the Philharmonic Hall on October 26, the programme containing three outstanding features in Elgar's 'Carillon,' in which the poem was recited in English by Miss Lucy Nuttall; Rachmaninov's Pianoforte concerto No. 2, in which M. Moiseivitsch's powers found a suitable medium; and Charpentier's Suite 'Impressions d'Italie,' music which is not of the vital order. Besides reciting Cammaerts's poem, which in English loses some of its essentially French charm and intensity, Miss Lucy Nuttall well displayed her contralto voice in Saint-Saëns's hackneyed 'Softly awakes,' which has lately been sung to death hereabouts. At the second concert, on November 9, Mr. Akeroyd conducted a conscientious performance of the 'Eroica' Symphony, which was followed by Liszt's 'Mazeppa,' very well played by the excellent orchestra of seventy-five. The vocalist was Signor Medina, a powerful tenor with an intensely dramatic style.

At the third of Mr. Adrian Boult's popular orchestral concerts on November 3 a distinctly improved audience in point of numbers was noticeable. The programme contained a judicious blend of old and new, for Mr. Boult believes in providing some of the 'new' for the musicians in his audiences, which latter include many to whom even the 'old' is new. Purcell's Hornpipe in E minor from the harpsichord music as arranged 'with doubles for a consort of instruments' by Mr. H. C. Colles comes pleasantly in both categories, and this extremely clever and

animated arrangement found instant favour. An early work of Arensky's, the Intermezzo in G minor, is a fascinating little piece which threw up in strong relief the deeper qualities of César Franck's Symphonic Variations for pianoforte and orchestra, the solo part in which was admirably played by our clever local pianist, Mr. Frank Bertrand, who had previously given an exhibition of his powers in Beethoven's Pianoforte concerto No. 3, in C minor. The concert commenced with Haydn's Symphony in B flat, No. 9 of the Salomon set, and the vocalist was Miss Norah Dall, who used her rich young voice artistically, especially in Gluck's 'Divinités du Styx.'

M. de Pachmann has twice visited Liverpool recently. On October 27 he played a curiously assorted selection, and on November 14, when he appeared along with M. Ysäye (but not in collaboration) at a Red Cross Concert, the eccentric Russian played Chopin pieces with his usual phenomenal dexterity and usual drollery. M. Ysäye brought forward two works of his own, notably a muted 'Rêve d'Enfant,' and the great Belgian violinist played with all his old mastery. The space between the pianist and the violinist was most successfully filled by Madame Elsa Stralia, an operatic soprano whose splendid voice and training were shown in Rossini's florid 'Bel raggio,' sung with abounding fluency and ease. The singer was no less arresting in a simple ballad, and made a highly favourable impression. The pianoforte accompaniments were played by M. Theo. Ysäye with the art which conceals art.

Three concerts devoted to 'Old English music and dances, and musical instruments,' were given by Mr. Arnold Dolmetsch and family on October 30, November 1 and 2, under the auspices of the Liverpool Music Teachers' Association, the Sandon Club, and the Corporation of Liverpool, the latter occasion being the inaugural lecture of the fifty-first series of Free Lectures in the Picton Hall.

At a concert given in the Collegiate School on October 23 in aid of the Pervyse Field Ambulance, Dr. Pollitt contributed several interesting organ solos, including his Organ sonata in C minor, and other features of the programme were the songs composed by Mrs. George Imlach, a local amateur, and sung by Mrs. M. K. Church.

Madame Clara Butt drew a large, if not overflowing, audience to the Philharmonic Hall for the concert directed by the resourceful Mr. Percy Harrison on November 3, when the great singer was found in her finest form. Miss Perceval Allen, Mr. John Booth, Miss Edie Marr (solo pianoforte), and Miss Anne Godfrey (solo violin) also assisted, and Mr. Harold Craxton was an able accompanist.

The members of the Rodewald Concert Club reassembled in the Yamen Rooms on December 25, when Dr. Brodsky received a significantly warm welcome. With the accession of Mr. Walter Hatton, in place of Mr. Carl Fuchs, who is still languishing in internment in Germany, the Brodsky Quartet exhibited all the old perfection of ensemble associated with its name, and the performance of Haydn's Opus 20, the delightful Verdi Quartet, and the great Beethoven B flat Quartet, Op. 130, was a feast of good things.

Sir Walter Parratt paid one of his too rare visits to Liverpool on November 18, in order to open the new Rushworth & Dreaper concert-organ erected in the Liverpool Institute, Mount Street. The instrument is erected as a memorial to those old boys of the famous local school who have laid down their lives for their country, and is largely a gift of an unknown donor. The gallery which has been built for the organ, bearing the inscription 'Patriæ qui vitam consecraverunt sodalibus et honore sodales,' was subscribed for by the present boys of the school. Sir Walter's programme ranged from Bach and Scarlatti down to modern examples of French and Belgian organ-music.

The O'Mara English Opera Company, conducted by Mr. Oreste Sanfilipo, fulfilled a week's engagement at the New Brighton Winter Gardens, commencing October 25, and the familiar operas, very well put on, included 'Faust,' 'Carmen,' 'Lily of Killarney,' 'Lucia di Lammermoor,' 'Madame Butterfly,' 'Cavalleria Rusticana,' and 'Pagliacci,' from which list it would appear that 'Tannhäuser' and 'Lohengrin' are enjoying a rather welcome rest at present. The company included Miss Florence Morden, a soprano of exceptional gifts.

The interest of the popular Saturday Musical Evenings in the Picton Hall has been well sustained, and the players engaged by Messrs. Rushworth & Dreaper have lately included Mr. John Dunn (solo violin), and Miss Marguerite Stilwell and Mr. Joseph Greene, two well-known local pianists. The Gitana Ladies' Choir, conducted by Madame Maggie Evans, which won a first prize at the Bangor National Eisteddfod, gave great pleasure by its singing on October 23, and vocal soloists have included Miss Emily Breare and Mr. Charles Tree.

MANCHESTER AND DISTRICT.

The progress of the season is witnessing the emergence of the Saturday 'Proms' orchestral concert audience on to a definitely higher plane than it has hitherto occupied. The quality and design of the programmes are fully equal to the Hallé items on Thursday evenings, but the prices are lower, and as the area of the public appealed to is far greater than can be the case earlier in the week the attendances are larger. Probably the perception of some such results led Beecham so to arrange matters that, broadly speaking, the standard works, symphonic and other, should be played to the larger audiences, leaving more of the novelties to the older established and longer experienced Hallé audience on Thursdays. In this systematic correlation of the two schemes controlled by the Hallé executive is to be found the greatest hope for the future both for the public and for the orchestras. The inclusion of symphonies in their entirety has proved completely successful, and it may be hoped that Sir Henry Wood and Mr. Brand Lane will not be slow to follow with a systematic rather than an occasional use of symphonic works. The Brand Lane programmes are always appetising, but are they invariably nourishing? A sound, healthy body musical cannot be built up, much less acquire full vigour, unless the solids exceed the sweets.

Beecham the impresario, the ultra-modernist, the apostle of the Russian and French ballet, we have come to know pretty thoroughly, but Beecham the symphonist has been an unknown factor in our calculations until recently. To the interpretation of German symphonic music, and to Bach Concerti grossi, he brings an athletic spring and vivid fancy possibly native to his genius, possibly due to his immersion in ballet music with its quick, nervous, ever-pulsating rhythm. He is easily the most meticulously fastidious rhythmical master who has been to Manchester, and many of us are finding a grace of outline and buoyancy of feeling in, say, Schumann and Mozart, where formerly we have only had ponderous presentations,—solid, massive, majestic, no doubt, but lacking those penetrating, illuminating flashes which only come from those endowed with imaginative powers of a high order.

Balakirev's 'Thamar,' and a selection from Pavel's 'Daphnis and Chloe,' make one wonder as to the artistic justification of concert-performances of ballet music, where the eye cannot aid the ear. Perhaps we are nearer to it than we sometimes think, but for the great mass of public taste which cannot afford to support highly paid ballet artists, the only hope of a full appreciation is to be found in the association of cinema and orchestra; that it will come, is as certain as to-morrow's sunrise.

Another facet of Beecham's musical nature is being slowly revealed; it will be generally conceded that the art of orchestral accompaniment is the most difficult part of a conductor's task, and some possess the almost uncanny instinct of sensing the soloist's every caprice. The complete responsiveness of the band is also another factor. Basing a judgment on Beecham's work in the Franck Variations played by William Murdoch, the Dvorák Concerto for 'cello played by Dambois, and the Tchaikovsky Concerto played by Brodsky, one inclines to the view that this is not the strongest side of his art, although on these three occasions there was a marked growth towards a more complete control.

The first choral evening, on November 4, left one with very mixed feelings. It was described as a 'unique choral programme,' and consisted of Handel's Coronation anthem 'The King shall rejoice,' Verdi's 'Stabat Mater,' Debussy's 'Blessed Damozel,' Bach's 'Come, Jesu, come' (in the edition edited by Sir Henry Wood), Ethel Smyth's 'Hey, Nonny No' and 'Sleepless Dreams,' and finally Liszt's Psalm xiii.,—the first real attempt to get out of the old routine groove: an attempt, too, at the representation of many varied types of choral expression.

The singing of about forty ladies in Debussy was the most unimaginative experience conceivable ; oh ! the pity of it, for Beecham and his men lavished their art on the wonderful orchestration, and Miss Marianne Weber Delacre was the very embodiment physically and emotionally of the Blessed Damozel. I cannot recall any more complete identification of a singer with her part. It did not matter a rap that she sang a French text and the choir an English one ; she lost herself in her task, and one could only marvel at the sheer beauty of her art.

In the last season or two the orchestra and choir sometimes have had joint rehearsals, but not on this occasion, although there were such intricate things as Dr. Ethel Smyth's 'Hey, Nonny No' and 'Sleepless dreams.' This is simply to invite misunderstanding, and in 'Hey, Nonny No' the orchestra had finished before the choir had time to sing its final word, 'Fools'! All the same the choir seemed to sing things like this and the Liszt Psalm xiii. with greater zest than most of its work, the Psalm also furnishing a triumph for Mr. Frank Mullings. Mr. Beecham rightly decided against the employment of all the voices in some of the works performed, although utilising full strength in Handel, Bach, and Ethel Smyth. There was however a noticeable lack of nicely-adjusted balance in the Bach antiphonal phrases.

The concert of November 11 was notable for the Bach 'Brandenburg' Concerto in F major, for Dr. Brodsky's fine playing of the Tchaikovsky Violin concerto (already mentioned), but especially for John B. McEwen's 'Grey Galloway,' a splendid specimen of orchestral atmosphere and quite the most interesting novelty of the English school heard so far this season. Dr. Ethel Smyth's 'Bo'sun's mate' Overture did not enhance the impression formed the week before as to the distinctive character of her work, and certainly gained nothing from her conducting. Vallier aroused much enthusiasm, aiding his singing by finely restrained dramatic gesture. Beecham's fondness for a suave opening item in his programmes was again exemplified in the choice of Méhul's 'Two blind men of Toledo' Overture, which was quite new to Manchester audiences.

The Committee for Music in War-time, under Mr. Sydney H. Nicholson's lead, is endeavouring to establish a choral body which shall keep alive works such as are often heard at the Cathedral festivals. A series of weekly (Tuesday, being market-day) lunch-hour concerts, 1.10 to 1.50, have also been established, and on November 16 a most efficient small body of string-players gave Mozart's 'Eine kleine Nachtmusik.'

On November 10 the Manchester Vocal Society, under Mr. Herbert Whittaker, inaugurated a departure from its accustomed style of programme which must be accounted a complete success so far as it went. Mr. Walter Mudie placed at its disposal the string players of his orchestra, modestly filling in wind harmonies on the pianoforte. The work chosen was 'A Tale of Old Japan,' and the unwonted accompaniment stimulated the choir to singing of a warmer and less restrained type than has hitherto been the case. The Society has good solo resources which were adequately employed. The string players also gave, under Mr. Mudie's direction, a Grieg Suite and Grainger's 'Molly on the Shore.' Many of the smaller choral works with an orchestral accompaniment within the resources of these players can be brought to a hearing if only this co-operation be maintained.

Pachmann and Ysäye have played recently in sonatas and solos at practically every town in Lancashire of any size, but it has remained for Mr. Brand Lane and the Hallé Society to enable the public to hear them in association with our orchestras. Both play under Sir Henry Wood's conductorship after Christmas, and on February 3 Pachmann plays under Beecham the Chopin Concerto which he gave on his initial appearance at Manchester many years ago.

Chamber music is returning from its recent exile. The Ancoats and Bowden Societies have been the only ones to 'carry on' under war conditions, but have now been joined by the Brodsky group, and recently there is news that the Catterall Quartet (already well established at Birmingham, though mainly based on Manchester) will play here for the first time on December 6.

The Bowdon concert on November 6 brought the London Quartet for the first time into our musical life. Memories of the fine French quartets were at once brought to mind, and possibly the presence of Mr. H. Waldo Warner (who had considerable experience last winter with French players and methods) as the viola player may contribute not a little to this feeling. Mr. Sammons a few days earlier had revealed the main features of his style in association with Savonov in Beethoven Sonatas.

As at the Bowdon concert, a larger audience than at any chamber-music attendance last year was found at the first Brodsky Quartet concert on October 23. After the semi-starvation of last winter our public is determinedly ravenous. Brodsky and Forbes played together in the new Delius Sonata, which Brodsky's pupil, Catterall, had introduced to us last winter. To hear, as we often have, Brodsky in Tchaikovsky and then in Delius is to realise his quite uncommon powers of adaptability, for hardly any of Brodsky's characteristics of style are called for in the Delius Sonata. But before all else Manchester's debt to Brodsky and his associates is for the revelation of the later Beethoven Quartets, which were comparatively unknown here a score of years ago.

Forbes has a distinct bent for a similar pioneer work, and on November 10 at the Ancoats series gave the most complete selection from the mature pianoforte pieces of Scriabin which we have yet had at Manchester.

NEWCASTLE AND DISTRICT.

The Clara Butt concert, under the direction of Mr. Percy Harrison, which was given in the Town Hall, Newcastle, on Thursday, November 4, was well attended, but as it has already been reported from various parts of the country there is no need for further details. The principal event of the month was the visit of the British String Quartet, to Darlington, Bishop Auckland, and Middlesbrough. At Darlington, on Tuesday, November 16, it provided the whole programme for the Chamber Music Society which holds its concerts at Polam Hall. The works performed were Ravel's Quartet in F, the Allegretto from W. H. Reed's Quartet in C, Air with Variations and Scherzo from Mendelssohn's Op. 81, and Brahms's Quartet in C minor, Op. 51, No. 1. As the scheme of these concerts is rather unusual, the constitution and working of the Darlington Chamber Music Society may be helpful in the formation of similar Societies in other districts. It has been in existence for several years, and is now established on a firm foundation. The concerts are held at Polam Hall, a large boarding school for girls where music is made a special feature in the education and training of the pupils. A committee formed partly from the staff of the school and partly from outside drew up a circular and appealed to the music-lovers in the district for subscriptions, the amount of which was fixed at half-a-guinea per member. Five concerts of chamber-music are given each season, for which each subscriber receives a serial ticket. The use of the large dining hall of the school, including a grand pianoforte, is given by the principals, in return for which the upper forms have the privilege of attending the concerts at a reduced rate. Weekly classes are held at which the girls study beforehand the works that are given, and, where procurable, they are provided with miniature scores, which are analysed and the various features of the music made familiar to them. We believe these conditions are unique, but there is no reason why every school of reasonable size should not make similar arrangements. Its educational value is enormous, and the progress made by the pupils in musical appreciation and score-reading is most marked. Such a complex work as Ravel's Quartet in F given at this concert was followed with the greatest ease and the keenest enjoyment. By consulting with other Societies in the district it is generally possible to get one or other of the best quartets at considerably less expense than would be involved in direct engagements. One concert of the five is given by the musical staff of the school, at which seldom-heard works are produced. That on December 2 will include Bach's Concerto in C major for three pianofortes and strings. The same composer's D minor Concerto for this combination has been previously given, and also his Concerto in C minor for two pianofortes. These are delightful works, and well within the capacity of pianists of sound rather than brilliant technical attainments.

At the Auckland Society's concert on November 17 the same Quartet, with the assistance of Mr. Paul Kilburn as second viola, gave Mozart's Quintet in C major. For quartet they played Reed's Allegretto, Percy Grainger's 'Londonderry air,'

and his lively 'Molly on the shore,' and Debussy's Quartet in G minor. At the concert the choir also took part, singing unaccompanied part-songs by Kilburn, Bantock, and a set of Choral Waltzes by Johnson. Miss Caroline Hatchard was the vocalist, and she sang Bishop's 'Tell me, my heart,' Sullivan's 'Where the bee sucks,' and songs by McEwen, Phillips, Massenet, and Tchaikovsky. Dr. Kilburn conducted. Mr. Paul Kilburn acted as pianoforte accompanist.

At the chamber concert of the Middlesbrough Musical Union, held in the Wesley Hall on November 18, the same programme was repeated, with the exception of the choir and the exchange of Dvorák's E flat Quartet for the Debussy item.

NOTTINGHAM AND DISTRICT.

The season of the Nottingham Sacred Harmonic Society was opened on November 4 by a performance of 'Elijah.' The soloists were Miss Laura Evans-Williams, Miss Helen Blain, Mr. Webster, and Mr. Charles Mott, who were assisted by Miss Jennie Bentley, Miss Evelyn Armstead, Mr. G. A. Allen, and Mr. H. G. Chapman in the concerted numbers. The choral numbers were admirably presented. The attendance however was hardly encouraging, despite the reputation of this Society in this particular work. Mr. Allen Gill was the conductor, and Mr. Wynne Reeves led the orchestra.

On November 7, Mr. Bernard Johnson introduced Glazounov's Pianoforte concerto in F minor to a Nottingham audience at his organ recital, when the solo part was admirably played by Miss Irene Truman, the orchestral parts being performed on the organ. Included in the same programme were César Cui's 'Berceuse,' Saint-Saëns's 'Le Cygne,' and Guilmant's Sonata in D minor.

The Long Eaton Orchestral Society gave its first concert on November 9, under the conductorship of Mr. F. Mountney. The band was heard to advantage in Weber's 'Euryanthe' Overture, vocal items were charmingly sung by Miss Lucy Nuttall, and Mr. Philip Cathie was heard with pleasure in violin solos by Bach and Randegger.

At the Halifax Place Mission, Elgar's 'Light of Life' was the work selected for the Choir Festival on November 21, when the solos were ably performed by Miss E. Warner, Madame Ethel Parkin, Mr. Franklin Pearson, and Mr. T. Pattison Stoton. Mr. C. E. Blyton Dobson presided at the organ, and Mr. E. M. Barber conducted.

At the Choir Festival of the Canaan Church, Nottingham, on November 14, Gaul's 'Holy City' and Spohr's 'God, Thou art great' were performed. The vocalists were Madame Jennie Bentley, Madame F. Farnsworth, Mr. Moss, and Mr. C. Keywood. Excellent audiences and a careful performance were the main features of the Festival.

YORKSHIRE.

LEEDS.

The Leeds Bohemian Concerts began on November 10 what promises to be a very successful season, with a goodly list of subscribers and a series of excellent programmes. That of the first concert consisted of three modern Pianoforte trios: Arensky in D minor (Op. 32), Saint-Saëns in F (Op. 18), and Brahms in C (Op. 87), of which Messrs. Cohen (violin), Hemingway (violoncello), and Herbert Johnson (pianoforte) gave readings that were characterized at once by sympathy and fire.

A visit from Sir Edward Elgar gave especial distinction to the opening concert of the Leeds Choral Union on November 17, when he conducted a programme consisting entirely of his own music, 'Caractacus' being the principal work, coupled with his two most recent compositions, 'Carillon' (recited by Mr. Carlo Liten) and 'Polonia.' Miss Lilian Stiles-Allen, and Messrs. H. Brearley, Heyner, and Hayle were the principals in 'Caractacus,' of which an admirable performance, equally good in spirit and in letter, was given.

The Saturday Orchestral Concerts began their season on October 30, 'under a cloud' in a meteorological sense, since the room was enveloped in a thick fog, which made the large attendance the more remarkable. Mr. Fricker conducted some more than creditable performances, the chief feature of the programme being Rachmaninov's fine Pianoforte concerto in C minor, the solo part in which was most brilliantly played by Mr. Arthur Rubinstein, who, since his appearance at these concerts a year ago, has had many admirers at Leeds. The 'Scotch' Symphony was well played, and very enjoyable, and the rest of the programme was on equally familiar lines. At the second concert, on November 20, the 'Eroica' Symphony was the central feature, while Miss Agnes Nicholls's artistic singing of some interesting solos gave distinction to the event, and attracted a very large audience. Two of the mid-day recitals which are such a pleasing feature of Leeds University life have already taken place. On November 2, Mr. Lloyd Hartley gave a pianoforte recital at which he played Beethoven's early Sonata in C minor (Op. 10, No. 1), Franck's fine 'Prelude, chorale and fugue,' a 'Dumka' by Tchaikovsky, and a Rhapsody by Dohnányi,—a programme deserving record on account of its avoidance of the stereotyped features of pianoforte recitals. On November 16 Mrs. J. W. King gave a programme of French songs by Weckerlin, Massenet, Délibes, Godard, Debussy, and Saint-Saëns. A week of 'condensed opera'—two operas every evening!—by the Turner Opera Company (November 15), is the only other musical occurrence of any importance at Leeds.

BRADFORD.

On October 29 the second of the Subscription Concerts took place, the artists engaged being M. Sapellnikov, who played some Chopin pieces very finely, with breadth and fire; Mr. Arnold Trowell, who gave an interesting Violoncello sonata by Valentini; Miss Mignon Nevada, and Mr. Lenghi-Cellini. At the third concert, on November 19, M. Savonov conducted the 'Eroica' Symphony and some Russian works, including a memorable performance of Tchaikovsky's 'Francesca da Rimini.' On November 6, Mr. Julian Clifford conducted the first concert of the Permanent Orchestra's season. Miss Margaret Collins was the soloist in Liszt's 'Hungarian Fantasia' for pianoforte and orchestra, and Franck's 'Le chasseur Maudit' and Tchaikovsky's 'Casse Noisette' Suite were features of the programme. Miss Mabel Manson, the vocalist, sang Landon Ronald's 'Adonais' scena with much dramatic fervour. On November 10 the Bradford Old Choral Society revived Randegger's cantata, 'Fridolin,' which afforded no great difficulties to Mr. Ernest Pickles, the conductor, and his able choir. Miss Laura Evans-Williams, Mr. Herbert Thorpe, Mr. Robert Burnett, and Mr. Percy Snowden were the soloists.

OTHER TOWNS.

On October 29 the Huddersfield Choral Society gave—actually for the first time in the town—Verdi's 'Requiem.' Under Dr. Coward's direction the choir sang with its accustomed power and force, and the soloists, Miss Carrie Tubb, Miss Elsa Illingworth, Mr. Frank Mullings, and Mr. Robert Radford, were well-chosen for their exacting task.

The Wakefield Choral Society, in view of present conditions, is reduced to the necessity of giving Ballad concerts, the first of which, on November 3, proved exceedingly popular, the cheaper seats being crowded. Mr. Percy Bligh conducted some highly finished performances of part-songs, and Miss Caroline Hatchard, Miss Lucy Nuttall, and Mr. D'Oisly were the vocalists, Miss Hilda Lett contributing some violin solos.

On October 30 M. Sapellnikov visited Harrogate, and gave a pianoforte recital, his programme including Beethoven's sonata 'Les Adieux, L'Absence, et le Retour,' and Schumann's 'Carnaval,' which he played with much mastery.

A new chamber music combination opened session at Huddersfield on October 27 with a French music evening. Two Pianoforte quartets by Fauré and Chausson were selected. There were also two delightful movements for String quartet by Pierné. The members, who played with excellent insight and good balance, were Mrs. A. Eaglefield Hull, Mrs. W. H. Vanner, Mrs. A. Clayton, Miss Elsie Beanland, and Miss Nellie Temperton. Miss Bessie Taylor sang, and Miss Beanland played brilliantly a 'Rondo' by Saint-Saëns, and Three Valses by Moret and 'Sarabande and Toccata' by Debussy.

SIR HUBERT PARRY'S 'VOCES CLAMANTIUM.'

From *The Times*, October 22, by kind permission:

A stranger who had chanced to enter the Temple Church last Sunday afternoon might have prided himself upon a discovery. 'At last,' he might have said, 'I have found English music.' The work heard there which prompts the suggestion was one of Parry's lesser cantatas called 'Voces Clamantium.'

The stranger would probably have concluded it to be a meditation in music upon the present staggering crisis in the world's history. 'The noise of a tumult of the nations gathered together.' 'God looked for judgment, but behold oppression.' 'Behold He sendeth one to bind up the broken-hearted'; every sentence chosen out of the book of the Prophet Isaiah seemed a word written for to-day, and grouped together in six panels—'Vox clamantis in deserto,' 'Adventus populi,' 'Vox prophetae,' 'Vox populi,' 'Vox consolatoris,' and 'Vox Dei'—they were disposed in a way which must reveal the thoughts out of many hearts. At the end the thought is summed up in a few direct lines of modern verse:

> O man, look upwards where the skies
> Are clear, from earth's dark shadows free,
> Look where thy hope lies,
> If it be well with thee,

and from first to last the music brands the message of the words into the soul of the listener. Yet the cantata was written a dozen years ago, and so far from having been generally accepted as an expression in art of our national aspiration, it is doubtful whether it has been heard in public a dozen times.

If the stranger, besides being a student of the English language, happened to be a scholar of English musical history, he would find in Parry's means of expressing his ideas influences from at least three centuries. Orlando Gibbons, Henry Purcell, Sebastian Wesley have all played their parts in moulding his style and contributed something to his individual phraseology. Purcell is recalled in the contrapuntal first chorus 'The noise of the multitude in the mountains,' with its cumulative effects upon a repeated bass figure; Gibbons in that justice of vocal phrase which gives a human eloquence to so many of his madrigals, and which Parry alone among choral composers to-day possesses. One cannot hear the solemn 'Vox populi' without thinking of Wesley's 'Thou wilt keep him.' If one looked farther it would be easy to find more instances which show that Parry is speaking the musical language inherited from his own countrymen through many generations.

THE SPIRIT OF TRUTH.

But it is not only the evidences of continuity which speak with such force through this work. It is the whole spirit in which the music is conceived which compels attention. It is all sternly directed to the purpose in view. It does not strive nor cry; it neither allures nor persuades. It states facts. That is why Parry's music makes so slight an appeal to people pampered by the attractive entertainments of the concert-room and the opera. But its absence of charm can only be a fault if it implies an absence of beauty, and that is certainly not the case here. Again and again one is struck by the extraordinary beauty with which the music enfolds and enriches the words, more especially in the 'Vox consolatoris' and in the inspiring Finale.

Just now one hopes that people are prepared to look a little beyond the accessories of art and to tune their minds to discover in it some expression of those feelings which normally are buried deep in their consciousness, but now refuse to be stifled. Not Parry alone, but several of our older composers have spoken true musical thoughts which were little regarded in the time of ease, but would have power to move and uplift us now. One is glad to see, for example, that the Birmingham Festival Choral Society has put Parry's 'Blest Pair of Syrens' and Stanford's 'The Last Post' together in one of their programmes. If our choral societies and church choirs would bestir themselves to search out works that must particularly appeal to English hearers at the present time, they would achieve a work of national importance.

Miscellaneous.

NEW CHOIR SCHOOL, WESTMINSTER ABBEY.

A new Choir School for Westminster Abbey boys, erected in Dean's Yard, was opened on October 30. It will accommodate thirty boys, in addition to masters and a domestic staff. The building, which includes a residence for a minor canon, has cost about £30,000.

GUILDHALL SCHOOL OF MUSIC.

At the annual presentation of prizes gained at the Guildhall School of Music, Mr. Landon Ronald stated that since the previous occasion the decrease of students was only about three or four per cent. Sir T. Vezey Strong presided, and the Lady Mayoress gave away the prizes.

On November 13 Dr. R. R. Terry addressed a meeting of the Incorporated Society of Musicians, at the London Polytechnic, his subject being 'Northumbrian Folk-music.' Dr. Terry made a strong point of the way in which the geographical position of Northumbria, its history of Border warfare, its diversified occupations, including the pastoral life of the Cheviot Hills, and the seafaring and shipbuilding industries of the coast, have combined to stamp strong and often contrasted characteristics upon the folk-music. His personal knowledge as a native of Northumberland enabled him to illustrate his points with examples of the dialect speech of different parts of the country. The music itself was illustrated by a number of singers from the Westminster Cathedral Choir, who produced some fine melodies. The music of the small Northumbrian pipes was played on the pianoforte by Mr. E. S. Mitchell.

Mr. John Towers, of St. Louis, Mo., United States, who compiled an elaborate Dictionary of operas (which, if not complete, is at least in our experience very useful) announces his intention of retiring from professional life after 'seventy-two years of unbroken musical activities.' We do not know the age of Mr. Towers, but he may of course have displayed soundful if not exactly musical activities, as do most people, very early in life! We wish him peace and joy in his retirement. It is stated that letters should be sent to 4622 West Bell Place, St. Louis, Mo., U.S.

Madame Alys Bateman has been assiduous in promoting concerts in aid of the blinded soldiers and sailors at the St. Dunstan's Hotel. On November 9, at Æolian Hall, the Balalaika Orchestra played attractively a selection including Borodin's 'In the Steppes of Central Asia.' Madame Bateman sang an Aria by Gretchaninov. Mr. Percy Frostick (violin), M. Boris Bornov (vocalist), and Miss Olivia Truman (reciter), also contributed to the concert. There was a good audience. The third concert of the series will be given on December 7. We trust that Madame Bateman's devoted efforts will again be successful.

The syllabus of the eighth season of the Middlesbrough and District Musical Association is an interesting scheme, the following being the subjects to be dealt with: 'The violoncello' (Mr. H. C. Hale); 'English Folk-dances, (Mr. H. J. Huskinson); 'Psychology and music' (Mr. Leonard Williams); 'The composer's craft,—with a few examples of his own craftiness' (Mr. R. G. Thompson); 'The appreciation of modern songs' (Mr. George Dodds); 'Nationalism in music' (Mr. B. Mills-Francis).

At the dedication concerts of the new organ in the Medinah Temple of the Ancient Arabic Order of the Nobles of the Mystic Shrine, Oasis of Chicago, fifty-five members of the Chicago Symphony Orchestra took part, playing Borodin's 'The Steppes of Central Asia,' Goldmark's 'Sakuntala' Overture, and other works, including Felix Borowski's Allegro de Concert for organ and orchestra, written for the occasion. Dr. J. Lewis Browne, and Mr. Borowski conducted, and various organists gave recitals.

The University of London (South Kensington) announced last month a series of lectures on 'Shakespeare and Music' to be given by Sir Frederick Bridge. The first lecture was given on November 3; the remaining dates are December 1, February 2, March 1, and April 5, all to commence at five p.m. Admission is free, but tickets must be obtained from Mr. P. J. Hartog, Academic Registrar. A stamp should be enclosed.

The annual evening concert given by the Gentlemen of the Choir of H.M. Free Chapel of St. George and H.M. Private Chapel, Windsor Castle, was held at the Royal Albert Institute, Windsor, on October 25. The concert was under the patronage of The King, Queen, and other members of the Royal Family. Glees, part-songs, national airs, vocal solos, and a Cantata for junior voices (which was sung by the boys of the choir), 'Sea Fairies' by T. F. Dunhill, formed an agreeable programme.

The governing body of University College, Galway, has appointed Miss May Fogarty, R.I.A.M., conductor of the College orchestra. Miss Fogarty, who has pursued a distinguished musical course in London, and at Dublin and Galway, is favourably known in Dublin, where her violin performances at the S.O.S. Concerts and at St. Francis Xavier Hall were very popular.

Miss Gwynne Kimpton is 'keeping going' her excellent Orchestral Concerts for Young People at Æolian Hall. The first of the series was given on October 23, and the next on November 20. Others are to be given on December 11, January 22, February 19, and March 18.

The Glastonbury Festival School will produce a new music-drama by Rutland Boughton entitled 'Bethlehem' on December 28, 29, and 30. Particulars can be obtained from the hon. secretary, Mrs. S. F. Meade, Horsington, Templecombe.

Mr. Joseph Holbrooke has returned to England from the States. He has recovered from the motor accident which at first was deemed serious. No doubt he will soon be giving vent to his views on things as they are and should not be.

A Guarnerius violin was sold at Messrs. Puttick's auction sale at the end of October. It was bought for £580 on behalf, it is said, of a New York banker. A Joannes Baptiste Guadagnini (1773) violin was sold at £300.

The Folkestone Philharmonic Society (conductor Mr. F. E. Fletcher) announces two concerts for this season—November 24, 'Hiawatha's Wedding-feast' and miscellaneous items, and April 5, 1916, 'The Creation.'

Miss Stevens's Ladies' Choir performed Smart's Cantata 'King Rene's Daughter' at Penzance on November 3, and was able to hand a substantial sum to the 'Cornishman Smokes for Soldiers' Fund.

On November 13, at Frances Holland School, London, S.W., Mr. Cecil Sharp gave one of his informing lectures on 'Folk-Song' before the Girls' School Music Union.

On October 21 Mr. Tobias Matthay lectured on 'The Spreading of Chords' (in pianoforte playing) to the members of Dr. Carroll's Teachers' Association at Manchester.

Under the auspices of the Tonic Sol-fa Association, Mr. C. Egerton Lowe on November 20 lectured on 'Modern Music.'

Answers to Correspondents.

M. V. asks how, in giving ear-training tests to children, two-four time is to be distinguished from four-four time?

ANSWER.—Unless the third beat is plainly distinguished from the first beat by its relative force of accent, it is often difficult to know which of the 'times' is being performed. In listening to musical performances by the best performers (especially pianoforte players) it is sometimes hard to say whether the accent is duple or quadruple. If an error is made it is not a serious one.

A VIOLA STUDENT.—There are good reasons for the use of the Alto Clef in viola music. We have only space to mention one, the avoidance of numerous leger lines. A glance at the extracts you send is sufficient to show that the use of alto or bass clef would add much to the cost of engraving and to the strain on the player's eye. Don't be beaten by such a small thing!

R. D.—'Pianoforte Pedal Studies,' by Arthur Whiting (Schirmer) should meet your case. The work is in two parts: I. Elementary Exercises in use of Damper pedal; II. Use of the Damper pedal in phrasing and tone-colour.

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THREE Extra Supplements are given with this number:

1. *Intercessory Hymn. By Edward German.*
2. *The snow lies thick. Christmas Carol. By Geoffrey Shaw.*
3. *Competition Festival Record.*

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than

MONDAY, DECEMBER 20 (FIRST POST.)

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

ALBUM DE SALON, No. 1 (NOVELLO EDITION, No. 523A).—Russian and Polish Dances and Melodies. For Pianoforte Solo. 2s. 6d. (For Contents, see page 766.)

ANON.—A Soldier's Funeral Hymn. On Card. 2d.

BARTON, AMY M.—"The Supreme Hour." Song. 1s. 6d.

BONAVIA-HUNT, NOEL A.—"Lead, kindly Light." Hymn-Anthem. 2d.

COULDERY, CLAUDIUS H.—Second Bagatelle, in G ("Sunrise"). For Pianoforte. 6d.

CROFT.—"O God, our help in ages past." Adapted to Arthur Sullivan's arrangement of the tune "St. Anne" by SIR FREDERICK BRIDGE, C.V.O. (No. 935, Novello's Parish Choir Book.) 1½d.

EDWARDS, ALBERT.—"In God I find a refuge." A paraphrase of Psalm xci. 1d.

The Musical Times. **EXTRA SUPPLEMENT.** December 1, 1915.

This Supplement is part also of the December issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 89.

A FINE RECORD.

WATERINGBURY CHURCH CHOIR, MAIDSTONE.

The above choir has a remarkable record in connection with the war. Although only a small choir (the population of the village is between 1,200 and 1,300), some thirty-six past and present members are serving with the Colours—this number including five present choirmen. Two past choristers have lately been killed. But the most remarkable part of the record is that out of twenty-three boys whose names appear on the Choir Register for the first nine months of 1906 no less than twenty-two are serving in the Army—the odd one is deaf and cannot pass the doctor, but his father and two brothers (both old choristers) are serving. It was this 1906 choir that at the Tonbridge Musical Festival of that year, with Dr. Henry Coward as judge, entered all classes open to them, namely, ten, and won seven first prizes, two seconds, and were placed third in remaining class—evidently they were and are a lot of lots to be proud of. They have since 1906 won many more prizes at competitions, and are now doing their bit towards winning something vastly more important.

Mr. Edgar A. Smith, the organist and choirmaster of Wateringbury, says he is very proud of his old boys. Well may he be !

1916 FESTIVALS.

In our last issue we inquired for information as to competition meetings that are being arranged for next year. We have received a great many replies, and below we give a summary list with the names of secretaries :

OAKLANDS CHAPEL (SHEPHERD'S BUSH).—February 1, 2. Mr. A. E. Bush, 129, Coldershaw Road, West Ealing, W.

HUDDERSFIELD.—February 11, 12. The 'Mrs. Sunderland' Competition. Adult and choir boys' solos, violin (junior and senior), for mixed-voice, male-voice, and junior choirs. Mr. T. Thorp, Technical College, Huddersfield.

LONDONDERRY.—February 28 to March 4. Mrs. Stewart, 9, Crawford Square.

THE SOUTH AND WEST LONDON MUSICAL FESTIVAL (TOWN HALL, WANDSWORTH)—March 18, 20, 22, 23, and 25. This scheme is a comprehensive one. There are sixty-four classes, covering almost every kind of musical activity. An all-British programme of tests. Mr. T. Lester Jones, 130, Belgrave Road, Wanstead, N.E. [See further on next page.]

HAUGHTON AND DISTRICT (STAFFORD).—End of March. Mixed-voice, female-voice, and school choirs and male-voice quartets. No solos and no male-voice choirs. The hon. secretary, Musical Competition, Haughton, Stafford.

STRATFORD (EAST LONDON) FESTIVAL.—April 1 to 8. The syllabus has not reached us yet. The Festival was carried through successfully in the spring of this year, and there is every reason for believing that it will again justify itself. Mr. John Graham, 74, Park Hall Road, East Finchley, N.

WANSBECH (MORPETH DISTRICT).—April 15. Schools only. Not possible to have adult choirs. Miss MacLeod, Mitford Vicarage, Morpeth.

OUNDLE.—April. Junior competitions only. The Lady Lilford (the hon. secretary, Lilford Hall, Oundle), says : ' After much deliberation, we thought it was a pity for the children to drop out, as the schools are kept going just the same, and it seems to me that in these sad times the thought of practising for the competition would be more than ever an interest and help to brighten the young lives.' [Elsewhere we give extracts from Lady Lilford's report on the previous year's competitions.]

COLERAINE (IRELAND).—April. Mrs. Haston, Ulster Bank, Coleraine.

FEIS CEOIL (DUBLIN).—May 8 to 13. The syllabus will be issued at the end of December. This event is generally on a large scale. Miss Edith Mortier, 37, Molesworth Street, Dublin.

BALLYMENA (IRELAND).—May 9, 10. Mrs. Dinsmore, Crebilly, Ballymena. This is a new Festival which has grown out of the success of the neighbouring Coleraine Festival.

WHARFEDALE (ILKLEY).—May 11, 12, 13. Mr. A. T. Ackeroyd and Dr. W. R. Bates, Ilkley.

BATH.—May 12, 13. The Mid-Somerset Festival. Eighteen vocal classes for junior girls' clubs and women's choirs. Three instrumental classes, Folk-dance classes (including Singing Games, Country, Morris, and Sword Dances). Mr. H. Bowen, 13, Daniel Street, Bath.

BIRMINGHAM (the Midland Festival).—May 13 to 20. We made comments in our November issue on the syllabus of this important event. Mr. George J. Bowker and Mr. F. W. Stevens, Queen's College, Birmingham.

GLASGOW.—May. The syllabus is now being compiled. Mr. F. H. Bissett, Askomil, Bishopton, Renfrewshire.

PEOPLE'S PALACE, EAST LONDON.—May 22 to 30 and June 2, 3. We gave an account of the features of this Festival in our October number. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.

SLIGO.—June 7, 8, 9. Mr. J. McCarthy, Forthill, Sligo.

HASTINGS.—Mr. Lockey, the secretary, informs us that the committee intends to hold a Festival in May.

TEWKESBURY.—A competition had been arranged to take place in May next, but since the decision was made the War Office has taken over all the halls for military purposes. The South Midland Royal Engineers are to make the district their headquarters. Secretary, Mrs. Ethel H. Purcell Wilson, Avonbank, Tewkesbury.

ST. CECILIA GIRLS' CLUBS.—This competition was to have been held in December. Owing to the dark nights and other difficulties, it has been decided to postpone the event until next June.

CORRESPONDENCE.

To the Editor of THE COMPETITION FESTIVAL RECORD.

SIR,—I heartily endorse the opinion, expressed in your November issue, in favour of the resumption of competitions, as far as circumstances will allow.

I should, however, like to make two suggestions based upon the present condition of things. There are none of us who are not at the present time enduring grave anxieties. Many of us, alas! are suffering, in one way or another, more than we care to tell. This ought to be borne carefully in mind, as well as obviously changed external conditions. In regard to the latter, may I state the position in my own district: (*a*) There is difficulty in obtaining a really suitable hall, though this might probably be overcome at all events for one day; (*b*) All railway special facilities are withdrawn; (*c*) The general public interest is absorbed in other things; (*d*) Some choirs have suspended work altogether for the duration of the War, notably one male-voice choir which devotes its energies almost entirely to competitions; (*e*) Other choirs have suffered greatly in attendance-roll—my own choir, which should have about twenty-four men, has lost sixteen or eighteen on service.

Still I am strongly in favour of the competitions going forward. In this time of trial, very many people hesitate to indulge in amusement pure and simple who would thankfully relax in the direction of musical work, which is fundamentally elevating and educational. In view, however, of the points enumerated above I would urge:

(1.) That the pieces selected for competition be less difficult than usual, without, of course, lowering the level of the music in other ways. If the men's parts are likely to be seriously weakened, I would suggest, for instance, Elgar's 'Weary wind' rather than his 'West wind,' a madrigal such as Walmisley's 'Sweete flowers' rather than Weelkes's 'As Vesta was,' and so on—pieces which will exact not too much preparation, and which can be undertaken by choirs whose numbers and personnel are impaired. It should be borne in mind that many a choir might enter for an S.S.A.T.B. piece which would be absolutely deterred by one including divided tenor and bass-parts.

(2.) That every prominence be given to the possibilities for ladies' choirs, bearing in mind that at present ladies, though often making heroic sacrifices for their country in many ways, are not withdrawn from their homes in the way that their brothers are.

From my own point of view, if justification be required for the sustained work of my choir, it may be found in the fact that much of its happiest work last winter was in a series of concerts given to the soldiers in barracks and recreation rooms, and that similar work is again projected for this winter. I cite my experience both in regard to my choir and the general condition of things, believing both to be representative of the position with other choirs and in other districts. Yours faithfully,

November 12, 1915. A YORKSHIRE CHOIRMASTER.

THE SOUTH AND WEST LONDON FESTIVAL

As already announced, this Festival is to take place in the Wandsworth Town Hall on March 18, 20, 22, 23, and 25. Sixty-four classes are enumerated in the syllabus, which has just been issued. We heartily applaud the decision of the committee to choose an

ALL BRITISH PROGRAMME

at this juncture. We are far from believing that such a patriotic choice of tests should be the regular principle at competition Festivals. The outlook must in normal circumstances be cosmopolitan (with of course a strong bias in favour of our own composers), because otherwise the classical and other music we have inherited in common with the whole world might be unknown to our young students—they would imbibe its influence only at second-hand. But it is quite clear from the results of the committee's labours that an excellent all-British programme can be presented for once. Sixty-eight pieces are named.

In the chief choral classes the tests are as follows:

MIXED VOICES.

Tests: 'Come, gentle swains' (Michael Cavendish).
'In pride of May' (T. Weelkes).
'The hag' (B. Luard-Selby).
'Corydon, arise' (C. V. Stanford).
'The three fishers' (G. A. Macfarren).
'In these delightful, pleasant groves' (Purcell).

CHURCH CHOIRS.

Tests: 'Souls of the righteous' (Noble).
'O taste and see' (Sullivan).
'Thou wilt keep him in perfect peace' (C. Lee Williams).
'Therefore with joy' (Sterndale Bennett).

MEN'S VOICES.

Tests: 'Yea, cast me from heights' (Elgar).
'Hymn before action' (H. Walford Davies).

The pianoforte tests include compositions by Ethel Barns, Cyril Scott, Sullivan, Ernest Austin, Edgar L. Bainton (who is interned in Germany), Richard Richards, E. Cuthbert Nunn, R. G. Thompson, Clement N. Spurling, Edward German, H. Saint-George, and George Oldroyd.

We trust that the courage of the committee will be justified by ample support.

PLYMOUTH—November 9, 10.

The second annual Festival was held with fair success, in view of the inevitable drawbacks. Naturally the juvenile element predominated. There were no adult choirs.

Twenty-three 'under twelve' pianists played 'Albumblatt' (Beethoven); 1st, Miss M. M. Clingar. Twelve boys sang Bach's 'My heart ever faithful'; 1st, Master H. Janes. The girls' solo class brought forward Miss D. Burstow as winner, and Miss A. L. Webb was first in the junior violin class. In the senior pianoforte class, the test for which was Chopin's Berceuse in D flat, Miss V. Reece won the first place, and in the senior violin class Miss K. Reed was the winner.

A gold medal solo-singing class, in which the choice of test was free, brought forward twenty-two competitors, and Miss M. Keene was first. The Stuart Road Girls' School (Miss McCrinnin) retained the challenge shield they had previously won. They were the sole entry, as was the case in the boys' school choir class, in which St. Peter's (Mr. G. H. E. Stoakes) sang 'Autumn Song' (Mendelssohn). Two Sunday-school choirs sang Stanford's 'O sweet content,' King Street (Mr. H. Woodward) being placed first. Dr. Somervell was the adjudicator. He objurgated the school teachers who were *not* there for their reluctance to enter.

PENISTONE.—November 13.

The first musical competitions inaugurated by the Penistone and Thurlstone Branch of the Sheffield Sunday School Union were held in the Town Hall, Penistone, on Saturday afternoon and evening, and were in every respect very successful. The adjudicator, Mr. J. A. Rodgers, of Sheffield, remarked that the singing and playing were very creditable to the district. The prize-winners were:

Pianoforte Solo, Juniors (under fourteen years of age). Test: 'Rondo in D' (Mozart), Freda Charlesworth. Girls' Solo (under sixteen years)—Test: 'O for the wings of a dove' (Mendelssohn), Katherine Booth. Soprano Solo—Test: 'Orpheus with his Lute' (Sullivan), Katherine Booth; Laura Woodcock, Thurlstone. Bass Solo—Test: 'The Raft' (Pinsuti), Arthur W. Jagger. Junior Choirs—Tests: (*a*) 'Cleansing Fires,' (*b*) 'Silvery Brook,' 1st, Netherfield Congregational (Mr. F. Winterbottom); 2nd, Bullhouse Congregational (Mr. H. Shore). Mixed-voice Choirs—Tests: (*a*) part-song, 'Soldier, rest' (Oliver King), (*b*) anthem, 'Sun of my soul' (Edmund Turner)—1st, Netherfield Congregational (Mr. R. D. Woodcock), 176 points; 2nd, Penistone Wesleyans (Mr. A. W. Jagger), 174 points. (Maximum 200).

Mr. J. W. Snape was the hon. secretary, and Miss Smith, of Bullace Grange, was the official accompanist. The total proceeds amounted to over £20, the profits being for the Holmfirth Division Fund for the Wounded.

NORTH NORTHAMPTONSHIRE MUSICAL COMPETITIONS.

From April, 1909, to April, 1915.

A report of seven years Festival work in the Oundle District has been issued by Lady Lilford. It is a simple and an interesting record of what can be accomplished in a countryside district. We give it below, minus matter of only local interest :

After seven years it has at last occurred to me that it is not only right, but would probably be interesting to you to hear what has been done in the District since these competitions were inaugurated in 1909. They were started, as you know, with the chief object of raising the standard of choral singing in the country villages ; and a meeting was held at Thrapston on July 22, 1908, to discuss ways and means, when Miss Norah Dawnay most kindly came and read a paper explaining the movement. At the close of that meeting a resolution was unanimously carried in favour of the project, and our first competitions were held on April 21, 1909, in the Great Hall of Oundle School. Both junior and senior competitions were held that year on the same day, beginning at 9 a.m. and finishing at 5 p.m. Since then the competitions have been held on two separate days, Friday and Saturday after Easter Week. A grand concert with professional help has always been held on the Saturday evening. Our judges have been: Mr. T. Tertius Noble, Mr. C. M. Spurling (sight-singing), Dr. Walter Alcock, Mr. Harry Evans (who, I deeply regret to say, passed away last year after a long and painful illness), Dr. McNaught, and Dr. Bairstow. These gentlemen have been assisted each year by Mr. C. J. King, of Northampton, who has taken the sight-singing, a subject in which he is most deeply interested ; feeling as he does the vital necessity for a thorough knowledge of this branch as a basis if music is to be of any real good hereafter. For this year's competitions, on account of the terrible state of affairs which was and is occupying the minds of all of us, the question arose as to whether we should abandon the Festival ; but after due discussion and consideration it was decided to proceed with the junior competitions, and I hope and believe the result justified that decision. The actual number of choirs who sent in their names was seventeen : seven for the smaller villages and ten for those with a population of over 700. This is far in excess of anything we have had previously, and although, unfortunately, from various causes they were not all able to compete on the day, still it was most gratifying to know and feel the desire to do so was there ; and all being well, I hope we may still have the pleasure of hearing what they can do another year. Dr. Bairstow, in writing to me afterwards, expressed himself as follows : 'The children at the competitions struck me as having profited very much indeed by previous experience, and this must be especially gratifying to those who have spent so much time and trouble in obtaining this result. Their tone and speech were especially refined. This, as I said, is a lifelong benefit for them, to say nothing of the good they get from a knowledge of, or, rather, an intimate connection with, good music and the excellent discipline of training themselves to sing so perfectly.' Last year for the first time we had a children's concert, with professional help, in the afternoon of the juniors' day, and this I hope now will be a regular institution. I think the children enjoy it, and, for my part, I don't know anything more delightful than to listen to the little voices giving of their very best ; and particularly in the combined singing. At the close of the concert each year the prizes have been distributed, and the following have most kindly added to the interest of the proceeding by helping us in this way : The late Viscountess Downe, the present Earl Spencer (then Viscount Althorp), Lady Margaret Proby, The Hon. Mrs. Sandars, Mr. Brassey, The Countess of Galloway, and Lord Lilford. For the first three years the Rev. H. C. Holmes acted as secretary, when, much to our regret, he felt compelled to resign owing to the press of other work. A substitute was found to take his place, who has endeavoured, however feebly, to satisfy the Committee, and is willing to continue at their pleasure to work in a cause which for her could never be anything but a labour of love.

Milly Lilford,
Hon. Secretary.

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

A Regrettable and Untimely Criticism.

In its November issue the *Musical Herald* makes some sour comments on the doings of the Association of Musical Competition Festivals. The attitude of the *Herald* is obviously unfriendly. The policy of the committee is misrepresented, and statements are made that are untrue. We quote the following paragraph :

> Addressing the members by circular, the chairman, Lady Mary Trefusis, announces that the Trustees of the Carnegie Fund have granted the Association £200 for one year, which will probably be renewed in twelve months' time. A sub-committee will administer the money by grants to affiliated Festivals, giving preference to the scattered country Festivals, and paying nothing for prizes in any form, or for the encouragement of solo competitions. Evidently town Festivals need not apply. This money may prove to be the 'root of all evil' in the Association, which has once again shown a partiality that has gradually led to the severance of the more important Festivals.

If country Festivals are merely to have the *preference* and surely there is ample reason for this bias—there is no justification for the statement, 'Evidently town Festivals need not apply.' Grants so far have been made to the Isle of Man (Douglas), Worcester (towards the expenses of a combined performance of choirs in the Cathedral), Ballymena (a new venture in Ireland), Carlisle, South Kesteven (Lincolnshire), Taunton, and East Sussex. Under what head these Festivals should be placed we leave the *Herald* to say.

We invite the *Herald* to state specifically (1) in what direction the Association has previously shown partiality, and (2) which Festivals, important or unimportant, have in consequence of this alleged partiality severed their connection with the Association. The officials of the Association have no knowledge of these severances.

Finally, the *Herald* says :

> It is a pity that a member of the executive committee has been allowed to circularise the members through the chairman, suggesting 'That the fund be used for paying the salary of and maintenance of one or two teachers in some competition centre, who have been trained by Dr. Trotter,'—

and goes on to utter some solemn platitudes on the iniquity of this suggestion. The circular was sent to the representatives of the affiliated Festivals (before whom at Conferences all suggestions wise or otherwise are brought), not to the members of the Association, and the proposal it made had no support from other members of the committee, and hardly any from other quarters. It was, therefore, shelved. Surely a member may make suggestions?

The Feis Ceoil held in Dublin last May proved more successful than was expected. The balance-sheet for the financial year which closed on September 30 shows a profit of £64 above expenses. The Festival will be held next year on May 8 to 13, and the following adjudicators have been appointed : Mr. Sydney H. Nicholson, choral ; Mr. Bantock Pierpoint, solo singing ; Mr. Carl Hardebeck, Irish solo singing ; Signor Carlo Albanesi, pianoforte ; Mr. W. H. Reed, strings ; Lieut. J. Ord Hume and Dr. Esposito, bands.

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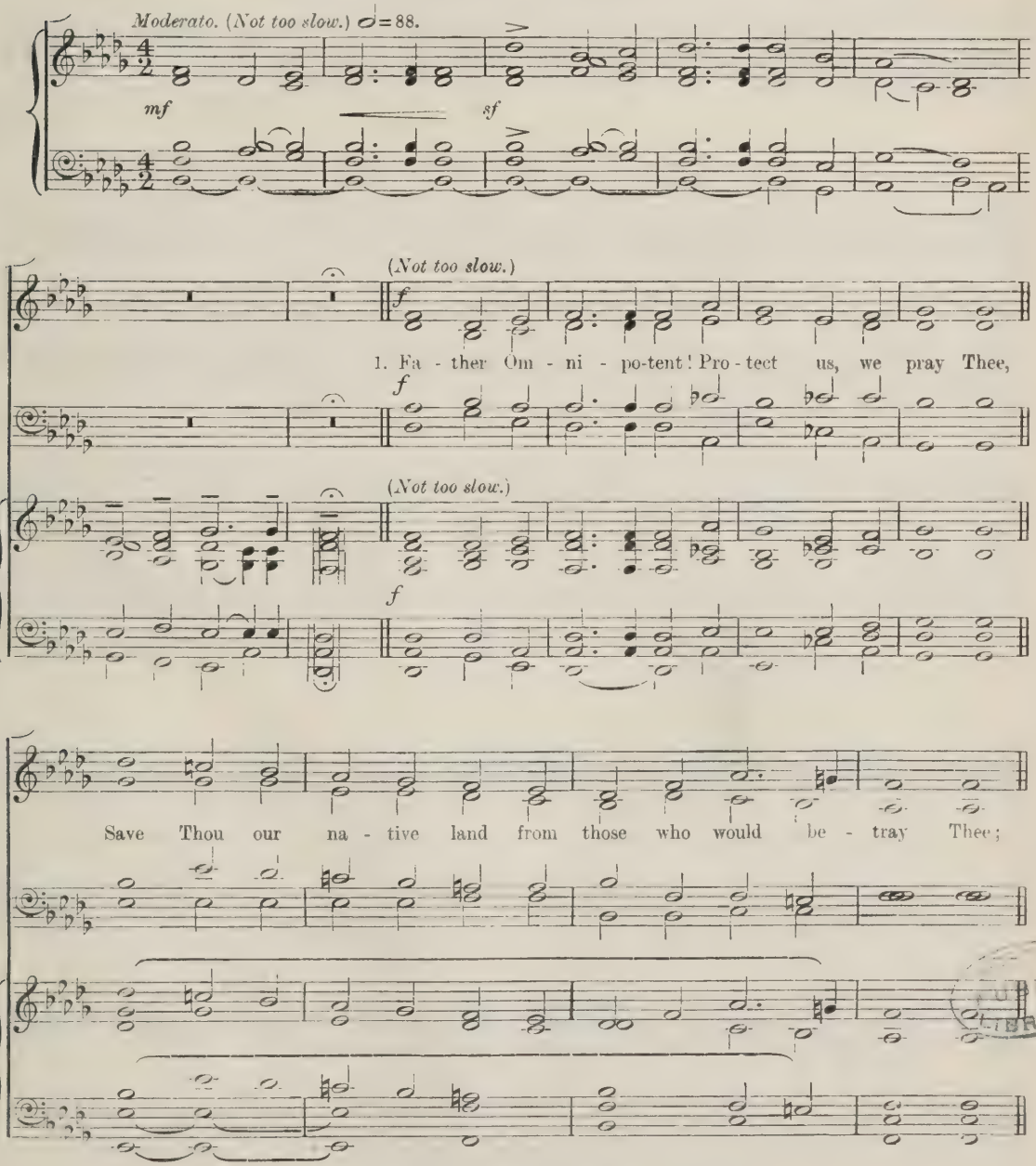
Moderato. (Not too slow.) ♩=88.
mf
sf
(Not too slow.)
f
1. Fa - ther Om - ni - po-tent! Pro - tect us, we pray Thee,
f
(Not too slow.)
f
Save Thou our na - tive land from those who would be - tray Thee;

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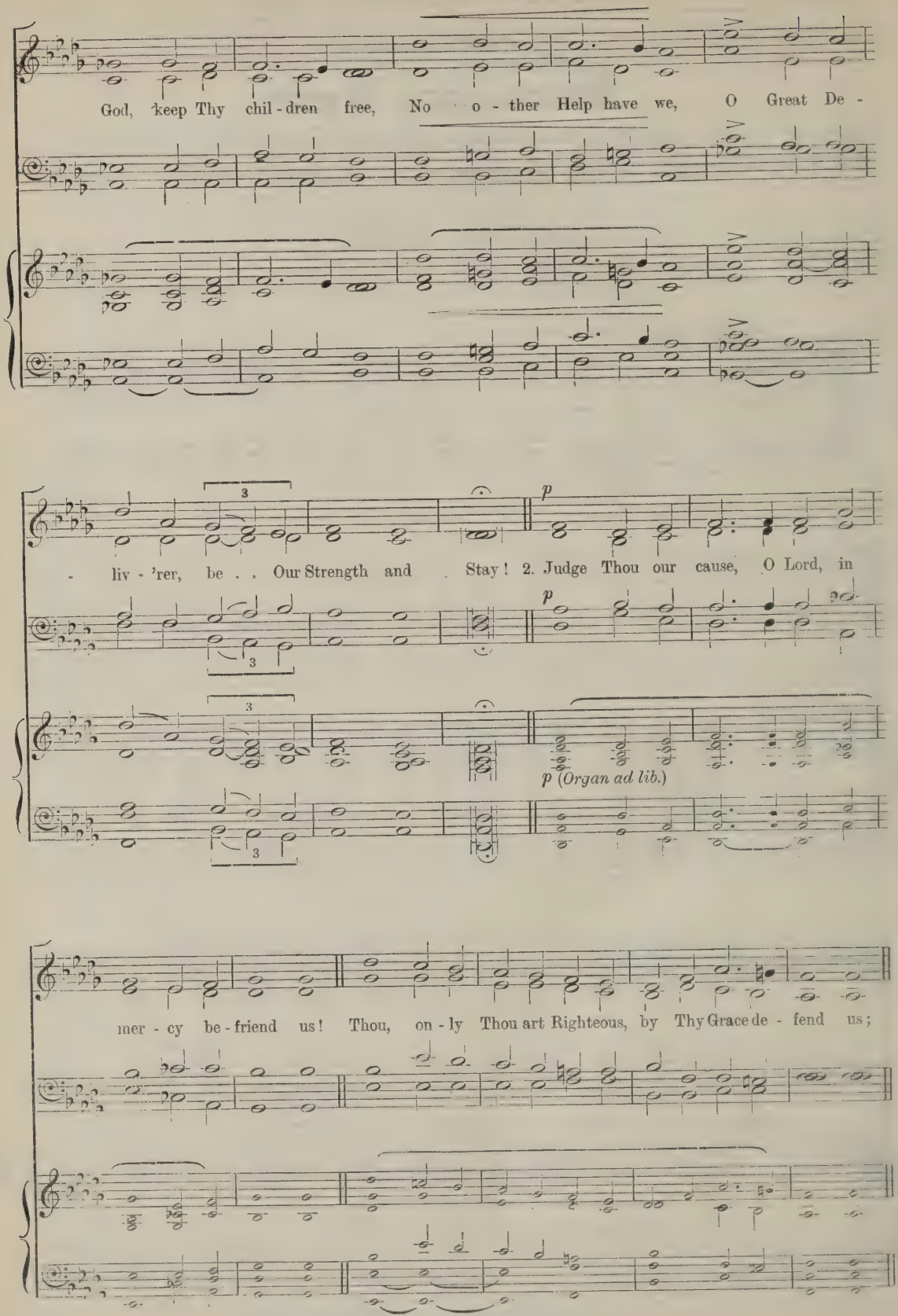
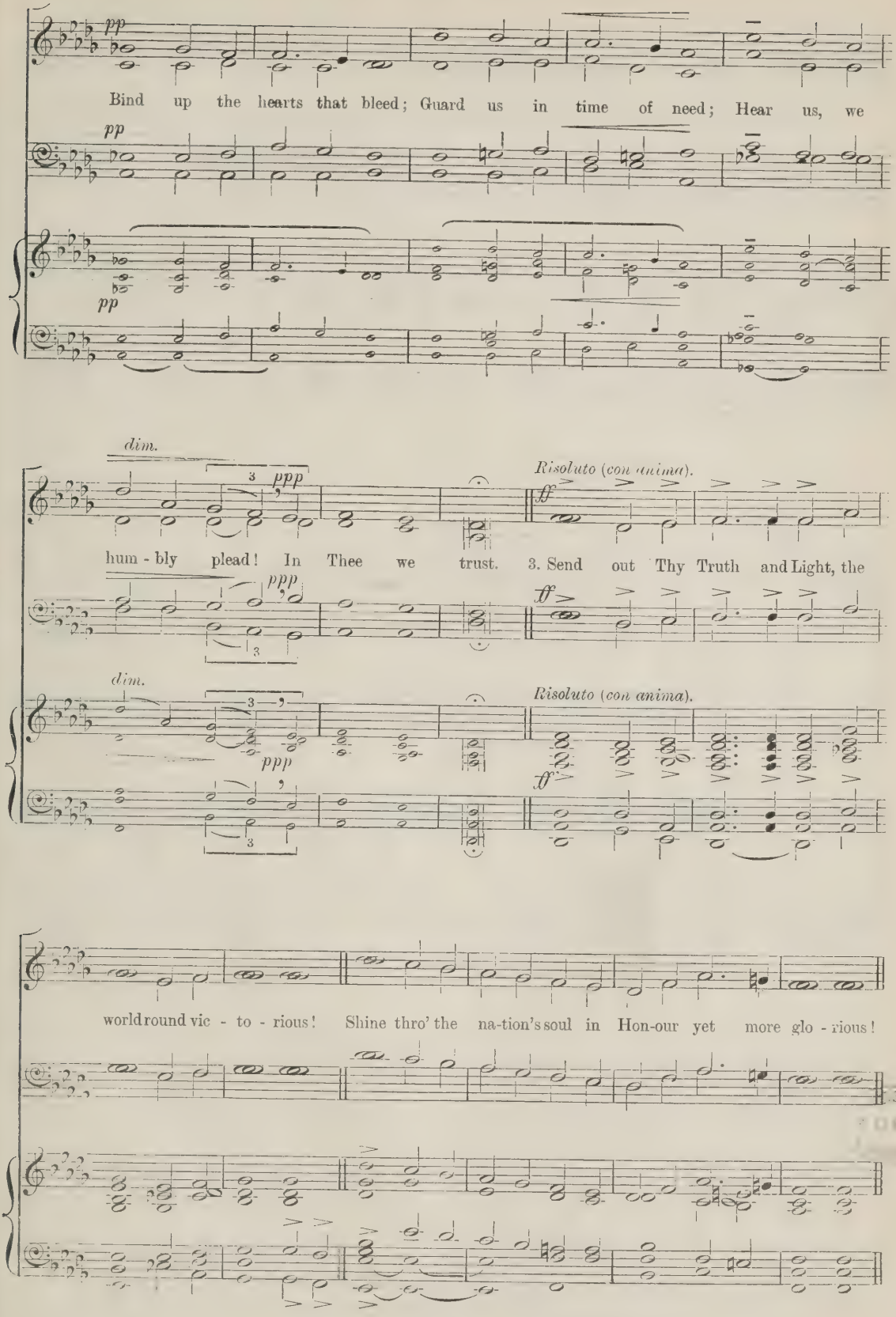
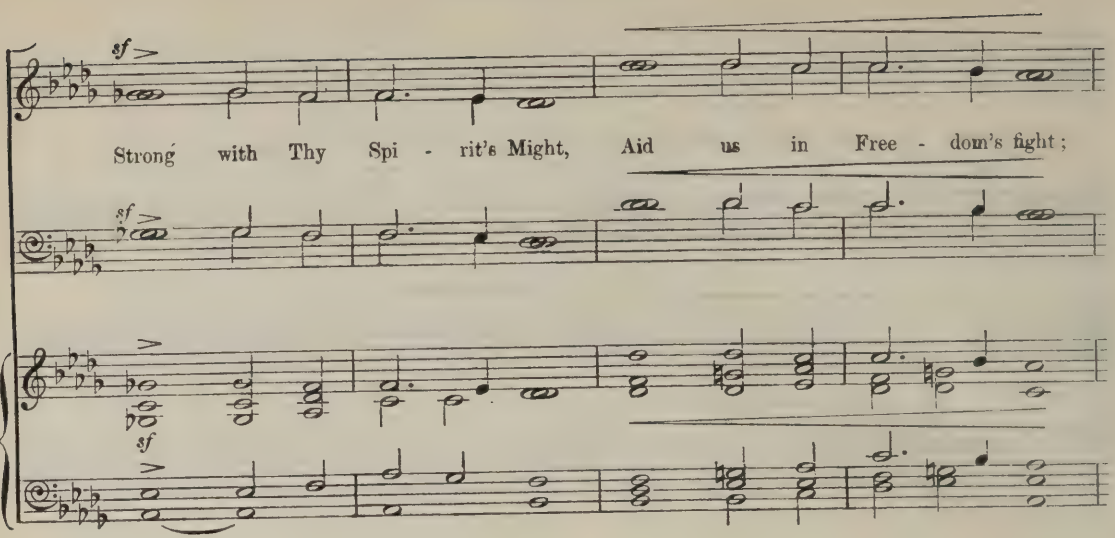
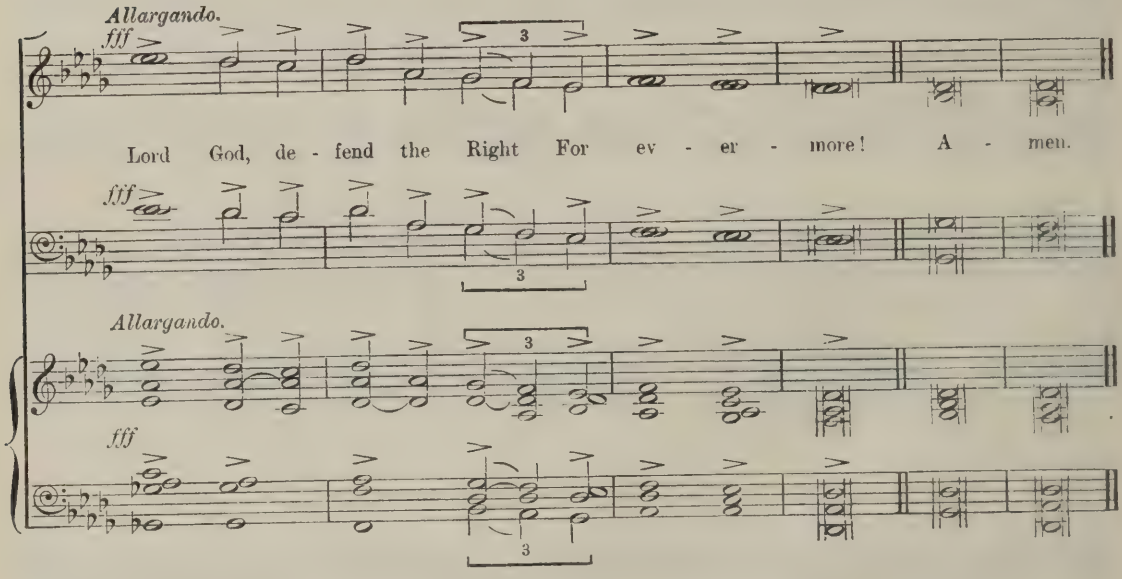

God, keep Thy chil - dren free, No o - ther Help have we, O Great De -
liv - 'rer, be . . Our Strength and Stay! 2. Judge Thou our cause, O Lord, in
p
p (Organ ad lib.)
mer - cy be - friend us! Thou, on - ly Thou art Righteous, by Thy Grace de - fend us;


pp
Bind up the hearts that bleed; Guard us in time of need; Hear us, we
pp
pp
dim.
ppp
Risoluto (con anima).
ff
hum - bly plead! In Thee we trust. 3. Send out Thy Truth and Light, the
ppp
ff
dim.
Risoluto (con anima).
ppp
ff
world round vic - to - rious! Shine thro' the na-tion's soul in Hon-our yet more glo - rious!





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Do.	No. 7. O love, from thy power (Mezzo)		2 0
Do.	No. 7bis. do. do. (Soprano)		2 0
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FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED BY

FRANKLIN TAYLOR.

THIS Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte *technique*, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With this view, the Studies have been arranged in groups, those in each group being placed in progressive order, and having reference to some one particular difficulty. The greater part of the Studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

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						33.	,, ,,	..	..	..	..	,, 3
3.	SCALES ..	..	..	..	Part 1	34.	,, ,,	..	..	..	..	,, 4
4.	,, ..	..	..	..	,, 2							
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6.	,, ,,	..	..	..	,, 2							
7.	,, ,,	..	..	..	,, 3	37.	CHORDS	..	..	..	..	Part 1
8.	,, ,,	..	..	..	,, 4	38.	,,	..	..	..	..	,, 2
9.	,, ,,	..	..	..	,, 5	39.*	STACCATO					
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12.	,, ,,	..	..	..	,, 3	42.	,, ,,			..	..	,, 3
13.	,, ,,	..	..	..	,, 4							
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15.	,,	..	..	..	,, 2							
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